

**The Representation of Language, Race and Ethnicity
in Shakespearean Tragedies**



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April 2013

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A Thesis

Submitted to

The Department of English and Humanities

of

BRAC University

By

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In Partial Fulfillment of the Requirements

for the Degree of

Masters of Arts in English

April 2013

Acknowledgements

I would like to thank my heartfelt gratitude to my supervisor, Professor Syed Manzoorul Islam, for his careful support throughout my thesis. I will have to thank my parents and my friends for being with me and understand my problems. Their frequent updates on the progress made and the space to vent doubts and distress regards the paper comforted me with the knowledge. Finally, I would like to thank Nadia, for her constant support and guidance; this thesis would be impossible for me to complete this dissertation.

Abstract

Language, race and ethnicity are the leading themes of William Shakespearean's time. He portrays these aspects in his great plays. Shakespeare shows us the colonial problems in many ways but the presentation of language; race and ethnicity are unique in the plays of *The Tempest*, *Othello* and *The Merchant of Venice*. Colonization of nations generally dominates their resources, labor, and markets, may also impose socio-cultural, religious and linguistic structures on the indigenous population. I intend to explore these issues in my dissertation, and show their use in Shakespeare.

The first chapter explores language and its representation as well as the linguistic imperialism in Shakespeare's play, *The Tempest*. I will discuss colonial presentation of language used a tool in *Othello* and *The Merchant of Venice*, too. In the second chapter, I intend to how race is introduced as a colonial subject in Shakespeare's play *Othello*. The chapter will examine racial inequality imperial rule, racial discrimination, new racism, racial complex, inferiority and superiority, identity crisis in the play of *The Tempest and The Merchant of Venice*. In the third chapter, I intend to look at the portrayal of ethics specially based on religion and belief in Shakespeare's play *The Merchant of Venice*. Here, I will discuss Shakespeare's presentation of cultural domination, English imperialism, cultural conflicts and representation. I will also show the resistance, usurpation, superiority of European culture, slavery, cultural difference and the relation between colonizers and colonized in Shakespeare's play *The Tempest and Othello*. The conclusion will provide a view of Shakespeare's conception about language, race and ethnicity in the context of the colonizing process.

Introduction

Language, race and ethics are a part of our daily life. Whether written or spoken, language is needed for human beings to communicate for social development. For the colonizers, language was the first thing to be passed on to the colonies. The colonizer taught language to the colonies. They also thought their language was the best. Linguistic imperialism is seen in this process. Their representation of language was also convincing. So the colonized people thought that the colonizer's language was the best.

On the other hand, race is another important component of the colonial process. Many colonial writers openly wrote about racial superiority. This also exposed racial inequality and identity crisis. There were always clashes between the white and non-white races. The west has always shown their superiority in terms of race. The west did not believe in the equality of the human race. The white race belonged to the ruling class and the non-white to the subject race. This created unbridgeable differences between the colonizers and the colonized.

Religion was also drawn into the colonial picture. As the religion of the colonizers, Christianity was considered the best among all the religions. The colonizers did not want to have any understanding of other religions except in their own terms. It shows that different religions just as different cultures could never find a common ground. The absence of such a relationship shows the complex tensions between the east and the west. No human relationship is in such widely different attitudes and ideologies. Culture is another factor that was used to consolidate the west's domination of the East. In any society, people are divided into separate classes on the basis of their race, language and religion. But the colonizers felt that they needed to create cultural hegemony to perpetuate their rule in the colonized countries.

The first chapter discusses how language is represented in colonial literature, particularly in Shakespeare's play, *The Tempest*. I will refer to the colonial presentation of language as a tool of imperial consolidation in, *Othello* and *The Merchant of Venice*.

In the second chapter, I will show how race is introduced as a colonial subject in Shakespeare's play *Othello*. I will discuss in the context racial inequality, the imperial rule, racial domination, justification of racism, new racism, the racial complex in terms of inferiority and superiority, and identity crisis in the plays of *The Tempest* and *The Merchant of Venice*.

In the third chapter, I will look at the portrayal of ethics specially based on culture; religion and belief in Shakespeare's play *The Merchant of Venice*. Here, I will discuss Shakespeare's presentation of cultural domination, English imperialism, cultural conflict and representation. I will also highlight-- resistance, usurpation, superiority of European culture, slavery, cultural difference and the relation between colonizers and colonized in Shakespeare's play *The Tempest* and *Othello*. In the conclusion, I will provide a view of Shakespeare's conception about language, race and ethics which can be seen as aspects of colonization.

Chapter One

The Representation of Language

In the play, *The Tempest*, Caliban says, “You taught me language, and my profit on’t/Is, I know how to curse. The red plague rid you/ For learning me your language.”(1378) Language is one of the main features of colonialism in the colonizing process. Language is essential, whether written or spoken for human beings to communicate for social development. For the colonizers language is the first thing to be passed on to the colonies. It is clearly shown, in *The Tempest* as Caliban has been taught his language by Prospero.

Prospero’s power lies in his books and this power helped him enrich his knowledge. Knowledge dispels ignorance as lights dispel darkness. Prospero as a colonizer, educates and civilizes Caliban but without much success. Shakespeare tells us that language is frequently identified as a critical technology in the establishment of colonial authority. He reflects his idea through Caliban’s animosity toward Prospero’s learning which is paradigmatic of the relationship between the colonial subject and colonizing nation. Prospero has taught Caliban not only his language but his manners as well.

But Caliban continues to show his disobedience and disgust towards Prospero instead of being grateful to him. Vexed at this Prospero threatens him with more torture to make him dutiful because he deserves to be so. At this moment Caliban tells him that he has taught him language and has given him the power to use that language. But Caliban now uses this power only to curse Prospero. He thinks that his learning of language is just making him capable of abusing his master verbally. On the other hand, most Europeans believed that only their own languages were civilized.

The native languages were, as Miranda states, 'gabble' that have no meaning. Thus Caliban is taught language. So Caliban's experience is a typical example of what happens to any race subjugated by colonizers. Prospero reminds Caliban of the favor he had done to him by teaching him language and making him intelligible. But Caliban's reply to this is that he had learnt the human language no doubt but that he had learnt it only to curse Prospero, and that this learning had brought him no benefit.

Caliban also seems like he lives to serve. Ironically, Caliban means teaching rather than learning here, he often slips up in conversation to perhaps remind the audience that English isn't his first language. Ariel's language in contrast, is ordered and stylized. It shows a mind at ease with his environment, a mind in which creativity and wit have sufficient room to develop. Caliban's language, on the other hand, is the product of a mind surely in a state of general discomfort and ill ease. As in Defoe's novel, *Robinson Crusoe*, Robinson teaches Friday English language, after saving him from cannibals. Crusoe introduces English language as the medium of teaching and learning on the island. After hearing Miranda speak, Ferdinand exclaims: "My language? Heavens."(1379)

Caliban, unlike Ariel, is supposed to be someone incapable of producing anything remotely similar to poetry or song. Caliban has entirely rejected language itself. Here Caliban's protest against Prospero and his resistance show the power of a colonial subject who can use the language taught by the colonizer. Later, Caliban shows how poetic his language could be giving the notion that the best language use belonged to the colonizers a lie. It is a surprise that Shakespeare gives one of the most beautiful poetic utterances to the physically ugly Caliban. Prospero could not have survived on the island without Caliban. Shakespeare shows the operation of linguistic imperialism, which is the process by which the dominance of English is

asserted and maintained by the establishment and continuous reconstitution of structural and cultural inequalities between English and other languages.

The ability to impose language and the learning contained in one's language onto others had been the hallmark of imperial rule for centuries. In *The Tempest*, Caliban has his own language but Miranda denies him the power of that language and suggests that Caliban's lack of language makes him deserve his status as a slave. Prospero had extended to Caliban the benefits of civilization, and had even taught him his own language at a time when Caliban spoke only incoherently. Caliban's only gain from learning to speak the language, which Prospero had taught him, is the ability to curse. But Prospero thinks that in teaching Caliban a new language, Prospero gave him a power and an entry into a new discursive community as well as the power of the community of naming things. Prospero's magic may be taken as a symbol of superior military skill of the Europeans and his torturing Caliban resembles the colonist's sadism in controlling the native inhabitant. His magic lies in the books which are written in the colonizer's language.

Language is a tool of colonialism domination. The colonizers held the belief that their language and values needed to be taught to the natives. Here Caliban is a victim of colonial injustice. Prospero holds his magic staff Miranda is a beautiful, gentle young woman with an innocent lamb at her feet and an open book to suggest she is educated. The father and daughter's body language casts Caliban out of their circle as she ignores the native completely. Prospero and Miranda's intentions in educating Caliban, shows how non-European learning is derided.

English is championed in order to create a useful class of natives. Caliban is a colonial subject who is best positioned to identify the functioning of Prospero's imperial power. The

civilizing mission is always accompanied by the politics of domination over the colonized. Here Shakespeare clearly shows that, when Stephano asks, “Where the devil/should he learn our language.”(1384) When Caliban plans a revolt he advises Stephano and Trinculo to capture Prospero’s books. Colonial education has contradictory effects. The civilizing mission is always accompanied by the politics of domination over the colonized. Caliban has learnt the colonizer’s language from Prospero; he has already become a master of it, so that he now speaks effectively and forcefully. His vocabulary now is very large and his powers of expression really amazing. Caliban also tells Stephano that Prospero’s power is derived from his books of magic, so Stephano should, first of all, seize those books and only then attack Prospero in order to kill him. Caliban conspires with Stephano and Trinculo to kill Prospero.

Prospero, and more especially, Miranda, can no longer endure his company. Caliban hates Prospero and resents having to serve him. Lacking any feeling of debt in his relationship to Prospero, Caliban thus develops a rebellious and accusatory attitude that characterizes him through much of the work. Caliban has entirely rejected language itself. Unlike Ariel, Caliban has no future promise of freedom that will justify an attitude of deference. His rebellious attitude is a reaction to his feeling that he is being unjustly used and subjugated. Caliban is rejecting Prospero’s language itself.

With knowledge comes a realization of one’s inadequacy, and Caliban prefers to remain in that more primitive state of blissful ignorance. Ariel’s use of language as a means of intimidation is quite different from his sprightly poems and songs of the first two acts. His changing use of language is evidence of a changing attitude. Prospero has given Caliban the tools of communication and self knowledge, but has failed to give the freedom and self-responsibility with which it is necessary to enjoy them. But Ariel’s use of language as a means of intimidation

is quite different from his sprightly poems and songs of the first two acts. His changing use of language is evidence of a changing attitude.

As Ariel comes closer to his freedom, his demeanor becomes more confident and less submissive. He becomes more independent, and thus stronger in character. Where the second half of the play shows Caliban as increasingly destitute and pathetic, it shows Ariel as increasingly self-assertive and autonomous. Here Prospero could not have survived on the island without Caliban's help. At last Caliban curses Prospero and works for him only when he is under the threat of punishment. Later, he hatches a plot with Trinculo and Stephano to kill Prospero. However, Prospero's spirit, Ariel, discovers their conspiracy and reports it to him. Prospero then plans to punish Caliban and reflects that Caliban is untraceable. However, he has trained Caliban as a slave; he does not give him a real education as he gives it to Miranda.

In the play, *Othello*, Language also has a complex function of not only carrying out meaning but also reveals the characters' position in regard to power race, ethnicity and social and class position. Othello speaks in a very poetic language, although at times he is rude and forceful. Othello presents his humble and calm nature when compared to Brabantio. Othello's language becomes more barbaric during these two acts, making it more consistent with his psychological state. Othello's language changes as he is manipulated by Iago into believing Desdemona's infidelity. This in turn changes Othello's nature, making him a jealous wreck and also his language into barbaric thus being consistent with the use of language in the play. The language of these two men ignites a similar tendency to racism lurking within the Brabantio who has in the past invited Othello to his home as a guest. "We need not suppose that Shakespeare was contemptuous; only that, as his language suggests, Othello was human, the victim of long habit, and wanting, as he ended his life, to enter a plea for merciful interpretation." (Bloom, 311)

Othello possesses the vehement passion and vivid imagination of a romantic man and when at the height of passion, speaks in a very poetic language. Othello has a deep love for Desdemona. It is not a physical passion, but a true union of hearts. He loves her with all his soul. Once he says, "Excellent wretch! Perdition catch my soul/ But I do love thee! And when I love thee not,/ Chaos is come again."(1037) The implication of these lines is that Othello would love Desdemona even if he were to suffer damnation for it. All the order and purpose of his world depends on his love, for its loss would mean chaos to him.

In *Orientalism*, Edward Said discusses this kind of textual representations of the Orient as constructed, and therefore, not natural. To him: In any instance of at least written language, there is no such thing as a delivered presence, but a re-presence, or a representation. The value, efficacy, strength, apparent veracity of a written statement about the Orient therefore relies very little, and cannot instrumentally depend, on the Orient as such. (21) Desdemona's corpse stabilizes the relationship between language and the world; it finally produces truthful language which was subverted by colonial mimicry.

In *The Merchant of Venice*, Portia has two styles of language reflecting the situation and psychological state she is in. Sometimes she is cynical, witty, sophisticated and familiar, and studded with conceits. At other times she is the Venetian and is austere, aloof, formal, with discourse related strictly to the facts of the case, her knowledge of the law and the written word. Sometimes they merge, as in her first prose conversation with Nerrissa. When she deals with Morocco and Arragon in Belmont, her tone is legalistic and tends towards sarcasm and most of her statements are factual. Portia's vocal relief has the not marrying to the Moroccan. "Hath not a Jew eyes?"(227) Shylock speaks as a representative of the oppressed, suffering Jews. This speech is remarkable for depth of passion, strength of argument and fervor of eloquence.

Shylock's speech is a testimony to the impartiality of Shakespeare's presentation of the Christians' presentation of the Jews. His speech is dramatic. Antonio spits upon Shylock's gabardine, calls him a cur and all that.

When Shylock reminds him of all this with a biting sarcasm, he says, "I am as like to call thee so again,/ To spit on thee again, to spurn thee too." (219) Shylock's language, which he has employed here and the tone in which he speaks, clearly shows a strong-minded, strong-willed man with a strong resolve and determination. The words, that he speaks here, show him not as a selfish man but as a champion of the entire Jewish race. This speech of his actually raises him in our estimation. These words show the strength of Shylock's character and the intensity of his love for his religion and for his co-religionists. The language, he employs here and the tone in which he speaks here, clearly show a strong minded, strong willed man with a strong resolve and determination.

Chapter Two

The Presentation of Race

The play *Othello* exposes racism is the magic solution to the capitalist objective of minimizing the costs of production and the resistance of the labor force to that process. It is racism that serves as Iago's primary cause in his destruction of Othello. Othello is presented as a stereotypical black moor in this play. The color black still attaches to the concept of evil. Emilia, torn by grief and anger at the death of her mistress cries, "O, the more angel she,/ And you the blacker devil!"(1054) But Desdemona here takes the darkness of her husband's skin as a positive sign of virtue. Othello is a story of black and white. Perhaps black versus white would be more accurate. This battle takes place on two different levels. There is the battle of good versus evil. That always is seen as black versus white struggle.

The black characters are shown as evil or brutal while white represents purity and goodness. Othello had previously lived a life free of racial discrimination, except for those few who envied and resented him, or feared he would sabotage their powers, and these few used his race as a means of bring about his destruction. And the white man always represents themselves as lord and others or black men are their inferior.

As Lodovico says, "O thou Othello that wert once so good,/ Fall'n in the practice of a damned slave,/ What shall be said to thee?"(1056) Since Iago has no real foundation for this hatred; he needs to invent new reasons to hate Othello. He forms the idea in his own mind that Othello is sleeping with his wife. Iago's evil plan to destroy Othello starts to take hold. Othello is planning on taking the life of his beloved Desdemona for what he believes to be her infidelity. Othello starts to lose his humanity, and takes on the mentality of a savage. Othello had feared

this, and so took Desdemona in marriage without asking her father, evidently satisfied that as a black man he could not obtain Brabantio's consent. This objection is solely based on his race and color. He thinks it utterly unnatural for Desdemona to accept Othello willingly and knowingly.

Brabantio cannot conceive how his daughter, a fair maid of Venice, could consent to marry a man of Othello's color and nationality, unless in some way out of her senses. So preposterous does it appear to him that he must suppose Othello has charged her with drugs and magic. He reiterates his belief that it is against all rules of nature, and speaks of Othello's supposed magic as practices of cunning hell.

Desdemona affirms her love for the moor, and her desire to live with him, and requests to be permitted to accompany him to Cyprus. She says she understands fully what she is doing recognizes Othello as a moor, but that she accepts him as he is or as her words imply, she finds compensation for his color in the quality of his mind, in his honors, and his courage.

To Iago, Othello is a thick-lipped man, a black devil. He says to Desdemona's father Brabantio, "an old black ram/ Is tugging your white ewe." (1022) Those who say her passion for Othello is unnatural, because he is black, misunderstand her character completely. She has youthful idealism and romantic yearning and therefore, to her the nobility and greatness of character is more handsome than a handsome exterior. Her idealistic infatuation gives her no suspicion of the wild passions that rage beneath Othello's dark skin.

Othello becomes an embodiment of mystery to her and she accepts him as her idealized hero. It is for the sake of her love for him that she takes the risk of severing herself completely from her father and decides to go with the Moor and accompany him in all the future hazardous adventures of life. She says to the Duke that if Othello goes to the war at Cyprus, she would like

to go with him for she would hate to be left behind. Homi Bhabha says, Hybridity is a problematic of colonial representation and individual that reverses the effects of the colonialist disavowal, so that other 'denied' knowledge enter upon the dominant discourse and estrange the basis of its authority- its rules of recognition. (162) On the other hand, Woods explores, "a hybrid refers to the offspring of two animals or plants of different breeds, varieties, species or genera; in Bhabha's definition, it refers to a 'third space' or 'in-between space' which emerges from a blend of two diverse cultures or traditions, like the colonial power and the colonized culture." (45)

The most important point in the play about racism is that the racist attitude toward the black Othello is mostly applied by Iago. He constantly insults Othello and his attitude forces us to regard Othello and the black man in established ways. In other words we are forced to evaluate Othello from Iago's viewpoint. Roderigo and Brabantio show a racist tendency which we understand from their words. At the very beginning of the play the conversations between Roderigo, Brabantio and Iago make us think about Othello and we are inevitably forced to think that Othello is a villain because he is black.

Iago is a representative of the white race who tries to inform the public of the impurity of Othello and Desdemona's marriage. Iago is undoubtedly Shakespeare's greatest achievement in the portrayal of evil mindedness and villainy. The play establishes the idea of white purity and goodness, suggesting that other races represent darkness and evil. The clear cut binary opposition between the blackness of Othello and the fair whiteness of Desdemona is established and united in matrimony a concept that Shakespeare seems to be experimenting with to suggest the chaos that would ensue in a cultural context. It reveals the interchangeability of the moor, the base Indian, the Arab, the turban's Turk, and the circumcised dog. So, Iago reveals his hatred of

Othello. The murder of his wife forces those who formally respected and admired him, and who held to be equal on all levels, to use his skin color to explain his great misdeeds, Emilia calling him a blacker devil. Told of Desdemona's supposed infidelity, Emilia states that she was true and was too fond of her most filthy bargain, contemptuously referring to Othello in racist terms.

Desdemona represents purity in its truest form; a young beautiful white female. Iago refers to Othello's thick lips and to him as an old black ram. His hatred may have started on a professional level, but in part due to Othello's heritage, Iago's contempt quickly deteriorates to racism. In *Othello*, race is an issue in much the way it would be today.

Othello is an important general and so is revered and admired, but at the same time there is resentment because he has married a white woman. Brabantio at least, thinks the marriage of a Moor and Venetian, of black and white, to be utterly preposterous and unnatural, and doubtless the other senators shared this conviction. Iago tries to ruin Othello, Desdemona and Cassio and the chief aim of his life is to destroy the happiness of all these three honest and innocent people. Othello is a Moor, and his blackness is emphasized by the clash over it staged in the first three scenes. First Iago spurs Rodrigo and Brabantio into racist slurs, and then Desdemona explains that she loves Othello for the foreign world of dangers did pass. Othello views his own racial identity as undesirable, and it is this lack of confidence in him that allows Iago to persuade him that Desdemona is cheating on him. In Brabantio's statement, Othello is regarded as a pagan and a bond-slave, as if all the black people were inevitably slaves with fallen souls. Iago gives the second divesting blow to Othello's confidence by reminding him that Desdemona completely deceived her father in marrying him and that she might be doing the same thing with Othello. A woman who can deceive one man can as well deceive another. The third thing emphasized by Iago is that Desdemona's choice of a black moor shows a perverted taste. Othello is not of a

jealous temperament, though this statement may seem to be somewhat paradoxical. When Iago begins to insinuate his suspicion against Desdemona because of the disparity of this age and the difference between their races and ways, he does not pay any heed to these because of his conviction that Desdemona chose him in spite of these differences.

Othello, though he is convinced that Desdemona is unfaithful to him, praises her beauty in most high and potential terms. Othello describes her as fair paper, this most goodly book, and in the last scene of the play says that her skin is white as snow. He is so much fascinated by her physical beauty that he kisses her several times before putting her to death. The obsession for the color of white is presented here through Othello's character. Iago is the arch-villain. He wants to see Cassio dismissed from his post so that he himself can be Othello's lieutenant. His final aim is to inject jealousy into Othello's mind regarding his wife Desdemona. During the night of celebration, he induces Cassio to drink heavily. Then he arranges things in such a way that a quarrel breaks out between Cassio and Roderigo and then between Cassio and Motano. Iago then tells Othello that Cassio is to be blamed for all this. Iago shows his jealous mentality as a white male. Othello dismisses Cassio from his post. Cassio cries out to Iago that all his reputation is gone. Finally Iago suggests that Cassio goes to Desdemona. If she requests Othello to favor Cassio, then he may get back his post. Iago's intention is to arouse suspicion in Othello's mind regarding the relationship between Desdemona and Cassio. And this is about to be fruitful. The tragedy of Othello and Desdemona has much to do with the prevalent racial problem. As a man, Othello possesses a noble nature.

“Their preoccupation with black sexuality is not an eruption of a normally repressed animal sexuality in the ‘civilized’ white male, but of the feared power and potency of a different

and monstrous sexuality which threatens the white male sexual norm represented in the play most emphatically by Iago.”(Newman, 210)

Even Iago confesses that Othello is of a free and open nature. However, after marrying a woman of a different race, Othello does not come to a full understanding with her. Iago in fact, takes opportunity of Othello’s inexperience and simplicity. He says that Desdemona rejected many marriage proposals coming from men to, “her own clime, complexion, and degree.” (1038) In choosing Othello, Desdemona has followed an unnatural path. He also hints that in future Desdemona will compare Othello unfavorably with her own countrymen and particularly the men she had rejected. Thus Iago inserts an inferiority complex in Othello. He induces Othello to think that Desdemona is a girl of different race, who has once betrayed her father and is very likely to betray him. Indeed, Othello becomes influenced by Iago and says, “Haply, for I am black/And have not those soft parts of conversation/ That chamberers have.” (1039)

Perhaps this is the reason Othello puts so much emphasis on the magical qualities of the handkerchief. In her encounter with Desdemona, he wants to see the handkerchief which he has given to Desdemona. Desdemona fails to produce it, as she has lost it .Othello says that the handkerchief originally belonged to an Egyptian sorceress and it was meant to retain his fathers’ love for his mother. Othello says, “ There’s magic in the web of it.” (1042)

The marriage of black and white seems always to have been repulsive to an Elizabethan, and dramatists before Shakespeare had always presumed that to be the case. Emilia’s words suggest that Othello has become a devil. Yet the malevolent Iago is able to work on Othello’s deep-rooted insecurities about his race in order to play Othello and Desdemona against one another until their marriage fails. Essentially, Iago is a personification of the bigoted white race,

who tries to inform the public of the impurity of Othello and Desdemona's marriage. Iago's motives are jealousy and he uses the rhetoric of racism to undermine Othello, playing on Brabantio's prejudices to poke him, even through, as Othello relates later. A few crude comments from Iago are all it takes to make a respected figure turn against a close friend of equal stature simply because of skin color.

Brabantio did not expect Othello's love for Desdemona. So he accuses Othello of practicing witchcraft on his daughter. Desdemona always gives a patient hearing to Othello's stories of all the battles and reversals of his fortune. And at one stage Desdemona declares her love for Othello. In response to her love Othello also declared his love for her. He says: "She loved me for the dangers I had passed,/And I loved her that she did pity them./This only is the witchcraft I have used."(1026) Here he adds that Desdemona's profound compassion to his dangers compels him to love her. And this is the only witchcraft he practices to Desdemona to win her heart. Othello is a black man so he is being a stranger to the Venetian society makes him vulnerable to Iago's conspiracy. Othello is valued by the Venetians not as a human being but as a soldier. Othello is vital for the city's existence. As Iago says, he is important for the war of Cyprus and the state cannot afford to dismiss him without risking severe loss in the battle. Here most of the people seem to share the racial prejudice associated with him. This becomes apparent when Othello courts Desdemona. To Iago, Othello is a thick-lipped man, a black devil. He says to Desdemona's father Brabantio, "...an old black ram."(1022) Roderigo also calls Othello a lascivious Moore. Brabantio shares the same hateful attitude towards Othello.

Brabantio, indeed, has a conviction that Othello has bewitched Desdemona with black magic. He says that by marrying the black-bosomed creature Othello, Desdemona has subjected him to the general mockery of the city. Thus he indicates the typical attitude of the white

Venetians towards the black people. Most characters in the play, including the senators; address him not as Othello but as Moor. It should be mentioned that, except for his color, Othello could have been a fit husband for Brabantio's daughter. He has royal ancestry too. Again, Othello does great service for the state. Nevertheless, he remains an untouchable. As Brabantio says, "For if such actions may have passage free,/Bondslaves and pagans shall our statesmen be."(1024)

Brabantio used to like Othello and invite him in his house. But now he expresses his total disgust at the fact of the marriage between Othello and Desdemona. The racial prejudice of the white people of Venice determines the general notion about Othello's past and present. Othello is a romantic figure. Othello's past remains almost unknown. He only reveals that he has been leading a very adventurous life since his boyhood. He has experienced many battles, misfortunes, and disastrous accidents. Once he was also taken as a prisoner of war and was and was made slave. Besides, he has also encountered the savage man-eaters.

Othello has been accustomed to war that and in willing to first to death for the state. All these should give the impression that Othello is a valiant soldier. However, as is apparent in Brabantio's statement, Othello is regarded as a pagan and a bonded slave, as if all the black people were inevitably slaves with fallen souls. According to Brabantio, Othello is an, "extravagant and wheeling stranger, Of here and everywhere."(1022) As a man, Othello possesses a noble nature. The union between Desdemona and Othello represents a sympathetic identification between feminist and the subversive recognition of sexual and racial difference. So skin color is a way of representation, of identity. The play implies that Othello suffers because of his position in the other side of the racial divide. The half-civilized Othello is but ill adapted for life in civilized and cultured Venice. Some critics endeavor to make out that nothing whatever of the happenings of the play is in any way connected with the fact that Othello is a Moor. They

allege he is nothing but a man, though he happens to be a black man. His color, they say, is an entirely indifferent matter in the play, and can be all but ignored in the interpretation. On this assumption, however, the many references to his color and race throughout the play cannot be explained well. Desdemona is seen to be chaste and virtuous throughout the entire play. She also appears to be intelligent and is willing to stand up to her father and defend her love for Othello. In her relationship with Othello, however, she is passive and submissive, the stereotypical meek wife.

In *Othello*, Shakespeare presents us with a morality play at the historical height of the colonial slave trade with racism and misogyny. It shows that both Desdemona and Othello try their best to rise above the discrimination based on race. Yet their attempt is doomed to fail. Attempting to understand the possible reason for Desdemona's supposed infidelity, he refers again to his color, indicating at once what this signifies for him: haply as he is black. As a soldier as well as a stranger Othello is well aware of the difference in behavior between himself and the wealthy curled darlings of whom Brabantio speaks. Othello, though he is made convinced that she is unfaithful to him, praises her beauty in most high and poetical terms. Othello describes her as, "fair paper, this most goodly book." (1048) In the last scene of the play says that her skin is as white as snow and monumental alabaster.

Othello is so much fascinated by her physical beauty that he kisses her several times before putting her to death. He says to himself: for that he is black, he repeats; and Brabantio refers in disgust to him sooty bosom. Othello is a black Moor in Venice peopled by the white race. He suffers from racial prejudice. Racial alienation is one of the causes that bring about Othello's tragedy. Shakespeare here takes as his protagonist a black man. In the seventeenth century Moors were assumed to be mostly black. Rodrigo's reference him, as are of thick lips,

Iago's description of him as an old black ram and Othello's own words, haply for I am black. All suggest a stereotype that everyone, including Othello, reinforces. The color of his skin has not prevented him from achieving a high rank in society and exercising the power and freedom such a position entails.

Desdemona's whiteness of skin suggests to the audience that Iago, who is white also, is good and Othello, who is black, is evil. But Desdemona who is a sophisticated white Venetian woman could be in love with an older, black man. Thus, we see how Desdemona is shown several times to accept the gender stereotype of the period. The case of Desdemona is more complex because the fate she suffers is the conventional fate assigned to a desiring woman.

Othello though he is convinced that Desdemona is unfaithful to him, praises her beauty in most high and poetical terms. The implications of race in the play directly lead to its tragic ending; it is this issue that impels the characters to set the tragedy in motion. Brabantio would never revolt against the union of Othello and Desdemona if it were not for Othello's blackness. Rodrigo could never be motivated to pursue Desdemona were it not for his belief that their relationship is unnatural. Brabantio's final expression of grief communicates anger at her deception and betrayal rather than at the inter-racial nature of his daughter's marriage: "Look to her, Moor, if thou hast eyes to see:/She has deceived her father, and may thee."(1027) It is Iago, the white man, who is portrayed as amoral and anti-Christian, essentially savage towards that which he envies or resents, and cynical in his attitude to love- which for him is merely lust of the blood and a permission of the will. The Duke tells Brabantio that, "If virtue no delighted beauty lack,/ Your son-in-law is far more fair than black."(1027) Othello himself, in bitterness, at least partly alludes to the patristic significance of his color when he cries out at what Desdemona's adultery has done to him: her name that was as fresh as dain's visage, is now begrimed and black

as mine own face. In contrast to these instances, Emilia, torn by grief and anger at the death of her mistress, cries. But earlier, when Emilia asked Desdemona whether she thought her husband jealous, Desdemona's reply suggested an equally direct rejection of this tradition, "Who? he? I think the sun where he was born/ Drew all such humors from him."(1042) Desdemona here takes the darkness of her husband's skin as a positive sign of virtue.

Othello's fatal weakness of character lies in his simplicity and credulity. This is the cause of his ruin. Iago takes the meanest advantage of Othello's simplicity and credulity. Othello's death is much more symbolic because it represents the other failing after trying to achieve the status of the white man. Othello ultimately acknowledges the fact that he is another when he realizes his irreconcilable fault and chooses to take his own life.

In the play, *The Tempest*, Prospero is considered a colonizer who has invaded a new country occupied by Caliban and his ancestors. Caliban may be taken as a Native American who has been subjugated to slavery by Prospero, a usurper figure. Caliban represents the native population of a country newly discovered by the white explorers and which is then colonized by them. When the white people conquered a country they considered themselves as the masters and the native people as slaves. Here Caliban acquires great importance as a representative of the dispossessed natives of a newly discovered, "This thing of darkness I/ Acknowledge mine."(1395) This utterance shows a clear evidence of racism. Shakespeare has frequently focused on the subject of race, especially how racial "others" are represented in his dramas. Caliban is also shown as one of the most unnatural characters in the play. Some words, hag-born, whelp, honored with human shape, demi-devil, poor credulous monster, hag-seed, strange fish, are just a few descriptions of Caliban. There is no understanding between the rulers and the ruled. The portrayal of Caliban is associated here with earth and ugliness. Ariel is light-hearted

and joyous with a natural gift to music. In contrast, Caliban is morose, cheerless and ever complaining against his master. Unlike Ariel, Caliban always works for Prospero reluctantly and only under threat. Caliban is shown in this play a rebellious from the very beginning. As the master of the island Prospero is the usurper who came to the island, making Caliban his slave. Caliban's experience is a typical example of what happens to any race subjugated to colonization. Trinculo's first impression of Caliban is one of shock and amusement. In the same manner, Antonio thinks that Caliban is a plain fish and no doubt marketable. Prospero expresses his anger and disgust at the behavior of Caliban because he himself enjoys a racial superiority as a white.

Prospero forced Caliban to do work for him. Caliban on the other hand, thinks himself as the native inhabitant of the island. He tends to think Prospero as a colonizing figure who has usurped his land. That is why; he has developed a rebellious spirit. He curses Prospero and works for him only when he is under the threat of punishment. They were told that Caliban, a devil, a born devil and that he be-longed to a vile race.

In *The Tempest*, Prospero attempts to constitute Miranda, Ariel, and Caliban as subjects within his desired order, and the ways in which he seeks to do this parallel the strategies used by colonizers when dealing with indigenous inhabitants. Here Prospero thinks Caliban to be so wicked that, in his view, he is capable of all ill and incapable of goodness. Caliban is the island's only native, as Prospero tells us, he is the product of the witch Sycorax's shoo-up with the devil and Caliban was littered. Here Caliban's life does not exactly get off to a good start. So Prospero frequently referred to as a monster by the other characters. Caliban is the son of a witch-hag. In his first speech to Prospero, Caliban insists that Prospero stole the island from him. The Whites looked down on the people of other color. They believed, and still believe that some are born to

dominate while others are born to be dominated. Prospero fulfills the fantasy of the slave master and colonial administrator who can subjugate his charges without diminishing their labor power.

Prospero has given Caliban the tools of communication and self-knowledge, but has failed to give him the freedom and self responsibility with which it is necessary to enjoy them. Prospero's relationship with Ariel is of a quite different nature than his relationship with Caliban. Whereas Prospero uses his magic in order to subjugate Caliban, he uses it in order to free Ariel from the curse of Sycorax. The submissive attitude of Ariel in his relationship with Prospero stems from the debt that engenders in him towards his master. Ariel is portrayed as a submissive servant, while Caliban is characterized as rebellious and spiteful during Shakespeare's era, as indigenous Americans were being enslaved, shiploads of Africans were transported to their continent Miranda, for her part, reinforces the ambiguity the play has about Caliban. Ferdinand plans to marry her, while Caliban has attempted to rape her. Caliban is accused of attempted rape. Ania Loomba claims that rape by colonizers was commonplace. Then natives who rebelled started to be described as the rapist rather than the master. Prospero accuses Caliban of trying to rape his daughter. He attempted rape invokes fears of racial mixture and savage sexuality that neither begin nor end with the seventeenth century.

The implication of such fears is disturbing: Miranda's suggestion that Caliban's race deserves more than prison, sounds like a racist justification for violence, even murder. Gonzalo says that, if he were to become the king of this island, he would establish an ideal society here. In this ideal commonwealth, there would be no trade, no learning, no literature, no inequalities of wealth and status, no crime, no magistrates, no agriculture and no weapons of war. In this commonwealth, nature herself would produce all things for all the inhabitants without anybody having to work or toil for anything. But Antonio and Sebastian say that in Gonzalo's

commonwealth there would be widespread immorality, and that man and women would have free sex.

It is Prospero's art which controls both Ariel and Caliban, binding them to his authority as their master. Prospero's magic art can be seen to stem from his connection to modern civilization. One can see how he utilizes his art, a kin to modern technology, in order to suppress and subjugate. He is portrayed as a colonizer who exploits the innocence of his subjects to his own advantage. Prospero uses his power over Caliban in a malicious, vengeful manner. He influences Caliban by intimidating him with threats of bodily discomforts and annoyances. Caliban dramatically emphasizes the extent of this power when explaining why he does not simply run away. The ideas of the inferiority and savagery of African peoples would become entrenched in European culture, with the economic system of slavery and the practices of colonial control, which were two of the key ways that Europeans joined racist ideas to economic and cultural domination.

The Tempest looks at slavery, colonialism and the power of the west effecting and changing other civilizations, adapting but persevering to rule. At first Prospero's attitude to the island is similar to the attitude of a colonizer who goes to the colonies. But he did not come to the island to better his condition. He was made an exile against his will. But as soon as he lands on the island his conduct does not differ much from that of a colonist. He subjects the two inhabitants of the island and demands unwavering loyalty from them. He attains to commanding and punishing them whenever they go wrong. With Stephano and Trinculo come more new unexpected settlers shipwrecked on the island. With Alonso, Antonio, and Sebastian is the old nobleman that took pity on Prospero, Gonzalo. He shows an interest in the island not as a curious

place but a new land to take advantage of when he says, “ Had I plantation of this isle, my lord.”
(1381)

Interestingly it dictates an anti-colonial approach to the matter. Caliban is treated as a beast. Caliban feels inferior to the newcomers, Trinculo and Stephano. Caliban’s name is an anagram or at least a play on the word can[n]ibal, a term derived from Carib (as in the Carribbaean), which become a European term used to describe flesh-eaters. Europeans are superior and their attitude to the natives as Prospero’s civilizing discipline produces brutish behavior, and Caliban’s fear of being reduced to bestiality is justified. Prospero and Ariel hurt do Caliban Stephano, and Trinculo, like animals. Prospero’s attending spirits recall the hunter’s ravenous dogs chasing the rebellious slave. Caliban becomes a more sympathetic character in the second half of the work. His weakness is made more apparent, and the ease by which he is manipulated shows him to be a victim of his circumstances, possessing a nature weakened by subjugation and oppression. Caliban also blamed Prospero that, “This island’s mine by Sycorax my mother,/Which thou tak’st from me. When thou cam’s first,/Thou strok’s me and made much of me.”(1377)On the other hand,

“Ariel is obedient; he will play any role and is proud of his skill and his travesties. But at the same time he is sacred to death of his acting. He yearns for freedom, and when settler Prospero delays the moment of his liberation, he tugs at the theatrical cable to which he is tied as a to a chain.”(Kott, 366)

Caliban is an example of the hybrid. Though he is a savage and not of the same origins as Prospero, the language he speaks has passed from Miranda down to Caliban, so although he is a

slave, he speaks very eloquently. When Ariel demands his liberty; Prospero becomes really indignant, almost losing his self-control.

In, *The Merchant of Venice*, Shakespeare's Jew is not a monster of mediaeval imagination, where he paints the Jews as devils incarnate. Shylock is a man like other normal human beings having the same passions and feelings. His famous speech, Etc is a challenge to humanity which is apt to regard the Jews as a non-human beings. Living in a Christian country he has been subjected to the worst wrongs and insults by the Christians. Antonio calls him a dog and a cur spits on his Jewish gabardine, brings down the rate of his interest by lending money.

When the Christian characters Antonio and Bassano request money from the lender Shylock their conversations of business expand to include the honesty their strong dislike and even hate for the others religious upbringing. Above all other transgression Antonio has made against Shylock, the most important in the lenders mind is Antonio's religious affiliation.

Shylock is very stereotypical because he does not really know Antonio. He had heard of Jew-hating Christians so he thinks that all Christians hate Jews. Antonio happens to be a good man and Shylock did not even give him a chance-He just hates Antonio for being of different religion. The social segregation and anti-Semitism become clear at the entrance of the Jewish character Shylock. Jews are persecuted by the community and condemned to suffering. Antonio thinks that no Jews are kind and emphasizes their naiveness. So both characters have similar beliefs about other religions.

In the Christian's eye the Jew is a devil. So Launcelot assures Jessica that as a Jew she cannot be saved but Jessica has been taught how to counter the bad news of the Gosal's good news, " I shall be saved by my husband. He hath made me a Christian."(233) This is surely

Antonio's view that condemns Shylock as a misbeliever to eat with Bassanio and his friend is to smell pork, to eat of the habitation which your prophet the Nazarite conjured the devil into. The dominance of Christianity is clearly shown in the play. The playwright explores racial prejudice and religious intolerance as dominant themes of this play. Shylock is presented as ridiculous and is persecuted for being Jewish. He is a villain because of his hypocrisy, cunning, religious fanaticism and intolerance, his obsession with money, his usury and avarice, his lack of human feeling, and his cruelty bordering on humanity. Here Tubal is a Jew; so he is another man of Shylock's. Salanio says that Shylock and Tubal are two incomparably bad persons.

Antonio is not shown as a cruel as Shylock but he has the same view as Shylock. But the narrator states that Antonio is guilty of throwing out racist insults. Shylock is seen as an exotic and desirable personage, mostly because of his status in society, but also because he is someone unique.

Shylock is presented as a greedy money-lover who is cruel and exacting. This play shows the antagonism between the Jews and the Christians, "I will buy with you, sell with you, talk with you, walk with you, and so following; but I will not eat with you, drink with you, nor pray with you."(218)

At the time against which the play is set Christians had many prejudices against the Jews. They considered Jews not only as great misers but also as merciless usurers. The Jews have always been ill treated by the Christians. If a Jew happened to do some wrong to a Christian, the Christian would not forgive the Jew and would punish him for that wrong. If a Christian were to do a wrong to a Jew, then the Jew should also not to be expected to endure that wrong but should take his revenge upon the Christian.

Shylock says, he would take a harsher revenge upon Antonio than Christians have been taking upon the Jews for the wrongs done by the Jews. It is clear that a study of *Othello* shows that racial prejudice is at the heart of the action. There are men like Iago who takes of race very issues this and embitters the relationship between the two human beings in love. On the other hand in *The Merchant of Venice*, Antonio scolds Shylock for being a different race.

Chapter Three

Ethical Question

Religious intolerance is one of the dominant themes of the play *The Merchant of Venice*. Shylock has very strong motive to take revenge upon Antonio, as he hates him for being a Christian. The Jew hates the Christian because of his religious fanaticism or narrow-mindedness. Shylock appears as a somewhat tragic figure at the end of the trial when he is subjected to severe punishment including his conversion to Christianity.

Shylock speaks for the Jewish race becomes clear from his famous speech in which he asks Antonio's friends if a Jew does not have eyes, hands, organs, dimensions, senses, affections and passions. Shylock's speaking in a convincing manner about the rights of the Jews, whom the Christians have always ill-treated. His complaints show him as a representative of the much-abused, deeply wronged, and ill-used Jewish race and, therefore as a tragic figure. Shylock is presented as a representative of the suffering Jewish nation which has been persecuted over the centuries. We live in a time of great sensitivity about race, gender, class, etc. we still do not treat everybody equally. Shakespeare separates the Christians and Jews as they were in culture but also as a way to compare the Christian morals and values that Antonio and Shylock possess and lack at different points in the play.

Antonio shows selflessness only toward Bassanio and does not extend his range of acceptance to many others. Antonio shows faith and trust when he allows his best friend Bassanio to borrow on Antonio's good credit. Antonio's willingness to help his beloved friend do not test his Christian morals, it merely reveals Antonio's adoration and native trust in Bassanio. And these views and ideas are perceived mainly through the characters Antonio and

Shylock. Antonio the hero and Shylock the evil one, the play ends with good prevailing over evil, Christianity prevailing over Judaism, with Christianity seen as the stronger and superior of the two. But Shakespeare here does not offend his audience and he makes certain attempts to show that Jews are not inherently evil, that they also suffer much. In his hatred of the Jew, Bassanio is a typical Christian and a man of his age.

Shylock's evil plan prevails as Antonio is unable to pay the bond. Here Shakespeare has followed the conventional theory of how the Jewish man always succeeds and the good Christian man is left the victim. Solanio even calls Antonio the honest Antonio and repeatedly calls him good so that Antonio's status is enhanced even more positively, and the audience is able to side with him. In the process Shylock's character is darkened and made more malignant when Solanio suddenly becomes fearful as he spots Shylock approaching. Solanio mutters a prayer and likens Shylock to the devil.

The Merchant of Venice shows religious discrimination. Antonio's very unchristian act far outweighs his moral and merciful behavior. Shylock complains that Antonio had spat on him and called him dog, in public. Antonio's unjust actions toward Shylock are additions to the evidence that Antonio does not love his enemies and acts in quite an unchristian way. Though Antonio had trespassed against Shylock, Shylock decides to show forgiveness. He is willing to make an agreement with Antonio and Bassanio, but does not wish to become friends with them. As Shylock speaks, "I hate him for he is a Christian." (218) Though Antonio condemns Shylock for being a Jew, Shylock shows more Christian qualities in the beginning of the play than Antonio does. This play shows that it is not Shylock's Jewishness which is being criticized, but the hypocrisy shown by the Christian characters. The normal first reaction to Shylock's character is that he is cruel and evil because of his un-Christian hatred for Antonio. Antonio shows an

unfounded hatred. Shylock's love of his race is as deep as his life. He stands as the champion of his persecuted race. He fights singlehanded against a whole community of Christians.

We get a real sense of what Shylock has lost when Jessica weeps with the memory of her own culture. Shylock repels us not only by his usury but also by his religious intolerance. Shylock hates Christians. He says in an aside that he hates Antonio firstly because Antonio is a Christian and secondly because Antonio brings down the rate of interest in Venice by lending money gratis. As a Jew, Shylock does not eat pork and he would not therefore like to join the Christians at a dinner where pork is to be served as one of the dishes. Here Shylock makes pork-eating one of the grounds for his hatred of Christians who are pork-eaters. Here the feeling of hatred which the Christians had for the Jews is clearly indicted in this line. A Jew is as much a man as a Christian is. In physical functions and mental emotions the two are alike. Being similar in all things, they must be alike in their principle of revenge.

Christ has taught the Christians to be humble and forgiving. But Christian does not follow this advice. A Christian does not forbear from retaliating when he is wronged. Shylock will follow the example of a Christian in this respect. Antonio's reaction is to say that Shylock is becoming more 'Christian' by being gentler. Shylock is extremely sensitive to the humiliation of his race and religion. He has a racial pride and a highly sensitive nature. He cannot forget the abuses of Antonio to him and the insults to his race and religion. His sensitive nature is eager for revenge. His vengeance on Antonio springs from the ancient and cruel hate which he as a Jew bears towards the Christians. The struggle between Portia and Shylock in the trial scene is in essence the struggle between mercy and justice, between Christ and Jehovah. This play shows the conflict between the two religious communities. The Jews were, in fact a persecuted race and they continued to be persecuted by the Christians till recent times. Shylock is a foreigner settled

in Venice. He is a Jew and a money-lender by profession. On the other hand Antonio is a Christian and a native merchant of the state of Venice. Shylock is in the habit of charging high rates of interest on the loans which he gives. Antonio hates Shylock because Shylock is a Jew.

It is humiliating for Shylock to convert to Christianity. His hatred is so deep seated that he refuses to dine with Bassanio. On the other hand, Lorenzo is a young Christian who is able somehow to capture the heart of Jessica the daughter of Shylock the Jew. Indeed, for a Christian to win the heart of a Jewish girl in those days was like conquering a fort or a citadel because of the bitter antagonism which existed between the two races. So here we see that although Jessica's father is a fanatical Jew who is intolerant of Christians, she falls in love with a Christian and runs away from home with a bag full of her father's money and jewels. Shakespeare reveals Christian qualities in Shylock and Antonio, as well as qualities uncharacteristic of a Christian man. In the beginning of the play Shylock shows many Christian and forgiving qualities while Antonio barely reversals that he knows how a true Christian should act. In the first scene it is uncertain to discern, who is the Jew and who is the merchant of Christian blood.

Tubal is presented here as a typical Jew, as a mean, suspicious and malicious. He confirms the picture of Jewish meanness as shown in the play. Shylock is portrayed as a greedy character in the play, another un-Christian attribute. Shylock is portrayed as a greedy character in the play, another Christian attribute. The Christians in the play are in no position to judge him in this respect. Lorenzo seems every bit as concerned and with Shylock's ducats as heir with Jessica herself. The bond story clearly shows the hatred between the Jew and Christian. Here Shylock hates Antonio because Antonio detests the Jews religion. In the last part of the play, when Shylock finds it impossible to cut off the flesh not shed a single drop of blood, he then finally says that he would be content if he paid three thousand ducats which he had lent to Antonio. But

Portia says that, having already refused money, he is now entitled only to a pound of flesh. Shylock thereupon gives up all his claims and would like to go home. But Portia says that as he has tried to take the life of a native citizen of Venice, he can be subjected to heavy penalties under the law. Eventually he is forced to become a Christian, also to part with more than half of his wealth immediately and will the rest of his wealth to Lorenzo and Jessica who would get all Shylock's possessions after his death

Shylock hates Antonio because of his anti-Semitism, shown when he insulted and spat on Shylock for being a Jew. Antonio undermines Shylock's money lending business by lending money at zero interest. Shylock has a narrow minded personality. Shylock is shown here as a cruel, unnatural, suspicious and spying father who makes his house a hell for the daughter. He is unfairly treated by all the characters in the play.

All the Christians ill-treat and insult Shylock. They think of him as devil incarnate. Even his daughter is disobedient to him and treats him shabbily. But Antonio and Shylock are very similar people as well as opposites. Both, as proven in the story, are against the infidels to their religion and believe that their religion is the superior one. In terms of business, Antonio is generous, being willing to give thrice the loan and Shylock is greedy, by asking for three times the loan. Antonio agrees to the deal, being very naïve that his ship will return safely, and Shylock is very clever, but sneaky, in terms of deal.

While Antonio's perspectives on the secular and religious world are very naïve, Shylock makes judgments based on first impressions. Both of them show that men may look perfect, but deep inside, they acquire negative characters. Shylock is aware of the hypocrisy of the Christians throughout the play. When Salerio questions Shylock's desire for revenge, Shylock points out

that he is not at all unlike a good Christian in his endeavors. Here Shylock's argument is that Jews bleed, laugh, and die in the same manner as Christians. It is an extension of this argument to say that it is also a common human trait to seek revenge on those who have done one wrong.

Shakespeare gives us Christian heroes with villainous traits and a villainous Jew who make uncomfortable because he has heroic reasons to hate and for whom we feel great sympathy. Shylock is the consequence of the Christian hatred of Jews. He is wearing his tribe's badge of sufferance. But Shylock's Jewish future is killed by Jessica's apostasy. For Shylock and his late wife Leah, Jessica's womb will not be the home of Jewish children, and therefore, for them, there is no Jewish future.

Antonio's personal hatred of Shylock exposes his un-Christian like nature. Both Shylock and the Prince of Morocco represent the "other" in the play. The Prince of Morocco is rejected by Portia as a suitor because of his racial difference. They show Shylock as a greedy financier. We can see the victims of prejudice and outright racism as Jewish as greedy and heartless. Although Shylock is presented sympathetically and not all his faults are not shown but the fact remains that racial bias and outright racism and prejudice are present in the text. In this, Shakespeare makes a comparison between Jews, a rejected minority, and Christians, an accepted social class. He shows that Jews, Christians, and all people are equal. Here not only Shylock who is a religious fanatic but Antonio too is seen to a fanatic as he hates Shylock for being a Jew. The Christians hate him because he is a miser but their chief reason for hating him is that he belongs to a different religion. They rebuke one another. Shylock begins to sharpen his knife in anticipation of being allowed to cut off a pound of flesh from Antonio's body. Even Shylock is compelled to turn a Christian while he cannot pardon the Christians. Here Antonio is more to blame than any of the other Christians.

In fact, it is he who imposes this condition upon Shylock. We should be tolerant and liberal in our religious views, that we must show due respect to all the religions of the world. This play indirectly teaches us that by the author by his depiction of the evil which results from religious intolerance and fanaticism. He believes that revenge is a human attribute and a human responsibility. We may call him a monster or a devil but we must also recognize the fact that his revengefulness has a strong basis. The words, which he speaks here, show him not as a selfish man but as a champion of the entire Jewish race. It exposes the strength of Shylock's character and the intensity of his love for his religion and for his co-religionists. He also believes in having two eyes for the loss of one eye.

If a Christian blinds him in one eye, Shylock would want to blind that Christian in both his eyes because he has said that he would go a step further than a Christian might go. In this context remember we should remember that the Jewish nation had been ill treated by the Christians for centuries. They had always incurred the hostility and the antagonism of the Christians by their superiority in handling financial matters. Such was the state of affairs in Shakespeare's times and therefore, we cannot find fault with Shylock's attitude of revenge towards Antonio who, even while seeking a loan from Shylock, had said that in the future also he would abuse, insult and spurn Shylock. Shylock is unfairly treated by all the characters in the play. All the Christians ill-treat and insult him. They think of him as a devil incarnate. Even his daughter is disobedient to him and treats him shabbily.

The Jews are money-lenders by profession. They are driven to this way of earning their livelihood by the cruel laws which in many places forbade their plying any trade or profession recognized among Christians. The Jew's greed has destroyed in him all affection for his daughter. So his feelings are confused. He thinks that along with his daughter the very ducats

have proved faithless and turned Christian. The Christians are no doubt that Shylock is a through villain. Antonio's character also shows his religious intolerance which leads to such strong hatred of the Jew. Here Jessica's love for a Christian is one side-story in the play. When she runs away with Lorenzo, she steals ducats from her father in addition to her dies loyalty to her decision to disobey him in marrying a Christian.

In the entire play, Shylock breaks only at this tragic moment: when he learns that his daughter has robbed him, run away to marry a Christian, and forsaken her heritage the legacy that he has tenaciously upheld at the risk of his dignity and his life. When his daughter Jessica runs away with a Christian man he laments the loss of his daughter, he also laments the loss of his ducats and his jewels, referring to his ducats as Christian ducats. Meaning the money which he had earned as interest on the loans he had been giving to the Christians in Venice. As Shylock says, "My daughter! O my ducats! O my daughter! Fled with a Christian! O my Christian ducats." (225) Shylock's daughter has run away with her Christian lover, Lorenzo and Shylock is feeling deeply grieved by the loss of his daughter and his ducats. However, he also feels somewhat comforted by the news that Antonio has suffered heavy losses on the seas, and has become a bankrupt. So he is angry when his daughter elopes with a Christian. He can neither forget nor forgive this. His Jewish culture is evident in his adherence to the better of the law.

A shift occurs as the play progresses when Shylock's faith is tested at his daughter's renunciation of her Jewish heritage. When Shylock finds his daughter has marriage and become a Christian he wishes her dead and does not ever forgive her life choice. Antonio inflicted more pain onto Shylock by giving Shylock's riches partly to his daughter, Jessica, who has broken man by the games and activities of Antonio's friends. Antonio remains relatively unchanged from his near death experience. Shylock has suffered frequent ridicule from Antonio and other Christian

venetians. They despise him not only because he charges exorbitant interest rates but also because he is a Jew. Here Shylock is found in a convincing manner about of the Jews whom the Christians have always ill-treated. This speech shows him as a representative of the much-abused, deeply wronged, and ill used Jewish race and therefore, as a tragic figure. Shakespeare reveals the hypocritical nature of the Christian's actions. Jews were banned from most occupations and were there for usurers. This only made Christians hate Jews even more, because usury was a practice looked down upon in those days. The issue of racial discrimination is mainly displayed through shylock, a Jew who is proud of his religion. Antonio believes that the only true faith is Christianity, and he constantly tries to convert Shylock to Christianity. Prejudice against a Jews increased in England around 1190 after non-Jews borrowed heavily from Jewish moneylenders, becoming deeply indebted to them. Shakespeare, while depicting the Jewish moneylender shylock according to denigrating stereotypes, infuses Shylock with humanity and arouses sympathy for the plight of the Jews. We can see Shylock when he gives a powerful speech about the suffering he has faced at the hands of Christian because he is a Jew. Shylock's passionate speech is in a way designed to remind the audience that Shylock is no differ from any other man but it is religion that makes him an outcast in society.

At this point it could be said that Shakespeare is intellectually aware of sufferings Jews go through and that Jews are not necessarily inferior and that they suffer the pains of life that many do. But at the end of Shylock's speech the audience feels they have been left with a greedy man who is so bitter he cannot let go of his grudge against those who have mistreated him. Shakespeare's views can be said to be ambiguous, because at many points in the play he seems to follow the conventional ideas of Jews being evil, and the stereotypical ideas that Christians had at that period, give example. Here Shakespeare seems to ridicule and shame the Christian's

mistreatment of Jews but the constant stream of attack that we perceive against the Jews diffuse this idea, it could be better said that Shakespeare to some extent defends the Jews or that he is open-minded but evidence in the play suggests that he is biased, and his views side with the Christians, who at the end have succeeded against Shylocks evil bond.

Portia is portrayed as a pure soul. We can see Portia and Nerrissa speaking in a language that one usually finds in books and plays. Portia's comments about the suitors are also highly stylized. According to Bassano, she is fair, and fairer than that word. Here she creates a powerful impression upon our minds by her wit and also with by her filial piety. Her ingenious interpretation of the bond, and her rendering Shylock absolutely helpless before the law, create a sensation in the court, and show us the marvelous potentialities of this woman.

The readers also get an element of masculinity Portia's nature. She puts on a male disguise without the least hesitation and without the least bit of shame. Portia's readiness to put on masculine clothes and to appear as a man shows a lack of that shyness and bashfulness which are true characteristics of a woman. Her entire behaviors in the trial scene also show it. Her going personally to act as the judge shows in her a desire for a display of her intellectuality. They think her to be an exhibitionist. They further think, after her return to Belmont she would like to speak proudly and in a conceited manner about what she had achieved in Venice, and how she had saved the life of her husband's friend.

While the Prince of Morocco, a moor, has arrived at Belmont and presented himself to choose a casket, he correctly senses Portia's attitude towards black which is racial. Jews suffer bigotry and other forms of mistreatment because of their religion and race. Christians alienate Shylock simply because he is a Jew. Portia is who lectures Shylock and the court on the

importance of mercy, exhibits racism after she rejects The Prince of Morocco. He is black so she did not agree to marry him.

Shylock's manners are a direct result of his religion. But Jessica cannot identify with Judaism, therefore, because the religion and her father are inseparable. Shylock's daughter, on the other hand, views religion as a social contract with a very loose code of ethics. Shylock is a representative of the Jewish tribe.

The Christian characters show that money and status are the sum of a man or a woman. It is these Christians who force Shylock into money laundering; it is they who seed his monomaniacal lust for revenge. Shylock makes his living through usury because usury is the only way he can compete in Christian Venice; he accumulates wealth because he believes it undergirds his security and independence in a hostile Christian world. Portia's performance in the trial scene is simply brilliant and worthy of the highest admiration, but this performance is flawed by a taint of religious intolerance in her own nature; and this religious intolerance reminds us also of her racial prejudice against the prince of Morocco who is a negro and whose black complexion is a serious defect in him from her point of view. These expose the reader or the medieval audience his calculated way of dealing with Christians. He has no moral objections to cope with Christians on business, but he will not socialize with them. This is interpretable as an attempt to remain in either voluntary or forced isolation. The barriers between the Jews and Christians are seen in the play. The second character is Antonio who is a Christian and is not seen as a victim of anti-Semitism like Shylock but when contrasted he is presented to be superior. Shylock is a Jew in a Christian world. When his daughter runs away to marry a Christian, Shylock is as certain that she is damned as the Christians are that she may be redeemed. Shylock is convinced that Antonio hates his sacred nation. Shylock loves money but

he also loves his daughter. At the end he wins our sympathy because the Christians who had been appealing to him for mercy, show no mercy to him when their turn comes. Portia herself has forgotten her impassioned plea for mercy; and so she allows the Christian enemies of Shylock to treat him in any way they like.

In fact, he becomes a party to the vindictive and revengeful spirit which the Christians now display in deciding his fate. At the end .he totters out of the court, a ruined and broken man, producing in us the feeling that he has been wronged, even the feeling that he is more sinned against than sinning. Shylock is extremely sensitive to the humiliation of his race and religion. He has a racial pride and a highly sensitive nature. He cannot forget the abuses of Antonio to him and the insults to his race and religion. His sensitive nature is eager for revenge. Shakespeare exposes the colonial enterprise through exposing the hypocritical intentions and claims behind colonialism such as civilizing and educating the colonized people who were considered inferior to colonialists. Rather he exposes the hegemonic practices of colonialism, including his own nation's colonialism.

Shylock is shown here as cunning, hypocritical, humble as well as arrogant man. While Shylock becomes considerably less forgiving Antonio realizes he has done wrong and is ready to accept the consequences. It has become more apparent by the two men's actions in the courtroom. We express sympathy with Shylock because he has suffered much discrimination. The prince of morocco is led on to choose the casket. He reads the various inscriptions on the different caskets and explaining them according to his own light. He assumes the golden casket promises what many men desire; he left his choice fall on it. Opening the casket he finds a skull within. Thus he goes away disappointed. This Prince of Morocco is black. Portia prejudices him as unworthy of her love because of this before she even meets him. Both moors and Jews are

referred to as the devil, a commonplace symbol associated with the outsider. Portia refers to Morocco as the devil, and Shylock is transformed into the devil many times throughout the play.

The African prince is shown an unsuccessful suitor of Portia. His long speech of the casket selection presents a viewpoint that the play as a whole validates. He fails because he equates appearance with inner worth and because he cannot imagine giving up everything in the pursuit of happiness. Skin color is a matter of standardizing in the society. As here Jessica is described as white skinned. And Shylock is dark skinned. To a Moor or black woman whom Lorenzo claims has been impregnated by Launcelot. It is happened in colonization, highlighting the English nation's preoccupation with preserving its identity power as apace. In the trial scene, Shylock represents the supposedly Jewish desires for justice. Shylock is notable because he does not find love, but hate. The Christians in the courtroom urge Shylock to love his enemies, although they themselves failed in the past. The trial scene shows the cruelty stands for the triumph of Christianity over Judaism. The words Gratiano speaks, "O Jew! An upright judge, a learned judge." (237) He also suggests mockingly that the Jew should be given a halter gratis so that he may hang himself. Indeed, Gratiano's wit here becomes bitter, and even fierce and violent. His wit takes even the form of abuse and denunciation. He calls Shylock a damned, cursed dog. He also says that Shylock was in his previous life a wolf because his desires in his present life are wolfish, bloody, and starved. The issue of slavery is seen between Shylock and the Christian community. Confident that justice will be done in the courtroom, Shylock says, "What judgement shall I dread, doing no wrong?/ You have among you many a purchased slave." (235)

Antonio forces Shylock to convert to Christianity as a punishment not the truly Christian belief that Shylock would reach salvation and save his soul. Portia's question may be asked in

each scene of the play and prompt different answers. The Christian merchant and the devilish Jew's identities steadily shift throughout the play. According to Christianity, interest is a forbidden thing. It could not be taken any money lent out to people of the same faith by the lenders. The Jews regarded it as permissible in the case of strangers or people of different religious.

Money-lending became the monopoly of the Jews in the middle ages. Later on in the many countries the rate of interest was fixed by law, though usury was declared as sinful and detestable. This is one of the reasons that led to the bitter hostility between the Jews and Christians. Shylock's bitterness against Antonio, the royal merchant, Antonio has heaped all sorts of insults on Shylock for his money-lending business, for his Jewish religion, dresses etc. Antonio is arrogant to Shylock and he will have to suffer terribly for it. Thus shylock has personal reasons for hating Antonio. He has been insulted and wronged by Antonio. Again he hates Antonio because he is a Christian. He hates him more for the reason that he lends money gratis. Antonio hates the Jewish race and so Shylock returns the hatred. Thus shylock hates Antonio for religious, commercial, racial and personal reasons. The Jewish nation had been ill treated by the Christians for centuries and that they always been persecuted and victimized by the Christians because they had always been very successful in their profession of money-lending and very shrewd and far-sighted in their business dealings with Christians and in all their other transactions too. They had always incurred the hostility and the antagonism of the Christians by their superiority in handling financial matters.

Whatever be the merits of the case, the Jews had always suffered heavily at the hands of the Christians. Such was the state of affairs in Shakespeare's times; and therefore, we cannot find fault with Shylock's attitude of revenge towards Antonio who, even while seeking a loan from

Shylock, had said that in the future also he would abuse, insult and spurn Shylock. *Tempest* has an ethical appeal.

The Europeans believed in their ethnic superiority and thought that it was their duty to improve the colonized natives. For example, Caliban's attempted rape of Miranda is thought as evidence of his fundamentally evil nature and it justifies his punishment. Shakespeare is comparing civilized beliefs with savage superstitious and drawing the typical conclusion- that European power is stronger. Prospero and Miranda, as Caliban does not wear European clothing and is unimpressed by the finery, magically produced to trick Stephano and Trinculo. Caliban wears a simple gabardine cloak.

Shakespeare shows it through Prospero's harsh treatment of Caliban but by attributing it to the attempted rape of his daughter which to Shakespeare's culture was un-civilized. Caliban attempts to rape Miranda and this attempt by Caliban to protest and resist the colonizer can support a post-colonial interpretation of the play.

Prospero's capture of Sycorax's land and his treatment of the natives of the island have promoted that the play as working out the drama of colonization. Caliban has an inherently evil nature and Caliban retains this evil nature in spite of the gentle and kind treatment which Caliban has been receiving from Prospero in the past.

When Miranda says that Caliban is a villain whom she does not like even to look at, Prospero says that Caliban's services are indispensable for them both, and that they need him to bring fuel-wood and to light a fire.

When Caliban replies to Prospero's call rudely, Prospero addresses him as a poisonous slave, begotten by the devil. But Caliban utters a curse upon both Prospero and Miranda and

Prospero then threatens Caliban with torments of all kinds, saying that Caliban would be made to suffer cramps and painful twitches of his muscles.

Caliban thereupon says that this island originally belonged to him and that Prospero is a usurper here. Prospero reminds Caliban that the latter had tried to rape Miranda, and that it was because of this devilish act that Prospero had changed his behavior towards Caliban and had confined him to a rock. To Prospero, this son of a witch can never shed the evil that is in him. Till the end Caliban remains unreformed and incorrigible. At various times Prospero expresses his low opinion of creature that is often described as a monster. Caliban is a useful slave to the master of this island so Prospero speaks to his daughter about Caliban, “ But as’tis,/ We cannot miss him. He does make our fire, / Fetch in our wood, and serves in offices/That profit us.” (1377)

Caliban curses Prospero and works for him only when he is under the threat of punishment. Prospero and Miranda both hate and fear him. Thus when Prospero utters Caliban’s name, Miranda calls him a villain. Then Prospero says that although he has a villainous nature, he cannot miss him because Caliban’s work is vital for his daily existence. Caliban collects wood for him, makes fire and does many other odd jobs. Here Prospero shows how he has subjugated Caliban for his own interest.

A colonist can never think the colony he goes to as his true home. He always remains allegiance to the center, his mother country. Here Prospero also shows little love for the new world and remains a protagonist from the old world. His thoughts and attitudes are so strongly determined by his old-world allegiance that his conduct bears strong resemblances to that of a typical colonist, who explores and exploits an alien country for selfish ends and then abandons it.

That Prospero at heart is a colonist is seen by the fact that he hates the island in spite of his passing twelve years there.

Prospero is keen on returning to his home Milan, leaving the bare island behind while others are not driven by any hatred for the island. Milan or Naples does not appeal to them as it does to Prospero. Thus considering his negative attitude to the island which served him as a home for twelve years it can be assumed that at heart he always remains a colonist. In the first scene Caliban admits that Prospero used to stroke and fondle him, to give him water with berries in it and so on; but he goes on to say that subsequently Prospero had become cruel towards him and had imprisoned him in a rock. Ariel is content to serve his master only to the extent to which it ensures his future release. But Caliban feels no debt towards Prospero. Whereas Ariel has a motive for remaining submissive to Prospero, Caliban lacks any such motive. Here Caliban seems to have had a pretty decent relationship with the old magician. Caliban was torn between his indigenous culture and the culture superimposed on it by their conquerors.

Prospero goes to Caliban's island and gives it culture and rules over it. He seems to have fulfilled the colonizing mission. He is the representative of western civilization, goes to a wild locale and molds it in the image of his own culture. Prospero, having drawn Caliban away from his savagery and towards modernity, believes that Caliban owes him a debt of gratitude. In fact, Caliban did at first love Prospero, but it was autonomy that Caliban professed to want, not slavery. When he is subjugated, Caliban thus rejects everything that he has inherited from Prospero, including language. Caliban essentially feels betrayed, and this is evident in the tone that is used to address Prospero in his first speech. Caliban is seen as a despicable entity. The whites looked down on the people of other color. Caliban tries to help Trinculo find food, which might liberate him from Prospero, his current master and lord of this island. Unlike Ariel,

Caliban has no future promise of freedom that will justify an attitude of deference. His rebellious attitude is a reaction to his feeling that he is being used and subjugated. Caliban showed to Prospero, how to survive on the island. Ariel has a prospect of smooth transition from servitude to freedom. On his first meeting with Stephano and Trinculo, he becomes a willing servant. Prospero taught Caliban a civilized language is not to say that Caliban had no language or desires before that time. After all he communicated with Sycorax before Prospero arrival. In teaching Caliban a new language, Prospero give him a power, entry into a new discursive community, and the power within that community of naming, or invoking in name “Stebos, steobos and steobos.”(Bloom, 96)Caliban cries. His invocation is empty because he knows Stebos is absent, but the symbol of his rebellion is the act of naming.

Caliban as a colonized wants to strike back on the colonizer. Caliban is disobedient and creates problems for the colonizer. He attempts to rape Miranda and it is a threat posed the safety of the colonizers. He tells Prospero that the land that Prospero rules was forced taken away from his mother. These attempts by Caliban to protest and resist the colonizer can support our post-colonial interpretation of the play as when Prospero first comes to the island that he has a good relationship with Caliban. Caliban’s attitude here are a mixture of the kindness that perhaps natives would show to settlers but with the promise of these tasks as he himself states, he hands himself over to Stephano.

We can see Prospero had tried to educate him and had taught him the human language; but he, in return had tried to rape the young daughter of Prospero. He too serves Prospero, but he does so most reluctantly. It is his fear of being tormented by Prospero’s spirits which compels him to carry out Prospero’s commands. He too wants freedom which Prospero denies him partly because his services are needed by Prospero but mainly because he had misbehaved towards

Miranda. Caliban, thus a rebellious slave, Ariel and Caliban seek freedom from it. Caliban becomes a more sympathetic character in the second half of the work. His weakness is made apparent, and the ease by which he is manipulated shows him to be a victim of his circumstances, possessing a nature weakened by subjugation and oppression of gratitude towards his master.

Ariel is portrayed as a submissive servant, while Caliban is characterized as rebellious and spiteful Caliban's first speech emphasizes the conflict that arise from his lack. When Ariel, resenting enslavement, but loving Prospero asks him that does he love him? He replied dearly. Enslaved Caliban hates Prospero, but claims, "When thou camest first,/ Thou strok'st me and made much of me."(1377)

Prospero can be seen as an obvious symbol for European colonial power. Prospero is a European who has taken charge of a remote island, being able to do so because of his strong magic powers. With these powers, he organizes a life for himself, sets the local inhabitants (Ariel and Caliban) to work for him, and maintains his control by a combination of threats, spells and enchantments, and promises of freedom some day. Prospero refers to this island native as slaves, "Caliban my slave." (1377)

Prospero comes to Sycorax's island, subdues her, rules the land and imposes his own culture on the people of the land. Pushing the native to the side he places himself at the helm of affairs. He displaces Caliban's mother and treats her as a beast. He has full control over everything on the island. He makes Caliban work as his servant and calls him a thing of darkness. Thus Prospero's conduct on the island is governed by his colonial and utilitarian motives which deny any love, gratitude, recognition of a place culturally morally alien to him.

He has exploited the island and as soon as its function ends, he decides to leave it. He is like a selfish and ungrateful guest who is most glad when he can disown his poor host. The colonizer sets him free as well. Prospero not only gives up his island, but relinquishes his magical powers that enabled him to control Caliban. Caliban is treated as beast. Stephano and Trinculo consider him inhuman, calling him 'moon-calf' and 'monster'. Even Trinculo feels entitled to call Caliban weak, credulous, perfidious, puppy-headed, scurvy, abominable and ridiculous.

Caliban is animalized, co-modified, and bestialized in the play. They presented him with a lascivious nature, violent behavior, lack of intelligible speech. He becomes an instrument to evoke laughter through crude instances. Caliban is treated as inferior. The colonizer used words like light, knowledge and wisdom to refer to him while he used terms like darkness, ignorance and elemental to describe the colonized.

Caliban's swarthy appearance, his forced servitude, and his native status on the island have led many readers to interpret him as a symbol of the native cultures occupied and suppressed by European colonial societies, which are represented by the power of Prospero. The binary opposition shows how Prospero as a colonizer creates essences about the colonized people. Prospero sees himself as a ruler carrying out the project of civilization mission.

The issue of not only slavery but the treatment of Caliban as uncivilized resonates throughout the play. This is a western perspective, as Caliban was already capable of understanding communication but it was Miranda who took pains to make thee speak that island, in her own language- Caliban was in fact civilized enough to learn another. Caliban is conscious of his claim over the island, but powerful Prospero rules over him and the Island. Prospero's attitude is the hegemonic attitude of colonizers.

Settlers were not seeking new worlds to create in such a way but in the image of the society they had inhabited back in the west. A utopia simply was not profitable and not in any way how the empire would go from strength to strength. Caliban embodies the social idea of slavery and the revolt against slavery. Prospero makes use of Caliban as a servant. At some points Prospero suggests to Miranda that they should visit Caliban whom he describes as the slave who makes fire for them, brings fuel-wood for them, and serves them in other ways. Prospero refers to him as his slave without feeling embarrassed. The relationship between Caliban and Prospero is thus one of slave and slave owner. Caliban's reluctance to obey Prospero's orders shows a slave rebelling against the authority of his master. Thus a slave Caliban becomes a very important character because he represents the whole class of slaves wherever slavery has existed in some form or the other. Prospero may have for treating Caliban with contempt, the fact remains that Caliban represents the down-trodden class of slaves and servants.

Shakespeare surprisingly, at least in a couple places in *The Tempest* portrays, Caliban as sophisticated as and more important than Prospero acknowledges. Here Caliban is a representative figure of the white colonial trick of stealing aboriginal lands through treaties that would only end up being broken; with the native people being forced onto reserves, or becoming a permanent second class citizen through racist colonial government management of Indian affairs Caliban's complaint is the complaint of a monster betrayed. Ariel lost his freedom to Sycorax and now serves Prospero. Caliban, who considers himself the rightful ruler of the island, was overthrown and enslaved by Prospero. The island gave him shelter, provided him sustenance and created opportunity to accomplish his final mission. But in the play he seldom speaks about the island. He rarely mentions it and on the few occasions when he refers to his own abode on

the island he calls it a poor cell, a poor court, Caliban represents the native population of a country which has newly been discovered by the white explorers and which is then colonized by them.

At that time many territories of this world were unknown and were in the process of being discovered and exploited. Then the white explorers discovered a new country, they regarded themselves as conquerors, and then some of them settled down there. In settling down there and colonizing the newly discovered land, the colonizers conferred many benefits upon the native populations too. But at the same time they treated the native populations as their servants and slaves.

The white men proceeded to civilize the backward and ignorant native populations but, at the same time, exploited them in various ways. In many cases the situation became so bad that the invaders began to treat the newly discovered country as their private property while the native populations were treated as mere laborers in their service. He has full control over everything on the island. He makes Caliban work as his servant and calls him a thing of darkness. Caliban is being dehumanized or treated as subhuman. This shows the colonizer's attitude of looking down on the colonized people. By taking charge of a place which is not his and by exerting his European authority over the strange non-European creatures, Prospero can be seen as an obvious symbol for European colonial power. Mimicry is a menace to the colonial mission because what Caliban mimics of Prospero is his exercise of power through possession, dominance, and exploitation, rather than any higher idea Prospero might profess to be operating from. Caliban's mimicry not only menaces the stability of his relationship with Prospero, it also perpetuates that relationship. Because Caliban wants to be like Prospero, he mimics Prospero.

Caliban has a continuing need to mimic Prospero in order to achieve the power he wants, and Prospero has a continuing need to exert power Caliban in order to bring him to enlightenment.

Caliban appears in Shakespeare's play and in colonial history as a cultural stereotype for the natives of the new world. The theme of repentance and forgiveness is shown when Prospero frees his slaves. Caliban represents the native population of a country newly discovered by the white explorers and which is then colonized by them. When the white people conquered a country they considered themselves as the masters and the native peoples.

Prospero first comes to the island that he has a good relationship with Caliban. All the colonizers when they think in settling down the colonizers conferred many benefits upon the native populations. But at the same time they treated the natives as the slaves and servants. Here Caliban acquires great importance as a representative of the dispossessed natives of a newly discovered country. When Trinculo first encounters Caliban, he views him as some kind of monster and Caliban is at times presented as fulfilling these requires as well as being victimized by his role in slavery. Caliban is portrayed as a colonized, new world subject.

The Tempest explores the complex and problematic relationship between the European colonized peoples through the relationship between Prospero and Caliban. Prospero has stolen ruler ship of the island from Caliban, because Prospero can't imagine Caliban as being fit to rule anything. As soon Caliban realizes that Prospero views him as a second-class citizen fit only to serve and that by giving up his ruler ship of the island in return for his education, he allows himself to be robbed. Prospero emerges as dictatorial colonial governor-general, whose presence on the island demands that Caliban, its native inhabitant, complies with his wishes and standards. Caliban is presented here as a lust and his primitive religion are regarded as evil, but ironically,

Prospero depends on Caliban's service for survival. Prospero also exacts constant and loyal service from Ariel as a payment for his having rescued him from Sycorax's imprisonment. The original act of kindness and humanity is rapidly exploited by Prospero once he recognizes what a powerful agent Ariel can be.

Ariel as a cherubim-like figure, other worldly and docile, plays music. Caliban on the other hand is wretched, deformed, carrying wood as he has been instructed to by Prospero, "Nature can never can stick." (1379) His attitude to Caliban remains unreformed and incorrigible. He expresses his low opinion of this creature that is often described as a monster. Caliban is an anagram of the word cannibal; it shows him as the island savage or as a Red Indian. Here Caliban is treated as beast; Stephano and Trinculo consider him inhuman, calling him moon-calf and monster.

Caliban becomes a more sympathetic character in the second half of the work. His weakness is made more apparent and the ease by which he is manipulated shows him to be a victim of his circumstances a nature weekend by subjugation and oppression. Caliban acquires great importance as a representative of the disposed natives of a newly discovered country. Caliban is conscious of his claim to govern this island because it belonged to his mother and because he is his mother's sole heir. Caliban tells Prospero that originally he was his own king but now Prospero has usurped the island, treating him as his subject.

The Tempest has often been interpreted as a play about colonialism primarily because Prospero comes to Sycorax's island, subdues her, rules the land and imposes his own culture on the people of the land. Pushing the natives to the side he places himself at the helm of affairs. He displaces Caliban's mother and treats her as a beast. Prospero is not killing him, which would

have been in the common practice, and instead continuing to try to civilize him through harder labor. Prospero's civility is again presented to us at the end of the play in his forgiveness of his brother. Civility is also seen as prevailing in Prospero with the outcome of Caliban's character at the end.

Ariel also seeks liberty from Prospero's yoke, yet he does not have the revolutionary zeal of Caliban. When Prospero reminds that he saved Ariel from the confinement of the witch Sycorax. Prospero easily tames Ariel into submission by threatening him with a further twelve years imprisonment. When Prospero says that he will set Ariel free but before that he must obey his command, we find that Ariel always compelled his wish. Ariel has the gift to music, while Caliban often shows his poetic sense in describing the beauty of the island. One of them is obedient, while another is rebellious. Ariel's behavior reveals healthy master-servant relationships. Caliban, on the other hand, exemplifies what happens when someone with a desire for freedom is forced into slavery. In Stephano and Trinculo's desire to make profit out of Caliban we see the basic inhumanity of the colonizers. Although Shakespeare puts these thoughts into the minds of two comic characters, he may be criticizing what actually took place when the English colonized America, treating the native inhabitants with brutality.

So the play, *The Tempest* reveals how the colonized are tortured and murdered. Besides, the colonists crush the freedom of the colonized and destroy their land and religion. And they do all these in the name of progress and civilization. But in the play of, *Othello*, Iago is not only character who holds racist attitudes towards Othello. Rodrigo calls him lascivious. Brabantio cannot believe that his daughter could be happy with this outsider, and he thinks that the only way Othello could have wooed Desdemona is with charms. Desdemona is risking losing her

culture and reputation as a white Venetian of middle to upper class, and to marry a black Moorish general who is not a land-owner.

In Shakespeare's day the discovery of new lands and new peoples must have impressed all thoughtful Europeans with the conception of their own superiority in all the arts and character of civilized life. And the play makes Othello quite as conscious as anyone else of his diversity of race, though it is to other causes that he assigns his want of grace and culture. Brabantio claims that now Desdemona is abused, stung and corrupted by spells and medicines. Othello himself says that he is black and not those soft parts of conversation. The relationship between Othello and Desdemona develops out of mutual respect and love, yet Brabantio emphatically asserts that Desdemona would not act against the customs and tradition of her country and against her status and prestige.

Marrying Othello would be against all rules of nature. Here Othello could have been a fit husband for Brabantio's daughter. He has royal ancestry too. Again Othello does great service for the state. Nevertheless, he remains an untouchable. No one can be certain what the duke means when he says, your son in law is far more fair than black, but whatever his intention, the play on words itself is evidence that the two meanings of black could be separated.

The Duke's jingling couplet depends on the conflict between two meanings—black skin, black hearts. The duke separates the two possible meanings for blackness in Othello; Iago tries to conflate the two meanings for blackness in woman.

Othello does not just criticize, Desdemona for her infidelity and condemn her for her sins, but he in a way justifies her actions by describing his own race-related weaknesses that would motivate her to have an affair with another man. This quote shows a change in Othello. He

begins to hate Desdemona in the belief that she cheats on him because of his race, and he will not be content with just throwing her out, but is now consumed with loathing for her because of the pain and feelings of inferiority she has brought to life in him.

However, it is not until Othello commits the ultimate crime that his skin color is held against him, as others struggle to find a means to explain this sudden and seemingly unprovoked action. Culturally, Brabantio had all the support necessary to challenge the marriage given the common racist assumptions of the time, and accuses Othello of sorcery and witchcraft.

Desdemona has a strong love and devotion for her husband. She never feels the slightest resentment at Othello's strange and rude behavior with her after his mind has been poisoned by Iago. She has identified her whole life with her love. Her strong love can never be shaken by any unkindness or harshness on the part of her husband. Even after being ill-treated by Othello in public, she says to Emilia, "My love doth so approve him/ That even his stubbornness, his checks, his frowns-/Prithee, unpin me-have grace and favor."(1050)

Othello's behavior evokes the stereotype of the hot African subject to irrational jealousy, a slave to superstition and violent moods. Othello had won the love of Desdemona with his stories of battle and he had also promised an injured Brabantio that he would be a loyal son-in-law by that same token. He should be able to transcend certain preconceived notions of race through his heroism and courageous. Rodrigo also calls Othello a lascivious moore. To him Othello is an extravagant and wheeling stranger.

Brabantio has the same hateful attitude towards Othello. Brabantio has a conviction that Othello has bewitched Desdemona with black magic. He says that by marrying with the black-bosomed creature Othello, Desdemona has subjected him to the general mockery of the city.

Thus he indicates the typical attitude of the white Venetian towards the black people. Most characters in the play, including the senators, address him not as Othello but as moor.

Othello himself admits that he is a cursed slave. Of a Venetian senator indicated that he subverts the black stereotype. Black people at that time were never counted higher class so his marriage to Desdemona and his position in Venetian society is contradictory to the beliefs of the time. Othello is an ambiguous position, now he has married a white person. He is respected, but his color and his otherness still makes his presence an insecure one, all too available in terms of vulnerability for Iago to manipulate for his own enjoyment. Even the fact that he marries the daughter

Here Turk means, a traitor without implicating Jewish or Turkish people because these terms had come into being with western representations of Jews and Turks. Black is different. Brabantio, a respected member of venetian society, could have contested the marriage contact logically and legally, but instead he falls back on using prejudice assumptions as weapons, encouraged by Iago. This idea establishes the idea of white purity and goodness, suggesting that other races represent darkness and evil. Despondent with self-recrimination Othello stabs himself, falls on the bed, and dies.

It is Desdemona's inherent nature to favor men of her own race. Iago draws upon this belief, saying to Othello, her will, recoiling to her better judgment, may fall to match you with her country forms/ and happily repent, saying that Desdemona compares Othello with other white venetian men and regrets her marriage. Under Iago's persuasion, Othello starts to believe that Desdemona is cheating is cheating on him because he is black. However, after he brings up the issue of his own race and recognizes how he is different from the rest of society, Othello lashes

out in anger at Desdemona, the scapegoat for his overpowering sense of self-loathing. Binary opposition between the blackness of Othello and the fair whiteness of Desdemona is established and united in matrimony, a concept that Shakespeare seems to be experimenting with to suggest the chaos that would ensue in a cultural context. Brabantio once again invokes

Iago uses his theory that Othello always felt uncomfortable about his blackness and his race to manipulate Othello and bring out his jealous nature. Iago manipulates Othello by saying his otherness will not allow him to understand Venetian women, consumed in his insecurity which contributes to his rage. He feels insecure as Iago comments, look to your wife, and observe her well with Cassio. The character of Desdemona also highlights the period's values and attitudes of the society very effectively. Othello is a man outside her class and race. Thus, we respect Desdemona as she disregards stereotypical values. Dramatically, their closeness is made stronger because they are so unlike in appearance. Othello is black, Desdemona is white, and this makes them binary opposites. As Desdemona reverses the cultural assumptions of the white dominant system by loving Othello, she poses a threat to the patriarchal order and this is ultimately eliminated in her death. Clearly, the binary opposition represented in the relationship between the black Othello and the white Desdemona is an illustration of cultural tension. The failure of these two individuals to mate successfully demonstrates a cultural failure. Racism is the tool used in Othello by Iago to destroy the lives of two visually different types of people.

Othello is a hero who has led a long life full of good deeds, which was necessary for a Moor, to have his existence tolerated in a predominately white culture. But he has not won their trust. Here we know that Brabantio was to forget his honorable nature. The binary opposition represented in the relationship between the black Othello and the white Desdemona is a lustration of cultural failure.

Racism is the tool used in Othello by Iago to destroy the lives of two visually different types of people. Iago's virulence against Othello is the greatest and he hates him the core of his heart. He makes a false display of love and loyalty to him only to gain his own ends upon him. He wants to put the moor, into a jealousy so strong. Othello's race is valued servant of the state. Iago hates Othello so much because he thinks that Othello has overlooked his merits.

Othello thus finally kills Desdemona and commits suicide because he, himself, has fallen victim to colonial mimicry. This play attempt of assimilation of a black man into a white society by marrying a white woman but in the end is stripped from his white construct and is reduced back to the traditional role of the moor, revealing his true jealous and monstrous identity.

From a feminist perspective, displays of male harsh mistreatment of woman are stressed through the juxtaposition of the woman's devotion to their male figure. Othello as a black converted Christian recently married to a white woman, ultimately suffers from his inability to completely assimilate into a community that deems him a racial outsider.

Racial tension in Othello is complicated because there are both racist and non-racist strains in the play. Iago is the most vocal racist character, but his racism and judgments are not portrayed positively. Other characters, however, also voice negative attitudes towards Othello because of his ethnicity. "Iago is seen as a devil, an impression confirmed by his refused to explain his actions."(Hadfield, 164)

Othello's self-fashioning as a member of early modern Christian society depends on extinguishing that which was instrumental in identifying him as other, that is, his body. Iago's attitude towards women is largely critical and negative. To him women are often deceptive. Iago's cynical attitude towards women continues throughout the play, as he talks of women as

being foolish and unfaithful creatures. Othello's views on women are more complex than Iago's. Othello loves and praises Desdemona often in the play. There is a conflict in Othello between traditional views of women and more feminist views, as well as a conflict between the idealization of women and the resentment of women. Emilia is a feminist, assertive, independent model of womanhood, while Desdemona plays the ideal and passive female character. Women are portrayed in a varied and complex way in Othello.

Women are treated as harshly as Othello is by Iago and characters in the play. Both Desdemona and Emilia are abused, either verbally or physically or both, by their husbands and other male characters in the play. Women are prejudged as guilty and wanton in Othello. These quick conclusions add to the overall tone of stereotyping, thereby strengthening the racist strains in the play. Feminist and anti-feminist ideas are presented very clearly, with Desdemona representing one extreme, a progressive, independent, assertive woman.

Desdemona chooses her own husband who is not of her own race, thus defying her father. In this way, she is the woman that men fear: the woman thinking for her, speaking out, and making her own decisions. Iago says that Venetian women are lustful and adulterous but they cleverly hide their sins from their husbands. This shows the narrow roles and representation of women. Iago has little or no respect for Emilia. He thinks her to be a foolish woman, too. Desdemona is constantly represented as property. She is first Brabantio's property and then becomes Othello's wife. Othello has adopted the Christian faith and holds it with unaffected sincerity. He adopts all Christianity's major articles of belief; for instance, belief in the immortality of the soul. Iago's use of the term "his Moorship" a term which implies that Othello's status is inappropriate social roles. From this point on Iago refers primarily to Othello as the Moor continually drawing attention to his ethnic difference, "Are we turned Turks? And to

ourselves do that/Which heaven hath forbid the Ottomites?/For Christian shame.”(1033)So Othello once again asserts his membership of the Christian community and invokes the medieval ideology of difference. Othello is of course, the play’s hero only within the terms of a white, elitist male ethos, and he suffers the generic punishment of tragedy, but he is nevertheless represented as heroic and tragic at a historical moment when the only role blacks played on stage was that of a villain of low status.

Othello has adopted the Christian faith and holds it with unaffected sincerity. He adopts all Christianity’s major articles of belief; for instance, belief in the immortality of the soul. In putting Desdemona to death, he will destroy her body but not her soul, “I would not kill thy unprepared spirit./No, heaven forbid! I would not kill thy soul.”(1053)

Iago’s intellectual powers are so strong in comparison with them that he plans not only to ensure them but also to do it in a manner that they all the time believe him to be their one true friend and comforter .it does not matter to him even that he himself is entrapped in his own plot and is ruined with his victims. He has succeeded in his plan he has established their weakness and his own superiority and how little it matters to him that lie himself has been caught up in it.

Iago is a hypocrite and a master in the art of dissimulation. No one can understand his real nature from his words and actions. He feigns love and sympathy for all, though inwardly he has a great hatred for them and is planning their ruin. And his success resulted due to the fact that nobody could doubt his love and sincerity even for a single moment till the very close of the play .it is in his soliloquies that he reveals his true nature. He hates almost all the characters in the play-Othello, Desdemona, Cassio, Roderigo- but he successfully gives the impression to all of them that he is their best friend and greatest well-wisher. All the characters are so much deceived

by his outward show of sincerity that they consider him to be honest friendly, loving, and sympathetic. Othello, even in the last scene, calls him, honest, honest, Iago.

The Tempest shows the colonists crush the freedom of the colonized and destroy their land and religion as well as in the play, *The Merchant of Venice* too and they do all these in the name of progress and civilization. "Because of Shakespeare's vivid characterization and powerful effect on later writers, Othello perhaps impresses us now as a quintessential Moor, representative of his race." (Honigsmann, 15)

Conclusion

In my conclusion, I am faced with the same idea, whether Shakespeare saw colonialism in his time. Colonialisms supposed to have started with Britain setting up imperial outposts abroad. But Shakespeare shows in *The Tempest* that colonialism is at his time found, but is a phenomenon as old as human society itself and the formation of nation states. His tragedies portray the same concerns successfully which are seen today.

Edward Said's, *Culture and Imperialism*, also shows that the representation of the cultural domination of the Western's view about the East predates the actual setting up of colonies.

I find that Shakespeare's views represent both colonial and postcolonial positions. Shakespeare seemed to understand these ideas in his time as these are understood even today. Linguistic imperialism is the process by which the dominance of English is asserted and maintained by the establishment and continuous reconstitution of structural and cultural inequalities between English and other language.

The Tempest first showed how linguistic imperialism works. English language is displacing local languages. As Murphy says, Because language creates an important role in the society, so it is a way of colonialism which is seen through Caliban's character, he is a type of development essentially non-human through , for the purposes of the drama, ended to an extent altogether beyond the highest attainments of the civilized domesticated animal, with the exercise of reason and the use of language;-a conceivable civilization such as would, to a certain extent, run parallel to that of man, but could never converge to a common centre.(139) So Caliban needs to use some sort of cathartic violence to remove his inferiority complex. From the

postcolonial perspective, Barry also said that, Children, both black and white, will have been taught to see history, culture and progress as beginning with the arrival of the Europeans. (193) I find that Shakespeare's views represent both colonial and postcolonial positions. Shakespeare seemed to understand these ideas in his time as these are understood even today.

Shakespeare is comparing civilized belief with savage superstitions, and drawing the typical conclusion that European power is stronger. Prospero usurps Caliban's power stating that, when he arrived, the island was honored with a human shape. Caliban is at times presented as fulfilling these requirements as well as being victimized by his role in slavery.

As we can see Caliban cannot raise his voice against Prospero. On the other hand, to Homi Bhabha culture as a strategy of survival is both transnational and translational. The west is presented as civilized, rational, masculine or moral but on the other hand the east is presented as savage, lazy, feminine etc. These binaries are colonial ones, but Shakespeare contests them, and makes them ambiguous.

William Shakespeare thus becomes the representative of colonialism in his age and who provides a colonial picture of the nation through language, race and ethics. But he is also postcolonial in contesting and problematizing that picture. His plays not only portray the important concerns typically, but have a universal quality which makes them so relevant to our time.

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