



SHAKESPEARE'S THE TEMPEST: THE NARRATION OF THE MASTER AND "THE OTHER"

Shakespeare'in Fırtınası; Efendi ve "Öteki" Anlatımı

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Abstract

Shakespeare's play, *The Tempest*, is an attempt to present the relations between the people who are making a great effort to survive on a deserted island. The permanent inhabitants of the isle –Prospero and his daughter Miranda- await the day on which they will face the people who caused their exile on the island. The feeling of revenge creates hope for the future, but this feeling must be accomplished with the help of servants. The master and "other" relation, as well as the master's superiority, are implicitly and sometimes explicitly presented to the readers through the turbulent relationship between the fictionalised persons. Throughout the play, it is implied that the discrimination between members of different nations will never end, and masters will always continue to dominate "the other", who will strive for a utopian freedom. Considering other nations as barbaric, childish, backward and uncivilised, European Powers colonised other people politically and culturally, claiming that they would civilise them. In this respect, Europeans played a dominant role in others' lives and even enslaved them by force. Thus, the natives of different territories had to obey the superior power and serve the outsider. Shakespeare's *The Tempest* is one of the artistic works reflecting indigenous people dominated by a European master. Ariel, with his kind nature, is portrayed as a submissive slave ready to obey Prospero's orders, while Caliban is the representation of a native with a barbaric nature. Caliban, with his dark appearance and native status, leads readers to interpret him as a figure representing the cultures and territories dominated by European Powers associated with Prospero's unquestioned authority and strength.

Providing readers with an unequal relationship between the master and the servant, Shakespeare arouses the impression that wherever the master and the servant are, there is strong discrimination between the two, and the servant is doomed to obey what the dominant race imposes. This article explores the concepts of discrimination and dominance over "the other" through the lens of power in Shakespeare's play, *The Tempest*.

Key Words: Shakespeare, *The Tempest*, the master, the other, dominance.

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Öz

Shakespeare'in *Fırtına* adlı oyunu ıssız bir adada hayatta kalmak için büyük çaba sarfeden insanlar arasındaki ilişkileri sunmaya çalışmaktadır. Adanın sürekli sakinleri olan Prospero ve Miranda adadaki sürgünlerine sebep olan insanlarla yüzleşecekleri anı beklemektedirler. İntikam duygusu gelecek adına bir umut oluşturmakta fakat bu duygu hizmetkarlarla başarılmalıdır. Efendi ve "öteki" ilişkisi, bununla beraber efendi'nin üstünlüğü hikayeleştirilmiş, karakterlerin çalkantılı ilişkileri aracılığıyla bazen imalı bazen de açık bir şekilde okuyucuya aktarılmaktadır. Oyunun akışı boyunca, farklı ulusların mensupları arasındaki ayrım sona ermemekte ve efendiler, hayali özgürlük için mücadele eden "ötekini" domine etmeye çalışmaktadırlar. Diğer ulusları barbar, çocuksu, geri kalmış ve medenileşmemiş olarak kabul eden Avrupa güçleri diğer topluluktan insanları medenileştireceklerini iddia ederek bu toplumları politik ve kültürel açıdan sömürdüler. Bu bağlamda Avrupalılar "öteki" diye tabir edilen insanların hayatlarında baskın bir rol oynadı ve güç yoluyla onları köleleştirdi. Dolayısıyla, farklı bölgelerdeki yerel halklar baskın güce itaat ve hizmet etmek zorunda kaldı. Shakespeare'nin *Fırtına* eseri Avrupalı efendiler tarafından domine edilen yerel insanları konu alan sanatsal eserlerden biridir. Ariel kibar doğasıyla Prospero'nun emirlerini yerine getirmeye hazır itaatkar bir köleyken Caliban barbar mizaçlı yerliyi sembolize etmektedir.

Siyah tenli görünüşü ve yerel konumuyla, Caliban okuyucuların kendisini Prospero'nun sorgusuz otoritesi ve gücü ile ilişkilendirilen Avrupa güçleri tarafından tahakküm altına alınmış farklı kültür ve toprakları temsil eden bir figür olarak yorumlamasına sebep olmuştur.

Shakespeare okuyuculara efendi ve "öteki" arasındaki eşit olmayan ilişkiyi sunarak, nerede olursa olsun efendi ve "öteki" arasında bir ayrım olduğunu ve "ötekini" baskın olan ırkın dayattıklarına itaat etmeye yazgılı olduğu fikrini işlemektedir. Bu makale, Shakespeare'in *Fırtına* adlı eserinde "öteki" üzerinde güç kullanım yoluyla kurulan ayrım ve hakimiyet kavramlarını ele almaktadır.

Anahtar Kelimeler: Shakespeare, *Fırtına*, efendi, öteki, hakimiyet.

Introduction

The Tempest, one of Shakespeare's most outstanding works, is based on a story set on a deserted island. Prospero, once having been usurped by his brother, Antonio, lives on the island with his daughter Miranda. Prospero is presented as "a character who, like Lear, wants to 'shake all cares and business from [his] age' (King Lear, 1.1.39) and who, as a result, finds himself increasingly isolated, loses his dukedom and is left with no other choice but to reconnect himself with nature on a faraway, (almost) uninhabited island" (Chiari, 2019, p. 218). While Prospero and Miranda lead their lives on the unnamed island, a storm strikes a ship carrying Alonso, Ferdinand, Sebastian, Antonio, Gonzalo, Trinculo, and Stephano, who are trying to return to Italy. During the storm, all the mariners but the Boatswain fear that they will sink, and it will result in a disaster. Interestingly, the storm is the curse prepared by

Prospero's loyal servant Ariel, an invisible servant seen only by Prospero, and this extraordinary servant is speculated to have been imprisoned by Sycorax but freed by his master. Of course, Ariel's slavery doesn't end as he promises Prospero to obey whatever he wants for the sake of complete freedom. Ariel has to obey his master, and he has no right to question his authority yet; "Ariel too much insists upon his master's promise of liberty" (Gilbert, 1915, p. 63). Caliban, given as another slave, is obliged to perform all the tasks ordered by Prospero as well. He fetches wood, sets fire and serves his master and obeys his unquestioned authority. Though Caliban is another servant who obeys his master, he has a rebellious spirit and wishes to regain his island, dreaming of regaining his freedom. After the shipwreck, the mariners are spread around the island, and they are followed by Ariel, who is instructed by Prospero. Upon his daughter's insistence, Prospero, though he is so revengeful, assures her that they are safe and that nothing disastrous will happen.

On one side of the island, the lords give thanks for their safety, but on the other, they worry about Ferdinand's fate. Ferdinand, found by Prospero, flirts with Miranda, which leads to their marriage. However, before the marriage, Prospero tests his perseverance by imprisoning him. While Alonso and his accompaniers are looking for Ferdinand, Caliban meets Stephano and Trinculo and starts drinking with them. Caliban makes a plan to overpower Prospero and regain his isle. They think that they have enough strength to beat Prospero, although they are aware of his magical power. Prospero learns about their plan because Ariel informs him about everything happening on the island since Prospero "is at the same time lord of Ariel and of the spirit world, who fulfil his behests with implicit obedience" (Snider, 1874, p. 194).

Towards the end of the play, Prospero forgives Ferdinand and Alonso, and others attend the wedding ceremony. Prospero shows his mercy and behaves affectionately toward them despite Antonio's betrayal. Like the others, Trinculo and Stephano are also forgiven, and Prospero sets Ariel free, while he wants Caliban to beg for his own freedom. Caliban, opposing Prospero's command, disobeys him and expresses his hatred for everything he has done on the island. He claims that Prospero has done nothing except for occupying his land and capturing his soul as well. At the same time, he contends that Prospero won't be able to live anywhere else, and he will continue to live on the island. After this speech, Prospero allows all the people to depart the island, but he appears not to leave the land where he is served by the other. Considering the figures dominated by Prospero, this study from the postcolonial view presents Europeans' interest in remote territories where

natives are hegemonised by the superior power. It displays how indigenous people are subjugated, marginalised and actively suppressed by Prospero, the representative of colonialism, which involved real sufferings of real people who were regarded as uncivilised. Although the master is associated with civilisation and high status, the other has the connotations of barbarity and inferiority according to Western society. So, this article explains unequal race relations between the master and the other and interrogates the other's plight created by the master in Shakespeare's *The Tempest*.

The Master and The Other

The tempest, although defined by Jones and Denman as; "Tempest" does not mean a storm, but is from "tempus" and signifies Life, and the two ways of life under the Divine Providences: a way of the providential and the fated experiences" (1875, p.293) presents the unequal relationship between the master and the other and this relation rests upon the insult of the other without considering his humanistic values. In their description of the play, Carter and McRae state that, "Prospero's domination of the native Caliban has been interpreted by some critics as having overtones of colonialism, which reflect the period's interest in voyages and in the new colonial experiments in Virginia or elsewhere (1997, p.100). The play is significant in that it portrays social mobility, represented by Prospero's domination over the island, which, is similar to Morrison saying that; "Prospero's control over the island may, of course, be seen as a reflection of Europe's voyages of 'discovery' and subsequent colonisation of the New World" (2025, pp. 45-46). It is strongly implied within the play that masters are somehow presented as having all the rights to force the servants to obey their rules. From the beginning of the play, the role given to the servants is inferiority in rank, race and language. Even in harsh conditions, it is reminded that a servant has no right to command those who are likely to be affected by disastrous events. When the play begins with the storm's severe conditions, the Boatswain does his best to rescue both the ship and the crew, including the noblemen. The so-called noble characters are asked to be placed where they were before, but even this vital warning is meaningless for them since it is by the Boatswain, who is considered to have a lower status.

Boatswain: When the sea is. Hence! What cares these roarers for the name of king? To cabin! Silence! Trouble us not.

Gonzalo: Good, yet remember whom thou hast aboard.

Boatswain Down with the topmast! Yare! Lower, lower! Bring her
to try with main-course! (A cry within.) A plague upon this howling!
They are louder than the weather or our office.
Sebastian A'pox o' your throat, you bawling, blasphemous,
incharitable dog!
Boatswain Work you, then. (10)

During the devastating storm, it seems highly possible that the ship will be capsized and the people on board will lose their lives. Gonzalo- the counsellor of the King- can't stand being ordered by the boatswain, and he reminds them that their statutes are extremely different from one another. According to the master ideology reflected in the play, a servant has to be selective in his language, no matter what the circumstances are. From the very beginning, the reader is presented with a class division that emphasizes the European point of view, which considers the other to be from a lower class. The humiliation of the people for their social status is a feature of imperialism, and this class division, closely linked to Shakespearean narration, is significantly mentioned by Frantz Fanon as well.

The settlers' town is a strongly built town, all made of stone and steel. It is a brightly lit town; the streets are covered with asphalt, and the garbage cans swallow all the leavings, unseen, unknown and hardly thought about. The settler's feet are never visible, except perhaps in the sea; but there you're never close enough to see them. His feet are protected by strong shoes although the streets of his town are clean and even, with no holes or stones. The settler's town is a well-fed town, an easygoing town...(1963, p.39)

From Fanon's point of view, it is clearly defined that there is a strict class division between the Europeans and the natives. The conditions for the occupied are quite harsh, and they are deprived of basic living standards, including food, clothes, and adequate housing facilities. That is, the sole aim in the region, in which African or Asian dwellers live, is to remain alive and find something to eat and feed. To come to the region that belongs to the occupier, the readers encounter a luxury that summarizes how they benefit from all the resources of the land they obtain by force. They have everything they need; transportation and housing are issues that are completely different from those in the dominated territory. They do not need to survive, but to make life more and more comfortable. While the natives of the region where they occupy are starving, Europeans try to make life highly profitable for themselves. Briefly, hunger and luxury co-exist in the same country, pointing out the discrimination between Europeans and other nations regarded as second-class.

As the play continues, Caliban's forced enslavement becomes more apparent. Through Caliban's words, one can understand how Prospero dominates him, who is the indigenous inhabitant of the island, but is pushed to be the other. It is obvious that the master exploits the native and benefits from his knowledge to adapt to the circumstances for a better life to lead. Although Caliban teaches all he knows, he is forced into desperation by the use of force on his island, and he is considered to be inferior, as the lines below imply.

This island's mine by Sycorax, my mother,
Which thou tak'st from me. When thou cam'st first,
Thou strok'st me and made much of me, wouldst give me
Water with berries in 't, and teach me how
To name the bigger light and how the less,
That burn by day and night. And then I loved thee,
And showed thee all the qualities o' th' isle,
The fresh springs, brine pits, barren place and fertile.
Cursed be I that did so! All the charms
Of Sycorax, toads, beetles, bats, light on you,
For I am all the subjects that you have,
Which first was mine own king; and here you sty me
In this hard rock, whiles you do keep from me
The rest o' th' island (27-28)

It is understood that Caliban isn't just a servant, but he represents all the native people who were colonised by European countries. He is a symbol of the local people whose languages were colonised too. The coloniser (Prospero) ignores Caliban's language and forces him to use the language imposed on him. The native language is not valued, and Prospero regards him as an educated savage who was taught the superior language to enable him to use it to make his purposes understandable and meaningful, as stated by Prospero in the lines below.

abhorred slave,
which any print of goodness wilt not take,
Being capable of ill! I pitied thee,
Took pains to make thee speak, taught thee each hour
One thing or other: when thou didst not, savage,
Know thine own meaning, but wouldst gabble like
A thing most brutish, I endow'd thy purposes
With words that made them known... (28)

As stated by Rolston and Aoláin "Colonialism and imperialism were practices which depended on justification, on ideology, ultimately on discourse. Powerful hegemonic beliefs about the colonised were central to colonial takeover and dominance" (2018, p.330). So, as a feature of imperialism in general and colonisation in particular, inequality in human

rights emerges between the master and the other. Ariel, enslaved by Prospero, has nothing to do but obey his master because he is forced to serve the superior power, or he will be exposed to punishment. As expressed by Maufort, “When Ariel refuses to obey Prospero, the latter reminds him that he freed Ariel from Sycorax’s curse. Should Ariel further rebel, Prospero threatens to be as ruthless as the witch” (2010, p.48). Prospero promises Ariel to set him free and wants him to recall his slavery days in the past. According to Prospero, a servant must fulfil their responsibilities towards their master since the Europeans regard themselves as the authority that provided the colonised with the so-called freedom. However, the coloniser enslaves the minds of the colonised and creates a subaltern who has to serve his/her master. Although the slave is forced to fulfil his duties as a servant, the others of the master’s race and rank are forgiven, no matter what they did and how they betrayed him. Within that context, inequality between the races is apparent when Prospero speaks to Ariel:

And mine shall
Hast thou, which art but air, a touch, a feeling
Of their afflictions, and shall not myself,
One of their kind, that relish all as sharply
Passion as they, be kindlier mov’d than thou art?

.....

The sole drift of my purpose doth extend
Not a frown further. Go release them, Ariel.
My charms I’ll break, their senses I’ll restore (91)

Clear from the lines above, Prospero’s mercy is for the men of his race, and whatever they did in the past is no longer important, as they believe they are superior to the others. Despite his affection for his nation, he captivates Ariel and Caliban for many years and threatens them with punishment in case of a denial of routine work. The superiority of the race is depicted because Caliban, as the symbol of African people, is primitive, savage and low in rank and doesn’t deserve to be forgiven. The only reason for his aggression towards Prospero is his desire to get his land back, which is a pure intention, not a betrayal. Caliban, voluntarily or not, serves his master and isn’t treated like a real human; on the contrary, he is cursed in born since his mother-Sycorax-was a character who captivated Ariel once. That is to say, he is suffering from the crimes out of his control and will. Caliban’s only remedy to gain his land is to use violence, and he thinks that that’s the only way inherited to him from Prospero. Prospero exemplifies the validity of violence used as a means to dominate the other. Violence, as stated in the Preface of *The Wretched of the Earth* by Sartre as follows:

Violence in the colonies does not only have for its aim the keeping of these enslaved men at arm's length; it seeks to dehumanise them. Everything will be done to wipe out their traditions, to substitute our language for theirs and to destroy their culture without giving them ours. (1963, p.15)

As a result of the devastating impacts on the colonised, Algerian, African, Asian and partly South American people react to the colonisers when they attempt to dismiss the imperialists from their homelands. Because, as Fanon states, it is the only language the coloniser understands, as he uses it to make the other obey his authority.

Finally, master's hegemonic ideology becomes obvious when Prospero forgives everyone. He sets Ariel free, and the others are forgiven, and a journey is planned to Europe to leave everything behind. During the wedding ceremony with the participation of the Gods, everyone is enjoying the night and Prospero, as the master, is in a good mood and condescends to forget everything bad in the past. After Ariel's loyalty, he is ultimately free, but Caliban's freedom seems to be obscure and less obvious since he doesn't want Prospero's mercy. All the residents of the isle leave the occupied land, and Prospero intends not to lose his authority over Caliban and the remote land, so he gives up departing the island. He thinks that he has formed a so-called civilisation and tells Caliban that he is the oppressed other who is dependent on the master.

Ay, that I will; and I will be wise hereafter,
And seek for grace. What a thrice-double ass
Was I, to take this drunkard for a god,
And worship this dull fool! (102-103).

The quotation above implies that the coloniser somehow shapes the fate of colonised people, and the other is the creation of his master, who has a say on his fate. Not only Caliban but Ariel is not set free easily because Prospero, even at the end of the play, orders Ariel to guarantee their journey for the sake of his/her freedom. Unless he performs his final task, he/she is not accepted as a free individual.

Conclusion

The Tempest, set on an uninhabited island, depicts the usurpation of Prospero by his brother. Although it is a work dealing with how Prospero avenges his opponents, it is a good representation of how European civilisation colonises and idealises the colonisation of remote territories. The island, from the beginning of the play, attracts people who imagine a utopian rule, which is likely to showcase their might. Gonzalo and Stephano dream of

creating their colony and oppressing the others. Among the ones who desire to have a colony, Prospero manages to create a space of having authority over the others and, in a sense, forms his kingdom in which he has subalterns like Ariel and Caliban. Within the play, Europeans' so-called claim to civilise Indigenous people from remote territories is explicitly narrated, and the other is considered to be inferior, barbaric and uncivilised. The humiliation varies from language to race, and the people are exposed to injustices in their lands. Interestingly, the master- European arouses the idea that the natives need them to survive since they create the impression that without their existence and assistance, the natives will not be able to lead their lives. Such a thought shows itself as the natives have great difficulty leading their lives and forming their system after the imperialist occupation. Shakespeare, in this sense, tackles the colonisation of distant territories and how his characters are attracted to envision their kingdom and force the other to obey what they impose. Caliban and Ariel are the figures forced to serve their master, and they are abused by the superior power represented by Prospero. Consequently, the discrepancy between the other and the master is notable in *The Tempest*, which gives insights into the European vision to control other parts of the different countries.

Ethical Aspect of the Research

This study has been conducted in accordance with the ethical principles outlined in the Directive on Scientific Research and Publication Ethics of Higher Education Institutions. Throughout the research process, no violations specified under the section "Actions Contrary to Scientific Research and Publication Ethics" of the directive have been committed. The study has adhered to the principles of academic integrity and scientific research ethics, ensuring that data collection, analysis, and presentation were carried out with utmost diligence. The research is within the scope of studies that do not require ethical committee approval.

Conflict of Interest Statement

The author declares that there is no conflict of interest with any institution or individual within the scope of this study.

Contribution Statement

All authors have equally contributed to all stages of the article. All authors have read and approved the final version of the study.

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Shakespeare'in *Fırtına*'sı: "Efendi" ve "Öteki" Anlatımı

Genişletilmiş Özet

Shakespeare'in 1610-1611 yılları arasında yazdığı düşünülen *Fırtına* adlı oyunu, fırtınalı bir denizdeki gemide yaşananlarla başlayıp ardından Prospero ve kızı Miranda'nın hayatlarını sürdürdükleri uzak adadaki deneyimlerini anlatmaktadır. Oyunun ana karakterlerinden olan büyücü Prospero adada sadece kızı Miranda'yla değil aynı zamanda barbar ve vahşi diye nitelendirilen Caliban ve daha ılımlı bir mizaca sahip Ariel ile beraber yaşamaktadır. Oyun her ne kadar aşk, ihanet ve hayatta kalma mücadelesini ele alsada da, sömürge ideolojisinin yer aldığı bir yapıt olarak

karşımıza çıkmaktadır. Geniş manada Emperyalizm düşüncesi Avrupa’lı güçlerin öteki toplumları medenileştirme iddiasıyla ilgilerini Doğu’lu toplumlara yönlendirmeleriyle başladı. Ardından da koloniler kurarak işgal faaliyetleri ortaya çıktı. Bu bağlamda özellikle 15. Yüzyılda farklı bölgeler yeraltı ve yerüstü zenginliklerinden dolayı kolonileştirildi. Kolonileştirilen topraklardaki yerel halk, geri kalmış, barbar, medenileşmemiş “öteki” olarak nitelendirildi ve sömürgeciler tarafından güç kullanılarak baskı altına alındı.

Öteki toplumları medenileştirmek bahanesiyle yola çıkan Batılı güçler koloni kurdukları topraklarda yaşayan yerel halkı köleleştirerek kendilerinin üstün ırk oldukları fikrini de empoze ettiler. *Fırtına* oyununda adanın hakimi gibi yansıtılan Prospero sömürge felsefesinin temsilcisiyken Caliban ve Ariel hakimiyet altına alınan ve Prospero’ya hizmet etmek zorunda bırakılan karakterler olarak okuyucuya aktarılmaktadırlar. Her ne kadar Prospero ve daha sonrasında kendisine ihanet eden kardeşi Antonio ile beraber adaya ayak basanlar açık bir şekilde betimlenmese de oyunun akışı Doğu’lu ve Batı’lı simgelerini ortaya koymaktadır. Sömürge sonrası edebiyat ışığında değerlendirilen Shakespeare’in *Fırtına* eseri “öteki” ve “Efendi” kavramlarını ele almakta ve bunu yaparken de ayrım ve hakimiyet gibi sömürge dönemine ait unsurların güç kullanım yoluyla nasıl inşa edildiğini göstermektedir. Caliban ve Ariel özgürlüklerine kavuşmanın tek yolunun Prospero’ya hizmet etmek olduğunu bilmektedirler. Bu nedenle verilen emirlere itaat etmek zorunda bırakılmaktadırlar. Ariel’den farklı olarak Caliban efendi diye nitelendirilen Prospero’ya karşı gelmeye çalışsa da sonuç itibarıyla “öteki” olduğu için haddi bildirilmektedir çünkü sömürgeci güçlü ve otoriter olarak sunulmaktadır. Shakespeare *Fırtına* eserinde kurguladığı figürler aracılığıyla Avrupalıların “öteki” diye nitelendirdiği ulusları baskıladığını ve hakimiyet kurduğunu hikayelemiştir. Sonuç itibarıyla, *Fırtına*, postkolonyal söylemin önemli konularından olan “efendi” ve “öteki” temalarını hakimiyet ve ayrım unsurlarıyla harmanlayarak karakterler üzerinden işlemektedir.