The Tempest- a Postmodern Reading

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Abstract

The works of William Shakespeare have a universal influence and are considered the representatives of 'all time and all ages'. Critics, scholars, academics and students have been rereading, reexamining, retelling and restaging his plays century after century. This dissertation proposes to examine *The Tempest* as a postmodern text. The postmodern elements: ant-formality, pastiche, intertextuality, paranoia, irony, playfulness, puns, wordplays, conspiracy theories, temporal distortion and supernatural elements create an atmosphere in *The Tempest* which can be described as postmodern. Focusing on the Ihab Hassan and Brian McHale's definition and characterization of postmodernism which have created an opportunity to have a postmodern approach to *The Tempest*, this paper illustrates how Shakespeare deconstructs the formal properties of the text and uses pastiche that project a postmodern connotation of the play. The dissertation also explores the religious, mythological, geographical and historical references of characters and their names, events and incidents, and locations and places that construct intertextuality and insert paranoia in the play. In identifying postmodernist elements—particularly the presence of supernatural and dreamy world—this dissertation attempts to examine binaries natural vs. supernatural and reality vs. dream which are pivotal postmodern concepts. Based on Foucault's *The Eye of Power*, the dissertation also discovers the Panoptical Gaze of Prospero who has assigned Ariel—as a surveillance to keep an eye on everybody and everything in the island. Finally, this paper aims at rereading *The Tempest*—as a postmodern text.

Introduction

Many critics, scholars and academics consider that *The Tempest* is the last play of William Shakespeare. The creation of the characters, catastrophe (the storm), plot and setting of the play make *The Tempest* one of the finest and richest plays of Shakespeare. With maturity, knowledge, experience and skill Shakespeare portrays his most influential, widely studied, diversely interpreted and critically challenged play. The present attempt is a new venture to discover *The Tempest* as a postmodern play.

To Ihab Hassan (1982), postmodernism fosters "a new aesthetic formation'' (ctd in Malpas 2005, p. 6). In his historic work *The Dismemberment of Orpheus: Toward a Postmodern Literature* (1982), Hassan has compared modernism and postmodernism. Differentiating postmodernism from modernism, he describes postmodernism as a composite of "antiform, play, chance, anarchy, participation, dispersal, text/intertext, misreading, polymorphous, rhetoric, schizophrenia, the Holy Ghost and indeterminacy" (Hassan 1982, pp. 267-268). These characteristics are all present, in different degrees, in *The Tempest* and de-center the language and create polysemous melody in the play. Through a close examination and analysis of all these features in the language of *The Tempest,* which uses disorder, playful and polysemous intonation, it is quite arguable that *The Tempest* can be considered as a postmodern text.

Aristotle suggests that in a play, "high characters must speak high, refined and elevated language, while the low characters should have a low and base diction" (Warrington 1963, pp. 12&26). It is observed that Shakespeare breaks this hierarchy of language in *The Tempest* and allows for the play of anarchy. Through his characterization, Shakespeare keeps projecting his philosophy, understanding of human psychology, social construction and culture. He uses pun, versal prose, wordplay and paradox to enrich the technique of the play and to de-center the

language; he creates a chancy, playful, anarchic, mutant, polymorphous and indeterminate intonation, thus adding a postmodern tone to the play.

Representing Prospero as "god the father" and Ariel as "the holy ghost" Shakespeare deconstructs the Christian Doctrine, *Trinity,* in *The Tempest.* Ihab Hassan (1982) in his famous project attributes two interesting features of modernism and postmodernism. To Hassan, "god the father" is referred to modernism and "the holy ghost" to postmodernism and Prospero appears to be "god the father" who has a complete control over all the events, incidents and characters in the island. Through his magical power and knowledge, he creates the storm; enslaves Caliban; assigns Ariel to monitor everybody and everything; creates all climaxes; controls everybody's actions; monitors others activities and finally possesses the ownership and role of creator of the island. Similar to God the Father, Prospero promises freedom to Ariel (I.ii.242-250) and at the end of the play, Prospero empowers Ariel; sets him free and fulfills his promise by which he empowers "the Holy Spirit' as God the Father does. Avoiding the role of "the son", Shakespeare deconstructs the doctrine of *Trinity* and incorporates postmodern feature in *The Tempest.*

Intextuality—the acknowledgement of previous literary works in a story—is a significant element of postmodern literature. Most of the postmodern literary critics and theoreticians have accepted the concept which is a powerful postmodern writing tool that opens new possibilities and perspectives for constructing a story. This is a sophisticated writing device that refers to borrowing phrases, ideology, a concept, characters or even rhetoric from other works. Mainly, through borrowing from previous texts, the writers add multi-layers of meaning, interpretation and understanding to the text. A very common example of intertextuality in English literature is James Joyce's *Ulysses* retelling of *The Odyssey*, set in Dublin. We also find that Ernest Hemingway has borrowed the language of the metaphysical poet John Donne in naming his

novel *For Whom the Bell Tolls*. Above all, the *Bible* is considered the most illustrious example of intertextuality, since the *New Testament* simultaneously quotes passages from the *Old Testament*. Through the characters Caliban and Sycorax who represent historical, geographical, mythological and religious figures, events and places Shakespeare makes the passage of *The Tempest* intertextual. The action, language, personality and shape of the characters and their references add multiple layers of allusiveness and intertextuality to the play. The following two paragraphs edify that Shakespeare has borrowed historical, geographical, mythological and religious references to incorporate intertextuality in *The Tempest*.

Sea voyages, discovery and exploration of new lands and continents are prominent features of Shakespearean age. Therefore scholars and critics have found many indications of adaptation of themes and characters, among them two important references are stated: the first source- Montaigne's essay "*Of Cannibals*" (1580) is considered to be acknowledged as only referential work from where Shakespeare borrows the theme of *The Tempest* (Kermode, 1954, p. xxxiv). In 1557, Montaigne made a sea voyage to Brazil. While travelling he saw the life, culture and their inhabitants. To keep an account of his journey, he composed *Essays* (1580) where one of his writings was entitled "*Of Cannibals*". Many scholars and critics believe that Shakespeare has adapted the name of Caliban from the Montaigne's essay.

In addition, *Bermuda Pamphlets* (1610) is the second account which narrates the journey of many ships from England to Virginian colony in America in May 1609.All on a sudden, a violent storm carried away one of the ships which was later found near Bermuda coast. To save their lives and the belongings, the mariners of the ship battled hard against rough sea and wild nature. Miraculously, later in May 1610, the lost ship succeeded in reaching America. Their bravery and heroism drew the mass attention. To mark this heroic event, in England this story was published,

and spread far and wide within a short time. Many scholars and critics consider the names:"Caliban", "Setebos" (Kermode 1954, I.ii.375, and "still vexed Bermoothes"), brought in *The Tempest* by Shakespeare are adapted from the story of *Bermuda Pamphlets* (1610). Eventually, in *The Tempest* Shakespeare uses and adapts this theme of adventure of the mariners and sea voyagers for the 'new world' of his time. Shakespeare further employs the religious, mythological, geographical and historical references of characters and their names, incidents and events, and locations and places that construct intertextuality in the play.

A reactive state of mind heavily influenced by anxiety and fear is paranoia that deals with irrationality and delusion, including persecutory thought process, or beliefs of conspiracy concerning a 'perceived threat towards one'. In that context, *The Tempest* is to a large extent a paranoid play. For Prospero Caliban's name echoes 'cannibalism' and Sycorax symbolizes 'lust, darkness and evil omen' which are suspicious characters. The play begins with human created storm which initially lays the setting of next event, incident and interaction of the text. Prospero uses his magical power and knowledge to create the storm that turns everything disorderly and apparently destroyed. As the passage proceeds, Prospero, with the help of Ariel and his magical power, enslaves Caliban; plays with him; makes him suffer and represents him as a skeptical character. He assigns Ariel to monitor the movements of Caliban and other characters, thus creating scary, anxious and mysterious atmosphere in the play. Ariel's invisible appearance, ghostly voice, sudden entrance and exist also create dreadfulness in the diction of the play. Shakespeare sketches a spirit—Ariel as a natural character and represents him as human, on the other hand Caliban as supernatural, untouched and mysterious being. Caliban horrifies Prospero and Ariel terrifies everybody in the isle except Prospero and Miranda. Prospero's constant

negative feelings, mistrust and wary for Caliban are paranoid projection and treatment of character in *The Tempest*.

In the context of Prospero's paranoia and his panoptical power, one may reflect Michael Foucault's observation that "power and surveillance are tenaciously bound together." In *The Eye of Power* he describes Jeremy Bentham's eighteenth century prison concept, the "Panopticon," where the guards can easily monitor the movements of the prisoners inside the cells through an inner window that is facing the tower. It provides an "all-seeing" view of the prison. Through an outer window the daylight enters into the cell, and makes everything highly visible. Similarly the island is a prison where all the characters are incarcerated by Prospero who appoints Ariel as a guard to observe the movements and activities of the royal guests, courtiers and especially Caliban. Here, the implementation of power becomes automatic and Ariel represents a postmodern surveillance camera whose gaze is very powerful and structured. Like the prisoners of a cellular, all the characters in the play are uncertain and unaware of the fact that they are being watched. According to Foucault, in the name of liberty and rights, the sophisticated societies impose more control and inspection on the citizens. In *The Tempest* for the royal guests and ordinary Caliban, Prospero enforces the same control and observation which reinforces postmodernist feature.

Supernatural elements drive the plot of many Shakespearean plays. In *The Tempest* Shakespeare compares the notion of existence and reality with supernatural and the dreamy world (Prospero's world). In *The Development of Shakespeare's Imaginary* (1951) W.H. Clemens dedicated a chapter to discussing the various imaginaries that are portrayed in *The Tempest* and elaborating its influence on the readers and audiences. Clemens finds, "the imaginary in *The Tempest* serves

more than just creating an atmosphere or background or intensifying the theme of the play" (Clemens 1951, p. 182). To him sea 'imaginary, the animal and vegetation imaginary and olfactory imaginary' have added supernatural essence to the play. He also believes that the supernatural elements have played an important role "in creating the strange vision of the 'natural world', making a counterpart to the world of the supernatural in the play" (Clemens 1951, p. 194). Likewise the postmodernist of our time, Shakespeare keeps a space for the readers and audiences to question the notion of existence and reality of *The Tempest*.

In *Shakespeare Our Contemporary* (1964), Polish Jan Kott promotes a contemporary and postmodern reading of Shakespearean plays. Scholar Kott sketches postmodern elements in Shakespeare; rejects the popular autobiographical reading of the play (p. 240) and also deconstructs the idea of reading *The Tempest* as a play of reunion and mercy (p. 238). *The Tempest* signifies a personal, political, social, cultural conflict and chaos that has a dubious treatment of characters. Being a rebellion, Caliban is portrayed as a "savage and deformed slave" and being obedient and loyal to Prospero, Ariel enjoys the freedom at the end of the play. It is noticed that in *The Tempest* characters are constructed; plot is fragmented; actions are controlled; movements are observed and destiny is predicted. Shakespeare deconstructs form; uses pastiche; portrays paranoia; incorporates intertextuality; projects panoptical gaze and illustrates supernatural notions. Therefore, Shakespeare's projection of *The Tempest* is postmodern in character.

Chapter One: Deconstruction of Form and Use of Pastiche

This chapter projects two postmodern features: antiform and pastiche in *The Tempest*. It shows how William Shakespeare deconstructs the form that focuses on the reconstruction of the Catholic doctrine of *Trinity* and incorporates puns, wordplays, versal prose and paradox through the characters that add pastiche to the play.

The postmodernists always deconstruct forms and use pastiche in their writing. They alter the old forms, and include new forms and genres to add literary versatility to the text. Shakespeare eventually takes us from reality to religion, doctrine to dream land. In the island Prospero appears to be "god the father" who has a complete control over all the events, incidents and characters. He creates the storm that displaces Alonso, Ferdinand and others; enslaves Caliban; assigns Ariel to monitor everybody and everything; creates all climaxes and finally possesses the ownership and role of creator of the island. Like God the Father, he promises freedom to Ariel (I.ii.242-250). At the end of the play, Prospero gives power to Ariel; sets him free and fulfills his commitment by which he empowers "the Holy Spirit' as God does. By avoiding the role of 'the son', Shakespeare deconstructs the doctrine of *Trinity* and incorporates postmodern feature in *The Tempest.*

Aristotle (384-322 B.C.) emphasized that in a play "in some portions verse only is employed, and in others song" (Warrington 1963, p. 12). In *Poetics* (335 B.C.), he suggests that verse and prose are better not to blend together rather be separated in the language of the play. Moreover, he signifies that "all the characters should remain consistent throughout the play" (Ibid. p. 26). On one hand, keeping the expert opinion prime, Shakespeare, in *The Tempest* incorporates the unity of time, place and action. The unity of time signifies that a play should not take much time on the stage during the performance or the representation of the drama must not extend beyond

the time on the stage than it actually takes place. The event of *The Tempest* takes three hours and a performance of play would take only the same time on the stage. But Shakespeare ignores the unity of time in spreading the action longer in *The Winter's Tale* that covers a span of sixteen years.

Shakespeare maintains the unity of place in *The Tempest*. It requires that the event of the play should take place without any alteration of the scene. In the majority of Shakespearean dramas a constant change of locality, country and sudden switch to one place to other are very prominent. The entire action of *The Tempest* occurs in the island although we find sudden shift from one part of the island to the other. Here Shakespeare creates a new dimension of unity of place. He also tries to preserve the unity of action of the play. The unity of action never permits any under-plot. *The Tempest* has some minor under-plots: conspiracies of Caliban against Prospero, and of Antonio and Sebastian against Alonso, and the love-affair of Ferdinand and Miranda where Shakespeare puts magical power of Prospero in the center that ensures the singleness of impression. The storm, the conspiracies, the magic banquet, the betrothal of Ferdinand and Miranda, and freedom of Ariel all these incidents are constructed and controlled by the magical power of Prospero. Shakespeare keeps the original concept of the unity of time, place and action as simple as Aristotle did and adds new essence to the same notion as well. This sort of interplay between old and new concept facilitates a postmodern reading of the play.

On the other, Shakespeare breaks the linguistic hierarchy by lowering the language, words and phrases of high characters; inserting highly metrical verses and refined expression in ordinary character which represents a postmodern feature. The hierarchy of the language is disrupted and formed it as mutant and idiolect that make the language of *The Tempest* chaotic and polymorphous. Through Caliban Shakespeare applies versal prose in *The Tempest*. This "savage

and deformed slave" utters dignified, elevated and highly musical words, phrases and sentences that confirm his expertise and skill in utilizing the language. In Act II, Scene ii Caliban proves his ability while celebrating his day dream—freedom from Prospero. He sings the following song:

Cal: No more dams i'll make for fish; Nor fetch in firing at requiring;

Nor scrape trenching, nor wash dish: 'Ban, Ban, CaCaliban

Has a new master: get a new man.

Freedom, high-day! High-day, freedom! Freedom, high-day, freedom! (II.ii. 180-187)

With his lyrical voice, Caliban shows that he is capable of composing rhythmic songs in spite of being a "savage and deformed slave" as Prospero introduces him to the audience. In another occasion in Act III, Scene ii when Stephanno and Trinculo enjoy singing merrily Caliban finds that their song is not "in tune" (III.ii.122). Here, Shakespeare portrays a revised clone—Caliban who neither startles others as Ariel does with his abrupt appearance and ghostly sounds nor observes their movements. As Caliban goes on saying:

Cal: Be not afeard; the isle is full of noises

Sounds and sweet airs, that give delight, and hurt not.

Sometimes a thousand twangeling instrument

Will hum about my ear; and sometimes voices,

That, if I then had wak'd after long sleep,

Will making me sleep again, and then, in dreaming,

The clouds me thought would open, and show

Ready to drop upon me; that when I wak'd

I cried to dream again. (III.ii.133-141)

Here an uncivilized, dark, evil self like Caliban as Prospero sketches, utters the words: "airs, music, delight, and dream" that contradicts with his character. At one hand, he is conscious of melody of the music and on the other hand, is very sensible. This breaks the hierarchy of language and makes it anarchic. Such disorder of the diction of the play creates inconsistency in the characters. This sort of alteration and reformation of Caliban by Shakespeare is very postmodern.

A combination of different genres and styles of literature─pastiche is utilized in postmodern writings. Pastiche, which creates a new literary work, is a collage of words, phrases, or entire passage from one or more authors. It usually incorporates elements of plot, theme, style, and even character development. For example, the *Metamorphoses* written by the Roman poet Ovid is actually a giant pastiche of hundreds of earlier Greco-Roman myths. In *The Tempest*, Shakespeare plays with postmodern features: anti-formality, playfulness, anarchy, mete-fictional history and temporal distortion thus include pastiche in the play. The inclusive use of puns and wordplays create a postmodern depiction; add playfulness to the play and make the language of *The Tempest* very chancy and mutant. Through creating irony of a word, Shakespeare reinforces "chancy, anarchic and indeterminate" tenor of the play and de-centers the language from the center. Interpreting the meaning of the text, Shakespeare focuses on the 'rhetoric' feature of the language of *The Tempest* and enhances intertextuality and allusiveness of the play.

In the Act-II, scene i, we find constant use of puns and wordplay. As the scene begins with the quest of finding Ferdinand, Gonzalo, "an honest old councellor" meets pessimist Alonso who does not want Gonzalo's presence; asks him to leave and demands "peace" (II.i.9). Sebastian uses witticism on Alonso saying: "He receives comfort like cold porridge" (II.i.10). Here we find the wordplay on Alonso's "peace" and "pease porridge". Later we find one of the courtiers, Adrian remarks on the island saying: "Though this island seems to be deserted [.....] uninhabitable and almost inaccessible [.....] It must needs be of subtle, tender, delicate, temperance" (II.i.34&37&41-42). Immediately, Antonio plays with word "temperance" citing: "Temperance was a delicate wench" (II.i.44). Adrian's temperance (weather or climate) becomes Antonio's wench (prostitute).Through a constant use of puns and wordplays, Shakespeare produces amusement and brings laughter in the language of the play.

Shakespeare also uses paradox as Antonio cites that the weather of the island is "perfumed by a fen" (II.i.47) in response to Adrian's view "sweet breathe of air" (II.i.45).Antonio intelligently uses paradox and sea imaginary. In response to Alonso and Sebastian's master plan of murdering Prospero, Antonio skillfully says "out of no hope" what "high a hope" arises. In Act II, Scene i, Gonzalo paradoxically quotes that in his "commonwealth there will be no sovereignty". (II.i. 143-152).All these examples reinforce paradoxical amusement that connotes pastiche in the text.

An art consisting of declamation and dialogue, melody and dancing, decoration and scenery— "masque" has a significant role in *The Tempest*. This genre adds deeper layer of allusiveness to the play. Shakespeare adapts this artistic form and incorporates it in the text. Written in rhymed verse, this highly allegorical and mythical component is employed to celebrate royal marriage. Very costly costumes and decorations are the prerequisite of a "masque" which is always

performed and presented by the mythological characters in the play. In Act IV, Scene i, Ceres and Juno uses masque tune:

Ceres: Tell me, heavenly bow,

If Venus or her son, as thou dost know

Do now attend the queen? Since they did plot

The means that dusky Dis my daughter got

Juno: Honour, riches, marriage-blessing,

Long continuance, and increasing,

Hourly joys be still upon you!

Juno sings her blessing on you. (IV.i. 80-90& 100-110)

This reference of masque contains lyrical beauty which is closely related to the betrothal of Ferdinand and Miranda. Here, the allegorical and mythical figures: Nymphs and Reapers, and their language are termed as 'majestic vision, harmonious charmingly.' Shakespeare keeps on bringing various genres and styles to add postmodernist diction to the text.

To divulge a character's inner thoughts, Shakespeare uses soliloquy in *The Tempest*. Prospero, in Act-V uses this device to assure the audience that all his accomplishments are achieved through his magical power and he does not require such an art any longer. At a glimpse, all these examples open the postmodern eyes that show the language of *The Tempest* has a vast and extensive reference of puns, wordplays and paradoxes which make the language of the play "chancy, playful, anarchic, mutant, polymorphous and indeterminate"; thus creates postmodern scenery in *The Tempest*.

Chapter Two: Intertextuality and Paranoia

As postmodernism eulogizes intertextuality and paranoia, this chapter attempts to show that the religious, mythological, geographical and historical references of characters and their names, incidents and events, and locations and places construct intertextuality in the play. Here the paper also explores the paranoid treatment of Prospero who through his magical power and knowledge has created the storm; enslaved Caliban; played with him; made him suffer and represented him as a suspicious character and assigned Ariel to monitor the movements of Caliban and other characters. Thus creating scary, anxious and mysterious notion in the play, Shakespeare encodes paranoia in *The Tempest*.

In the postmodern literature 'truth' is always questionable, and specific meaning of a text is not stable as meaning gets reinterpreted and constructed with the passage of time. This happens as the memory and experience of the readers reconstruct and generate multi-layers of understanding and interpretation. The writers are also influenced by the same memory and experience that affect their writings. Subconsciously, they include other texts, stories, figures, events, places and locations, piece of art, subplots, characters and tales in the same text. They bland new objects with old objects and generate a completely new form to set up the networks of relationships and meanings between the texts. This art form is known as intertextuality—a sort of virtual text imagined by the readers that allows them to bridge a connection between new texts with old ones.

The subtle presence of previous literary works in a story, intertextuality is an important element of postmodern literature. The character of *The Tempest* Caliban and Sycorax represent historical, geographical, mythological and religious figures, events and places that make the passage of *The*

Tempest intertextual. Sea voyages, discovery and exploration of new lands and continents refer to Shakespearean time. This theme of adventure of the mariners and sea voyagers for 'new world' in *The Tempest* and in other Shakespearean plays are adapted from his time. So the Scholars and critics believe that Shakespeare has adapted the theme of *The Tempest*, from his time and the character—Caliban is also borrowed from the Montaigne's essay "*Of Cannibals*" (1580) and *Bermuda Pamphlets* (1610.

The name of Caliban is adapted from the word 'Cannibal' (Skura 1989. p.51) that represents native Caribbean and cannibalism. The critic Chambers has suggested that the name of Caliban is derived from the gypsy word "cauliban" which means "blackness" (Kermode 1954, p.xxxviii). In *The Tempest* we find the similar character and portrayal of Caliban who is termed as a "salvage and deformed slave" representing anevil and black monster. In Act-I, Scene ii, Caliban wants to rape Miranda (I.ii. 351-352); plots to slain Prospero and wants to possess Miranda as his wife thus becoming the King of the island (III.ii. 85-100). Prospero treated Caliban as a "thing of darkness" whereas Stephano and Trincula referred to him as a "monster" and "moon calf", and Shakespeare considered him a "salve, villain, earth, tortoise, poisonous, abhorred, capable of all ill, savage, vile race, hag seed and devil" (I.ii. 315-372)—all these show that Caliban's personality, language, activities, movements and reactions are befitted with his name. In representing Caliban Shakespeare uses playful and indeterminate language and evil actions which added multi-dimensional "layers of allusiveness and intertextuality" to *The Tempest*.

We notice that in *The Tempest* while arguing with Adrian, Gonzalo brings another literary reference of the mythological queen of Carthage Dido—a lover of Aeneas, as he says "not since window Dido's time" (II.i.66-90) and Adrian replies "widow Dido was of Carthage, not of Tunis."In encountering Adrian, Antonio and Gonzalo cite the example of Amphion's harp that

lifted up the walls of Thebes. All these references insert a deeper layer of intertextuality and playfulness in the play.

Moreover, Sycorax, being an absent, minor and invisible character, creates a postmodern aura in *The Tempest*. Absent characters generate suspension and superstitions with their presence in the play which indicates postmodern elements. Sarah Annes Brown (2008) has closely examined the features of absent character and its influence in *The Tempest*. She focuses on the criticism of the past era and modern time in her famous article "The Return of Prospero's Wife: Mother Figures in *The Tempest* (2008)". Brown mainly emphasizes the absent mother figure and Sycorax (p.146) where she discusses the significance of the character of Sycorax and Prospero's wife in the play.

The word Sycorax comes from Latin which has a combination of two words: "sys" means "sow" and "korax" means "raven", representing animals that symbolize lust, darkness and evil omen. Like Caliban, her name is also associated with past and her actions are evil. In *The Tempest* she is a witch who practices black magic (I.ii. 258). In the Renaissance, witches are considered as evil and unlucky whose actions are sinful and punishable. Therefore, many of them were burnt alive and thrown to drown in the *Thames*. In the play Sycorax is representative of those witches who confines Ariel with a tree (I.ii. 286 & 293) in using her evil power. Caliban also mentions her name and black magic:

> Cal: "As wicked dew as ever my mother brush'd,
>
> With raven's feather from unwholesome fen,
>
> Drop on you both!
>
> A south-west blow on ye,
>
> And blister yon aa o'er" (I.ii.323-325)

Sycorax worships Setebos—a god of Patagonians (I.ii.374-376) that inserts an in-depth layer of intertextuality in *The Tempest*. Shakespeare has picked up the reference of Setebos from Antoniao Pigafetta's book *Relations of the First Round-the-world Trip* (1536). Richard Eden in 1556 translated the book into English and republished it as *Decades of the New World*. In the book, Eden mentions the demon Setebos: "When one of those people die, ten or twelve demons all painted appears to them and dances very joyfully about the corpse. They notice that one of those demons is much taller than the others, and he cries out and rejoices more. They call the larger demon Setebos, and the others Cheleulle. That giant also told us by signs that he had seen the demons with two horns on their heads, and long hair which hung to the feet belching forth fire from mouth and buttocks."(Diary of Pigafetta, p.61). This citation donates further allusiveness and intertextuality to the text.

Sycorax also represents the Greek mythological figure Circe who was exiled to the island of Aeaea for murdering other. Similar to Circe, Sycorax is also committed crime and sent to exile. Both the witches possess similar devilish characteristics. Shakespeare has taken this theme from the Greek mythology. Constantly, he combines two different themes, topics, subjects and objects to enhance literary adaptability of the text. Therefore it is arguable that these mythical, geographical, religious and cultural references donate postmodernist elements to *The Tempest*.

Paranoia is felt every now and then in *The Tempest*. Act-I, Scene i, begins with a paranoid storm that causes the shipwreck; creates fear, anxiety, and suspension among the voyagers and later separates them from each other in an alien island where life is full of uncertainty. At one hand, Alonso grieves for his lost son and fears that Ferdinand is dead. On the other hand, Ferdinand does not know what exactly happened to his father. Rather than thinking of their personal safety and security Antonio and Sebastian, being washed away by the storm in an unknown land, plot

murder attempt against Alonso which horrifies the audience. Ariel describes how he creates horror and paranoia in Act-I, Scene ii. The description goes on:

> Ariel: I boarded the king's ship; now on the beak,
>
> Now in the waist, the deck, in every cabin,
>
> I flamed amazement; sometime I'd divide,
>
> And burn in many places; on the topmast,
>
> The yards and bowsprit, would I flame distinctly,
>
> Then meet and join. Jove's lightnings the precursors
>
> O'the dreadful thunder-claps, more momentary
>
> And sight-outrunning were not; the fire and cracks
>
> Of sulphurous roaring the most mighty Neptune
>
> Seem to besiege and make his bold waves tremble,
>
> Yes, his dread trident shake. (I.ii. 190-210)

From the reference it is edified that out of fear and paranoia, everybody in the ship behaves like mad and drunk; jumps into the wild sea; Alonso's hair stands on end with fear; he becomes stiff and cries "all the devils of hell have come here, leaving the Hell empty"(Act-I, Scene ii). Everybody is frightened by the storm and with the presence of Ariel in the ship. Later, while Ferdinand and Miranda are rejoicing in love; Alonso and his party are exhausted in searching for the Prince Prospero sends his trustworthy spirit Ariel before king's party. Ariel with his

heavenly, bold and god-like voice reminds Antonio, Alonso and Sebastian of their sins; startles them severely and vanishes from the banquet abruptly. Ariel's sudden entry and exit creates a perpetual paranoia in *The Tempest*.

The appearance and physical structure of Caliban are unusual and alien-type. He is a half-monster and half-human who is not civilized as Prospero terms him a "savage and deformed slave" who is an animalistic and evil creature. Thus Caliban's presence, shape, description and personality create a paranoid aura in the play. His first instruction is very scary as he intends to rape Miranda in Act-I, Scene ii. (I.ii.351-352). Plotting murder attempt against Prospero, Caliban wishes to possess Miranda as his wife and become the monarch of the isle. His actions are 'terrestrial, earthly, evil, black and lowly' which make him a paranoid villain. To present Caliban as a paranoid character, Prospero constantly mentions that Caliban is a "slave, villain, earth, tortoise, poisonous, abhorred, capable of all ill, savage, vile race, hag seed and devil" (I.ii.315-372).

Like Caliban, his mother Sycorax also creates fear among the characters in *The Tempest*. The reference of Sycorax—a witch, in Act-I, Scene-ii who represents 'darkness, bad luck and evil omen' (I.ii.258) is also paranoid character. Both the mother (Sycorax) and son (Caliban) create distorted illusion and suspicion in *The Tempest*. Trincula and Stephano's calling Caliban a 'monster' and 'moon calf', and referring him to "slave, villain, tortoise, poisonous, abhorred, capable of all ill, savage, vile race, hag seed and devil" (I.ii.351-372) portray Caliban a paranoid figure in *The Tempest*. Out of fear, Caliban wants to murder Prospero and out of revenge, he wants to rape Miranda. Both the mother and son horrify other characters and create paranoia in the play.

In-fact, the presence of Ariel—a ghost is also paranoid who keeps eye on everybody and everything in the play. His sudden appearance and exit startle the other characters as well as the readers and audiences. He works as a surveillance camera which is very postmodern theme. In other words, Ariel is postmodern CCTV camera. Prospero's treatment of Caliban and Ariel is double standard which is also postmodern element. At one hand, he treats Caliban as a slave; on the other hand, he takes care of Ariel as his son—rewarding him with freedom at the end. The character of *The Tempest* Caliban, Ariel, Setebos, Dido and Sycorax represent historical, geographical, mythological and religious figures, events and places that make the passage of *The Tempest* intertextual and with their "terrestrial, earthly, evil, black and lowly" actions they make *The Tempest* a complete paranoid play.

Chapter Three: Panoptical Gaze

This chapter discusses the panoptical gaze of Prospero who enforces his strict watch— Ariel to possess power and have control over the royal guests and ordinary Caliban. As the sophisticated societies impose more control and surveillance on people in the name of liberty and rights, so Prospero enforces the same control and observation which reinforces postmodernist feature in the play. It also illustrates that Ariel as a postmodern surveillance camera whose eyes represent an invisible gaze of Prospero is very powerful and structured. Moreover, chapter three presents the characters in the play as prisoners of the prison cell, who are uncertain and unaware of the fact that they are under the observation of Prospero.

Prospero practices his magical power and uses his knowledge to control the plot and the plan of other characters in the play. He assigns Ariel for visualizing all the scenes of the play and imposing an invisible gaze on the island. We notice the power of Prospero's magic in four major references: the creation of the storm, the foil of Caliban's conspiracy against Prospero and Miranda, the defeat of Antonio and Sebastian's murder plot against Alonso, and the love affair and union of Ferdinand and Miranda. In Act I Scene i; Prospero admits his supernatural power to Miranda:

"Lend thy hand

And pluck my magic garment from me" (I.i.21-22)

This indicates knowledge of magic ensures power and empowers Prospero to design all the plots of the play. His magical power fosters surveillance attitude in Prospero and deepens his suspicion on other inhabitances of the land. Thus he assigns Ariel to go around the isle to

supervise and scrutinize Alonso, Antonio, Sebastian, Gonzalo, Ferdinand, Miranda, and mainly Caliban's activities and movements. Thus, Ariel becomes the security guard to protect this symbolic prison-type isle.

Describing Jeremy Bentham's eighteenth century prison concept, the "Panopticon," in *The Eye of Power* Michael Foucault truly asserts that 'power and surveillance are tenaciously bound together.' In such a prison the guards are deployed to monitor the activities and movements of the prisoners of the prison cells. The guards enjoy an "all-seeing" view of the prison that provides them an opportunity to observe the prisoners carefully. An outer window supplies extra day that make everything highly visible and transparent. Similarly, in *The Tempest,* the island is a prison where all the characters are confined by Prospero who restricts their movements and observes their activities with the help of his Close Circuit Camera—Ariel.

Prospero's strict watch Ariel who keeps eyeing at anything and everything in the island represents panoptical gaze in the play. In Act I, Scene ii, Ariel appears in the ship; observes every action; monitors everybody's movement and returns to Prospero; informs him what exactly happened to Alonso, Ferdinand, Antonio, Sebastian, Gonzalo and others. He also cites that Ferdinand first jumps into the wild sea to save himself, and except the sailors everybody else in the ship dives into the sea. Ariel further narrates that none of them is hurt or lost. Even everybodyseemsto be fresher than before. Moreover, he updates that the rest of the fleet assemble together and have sailed towards the Mediterranean Sea—towards the native Naples.Ariel goes on describing the later consequences of the storm: Ferdinand is alone in one corner of the island sitting with his arms folded and looking very gloomy; king's ship has

reached the harbor safe; all fall asleep as they have gone through such a exertions and struggles against the storm (I.ii.220-240).

We further observe that Prospero assigns Ariel as an invisible Close Circuit Camera in the island. So the passage narrates:

Prospero: Go make thyself like a nymph o'the sea

Be subject to no sight but mine, invisible

To every eyeball else. Go take this shape

And hither come in't; go henece with diligence!

Awake, dear heart, awake! Thou hast slept well; awake! (I.ii. 300-305)

This reference shows that Prospero sets Ariel as a postmodern CCTV Camera in the island to screen every scene; to store all information; to supervise every action, and to inform Prospero before the action takes place. He specially orders Ariel to observe the movements of the voyagers and keep a special eye on Caliban. According to Foucault the "disciplinary power is exemplified by Bentham's Panopticon, a building that shows how individuals can be supervised and controlled efficiently. Institutions modeled on the panopticon begin to spread throughout society. Prison develops from this idea of discipline. It aims both to deprive the individual of his freedom and to reform him". Similarly Prospero does the same treatment to every character in the island. He makes the island a prison where all the characters are confined to the isle; their actions and movements are observed and supervised; their activities are controlled and their

emotions are ignored as in the prison. Like the postmodern societies they are forced to live a structured life.

It is to be noted that this island symbolizes an open prison where Ariel represents the surveillance camera and Prospero personifies super power that can possess complete control over everything. Prospero exercises the power through the use of high supernatural skills and forces them to follow all the rules of the island. Prospero's panoptical gaze reassures that "power and surveillance tenaciously bound together". His application of power becomes automatic and Ariel is postmodern surveillance camera whose gaze is powerful and structured. Initially, like the prisoners of the prison cells, all the characters in the play are uncertain and unaware of the fact that they are under close observation of Prospero. As sophisticated societies impose more control and observation on the citizen in the name of liberty and rights, likewise Prospero in *The Tempest* practices the same principles in the name of safety and security of the isle. Thus it could be stated that Prospero represents a panoptical gaze in *The Tempest*.

Chapter Four: Postmodernist Notions- the Presence of Supernatural and Dreamy World

In identifying postmodernist notions: the presence of supernatural and dreamy world, this chapter attempts to compare natural and supernatural; reality and dream which are pivotal postmodern concepts. It also projects the interplay between natural and supernatural; reality and dream in *The Tempest*. Additionally, chapter four examines how Shakespeare keeps the space for the readers and audiences to question the notion of existence and reality in *The Tempest*.

Postmodernism questions the notion of "reality," "being," "different worlds," "their boundaries," and "the intermingling of these worlds."Shakespeare combines dreamy setting with reality and opens the boarders between two worlds. He not only tries to portray the characters as real and natural as possible but also makes the surrounding of the play dreamy and imaginary. The sleepy world and real one are intermingled in *The Tempest*. Starting with Ariel's magical music that puts the courtiers asleep and later in the same scene, Sebastian and Antonio converse with each other in a 'sleepy, dreamy and hallucinatory' language, and thus Shakespeare confuses the readers. In Act II, Scene i, Sebastian thinks Antonio is awakened and speaks "sleepy language" (II. i. 206). At one hand, Sebastian believes that Antonio converses in an unusual and imaginary tune as "this is a response to be asleep with eyes wide open, standing, speaking, moving and yet so fast asleep" (II.i. 208-210). On the other side, Antonio assumes that Sebastian falls asleep and keeps his eyes closed while he is still awakened. This confusion between reality and dream actually abolishes the boundaries of imagination and existence in *The Tempest*.

The Tempest is predominated by supernatural plots, elements, events, and characters. Magic plays a driving role in the play to govern all the actions and incidents. Prospero's magical power constructs and controls every important event of the play. The artificial tempest and assumed

ship-wreck, the rescuing of the voyagers and scattering them in various small groups on the isle,
bringing the ship ashore safe and keeping the sailors asleep, the union of Ferdinand and Miranda,
foiling the conspiracy of Antonio and Sebastian, the defeat of Caliban's plot, the extraordinary
feast of spirits and fading of banquet, Ariel's songs and music, Juno's masque, the trial and
torment of Caliban by the Prospero and Ariel—are all highly supernatural constructions.

Shakespeare has combined natural setting with supernatural elements and represented reality in a
dreamy setting. Prospero creates the storm that causes no harm to anybody; controls the storm;
sends Ariel every now and then to create suspense and surprise; projects the imaginary set up of
the island and represents every one as he wishes. McHale's defines postmodernism deals with
the questions related to the notion of "being" and "existence" e.g. "what is a world, what kinds of
worlds are there, how are they constituted, and how do they differ? What happens when different
kinds of worlds are placed in confrontation, or when boundaries between worlds are violated?"
(Ibid.p.10). The natural inhabitants of the island, surroundings, beauty, and its description
provide a realistic view. On the contrary, the presence of Ariel, Prospero's magic, Caliban's
representation and references of witch create an alter scenario of the isle. This confusion between
real and supernatural continues and Shakespeare creates this dilemma and allows the readers and
audiences to open their eyes and inner thoughts to distinguish the differences. As postmodernism
emphasizes the notion of reality, being, different worlds and existence, Shakespeare like
McHale, carries on creating these notions in *The Tempest*.

In *The Tempest* the ontological references confer that Shakespeare plays with reality and dream.
Keeping the Aristotle's projections of the unity of time, place and action Shakespeare creates
ambiguity on the location of the isle. At one point, it is indicated that this island belongs to
Mediterranean Sea as Prospero, Miranda, Alonso and all Royal guests of Milan and Naples are

from Italy mentioning in the text. But Ariel reports to Prospero that all the voyagers are safe and the ship is "in the deep nook where once thou cal'dst me upon at midnight to fetch dew form the still-vexed Bermoothes" (I.ii.226-230). Surprisingly, Ariel mentions in the same passage, "Mediterranean flot" (I.ii.234) is thousands mile away of Bermoothes. Referring to the *Bermuda Pamphets* (1610), according to scholars and critics, from where Shakespeare has adopted the names "Caliban and Setebos" reveals that the voyagers from England sailed towards America. Caliban mentions twice Setebos—a Patagonians god whom does he worship and seek for her help to avoid the punishment of Prospero. Setebos appears to be a safe guard in the text. As Caliban cites:

Cal: No, pray thee!

I must obey: his art is of such power,

It would control my dam's god, Setebos,

And make a vassal of him. (I.ii. 370-374)

O Setebos, these be brave spirits indeed!

How fine my master is! I am afraid

He will chastise me. (V.i 260-264)

Setebos was a god of the Patagonians of South America. While sailing towards South America, Antoniao Pigafetta, referred to Setebos in *Relations of the First Round-the-world Trip* (1536).According to the scholar and critics, Caliban's mother Sycorax is considered as an Algerian who lives in Mediterranean and gives his birth (I. ii.261 & 267-282). An Algerian witch lives in a Mediterranean isle and adores a Native American god. This contradictory reference of witch questions the notion of "truth" as the postmodernists do. Putting real and dreamy; natural and supernatural together Shakespeare forms a postmodern diction in the text.

In those days, mariners and sailors travel around the globe to discover new lands and their inhabitances. The Europeans have already got familiar with the Mediterranean, Africa and Asia (Brotton 2005, pp. 79-81) as it is mentioned in Ptolemy's *Geography* (2nd century A.D.). Therefore, this quest for new world refers to mainly America and Australia where later the Europeans have settled. Caliban's presence, name, nature, color, distortion, language, actions, movements and appearance seem to be a replica of the features of the dwellers of the "new world." This confusing ontological reference could be a construction of Shakespeare's imagination of new lands.

Though Caliban represents a human character, both the father and daughter project him as a supernatural self. According to Morton Luce, Caliban symbolizes supernatural, social and political construction of the age. Shakespeare plays with Caliban who is born of the union of a witch and a devil; referred to "thou earth". Caliban's fish-like physic represents water who also wants to dig pig-nuts, pluck berries and snare nimble monkey, and Prospero terms him as tortoise. Miranda excludes him from the category of human being. Later we find an opposite description of Caliban as Prospero says, "We'll visit Caliban, my slave—he does make our fire, fetch in our wood and serves in offices that profit us."At one hand, Shakespeare sketches a supernatural Caliban and on the other he represents a human like Caliban who serves Prospero.

In act IV, Scene i, Prospero asks all the goddesses (Iris, Juno and Ceres), nymphs and reapers to make the wedding of Ferdinand and Miranda a merry and happy by singing and dancing. Instead of royal servants he orders them to arrange the celebration. Prospero himself stated that everything that has happened is pure fantasy and this is an "imaginary" play and the characters are unreal. Even at the end of the play the locations, palaces, temples and the globe would be "dissolved". He further admits that humans are "such stuff as dreams is made on" and they are

ended up by "sleep". He questions the nature of "existence and being". Finally, Prospero declares that human life is nothing but a fantasy.

The Tempest projects interplay between the natural and the supernatural, reality and dream world that create the postmodern diction in the play. In the Act I, Scene i, Prospero uses his magical power and creates the storm that makes everything disordered, displaced and destroyed. This ship wreck is totally ghostly. With his magical power, Prospero imprisoned Caliban; fooled with him and forced him to suffer. He appoints Ariel to monitor the movements of Caliban and others. He represented Ariel as a supernatural character. The love affair of Ferdinand and Miranda is nature and Prospero's kinship is authentic and universal. At one hand, Shakespeare represents Prospero's magical power, Ariel, Sycorax, goddesses (Iris, Juno and Ceres), nymphs and reapers to symbolize supernatural figures in *The Tempest* on the hand he portrays Miranda, Ferdinand, Alonso, Gonzalo and other human characters to sketch a natural picture of the human society.

It is also further noted that Ariel's music creates a magical 'sleep' at the end of Act-II, scene i, while sleeping Antonio speaks "sleepy language" (II.i.206). Granting the freedom of the readers to have their own understanding of the play and allowing them to distinguish natural from supernatural and reality from imaginary world, Shakespeare intentionally creates this sleepy, dreamy and imaginary world in *The Tempest*. It could be justified to state that Shakespeare portrays a natural plot supernaturally, and thus incorporating postmodern features in *The Tempest*.

Chapter Five: The Tempest- a Postmodern Text

The final chapter is going to examine *The Tempest* as a personal, political, social, and cultural conflict in the narrative of the play where *The Tempest* is created; the characters are constructed; plot is fragmented; actions are controlled; movements are observed and destiny is predicted. Moreover, chapter five discusses how *The Tempest* incorporates metanarrative and depicts the master plan of Prospero. And finally, it proposes to consider *The Tempest* as a postmodern play.

Shakespeare constructs all the characters to represent contemporary society although *The Tempest* signifies a personal, political, social, and cultural chaos and has a dubious treatment of character. Prospero's personal and royal enmity causes this storm which is created and controlled by supernatural power. Prospero designs the plots; separates Ferdinand from his father; displaces all the voyagers in three different parts of the island; creates the storm; observes everybody's actions and monitors their movements. Eventually, Prospero knows the final destiny of all, and finally becomes the decider of all actions. Through magical power and knowledge Prospero creates the storm which is undoubtedly very postmodern. In Act I, Scene ii, he goes on narrating:

Prospero: 'tis time

I should inform thee further. Lend thy hand.

And pluck my magic garment from me.

So: Lie there, my art.

Prospero's magical knowledge becomes his ultimate source of power that affirms his position, control and presence stands out supreme in *The Tempest*.

In the postmodern era many scholars and critics have examined the "literary cannon" to promote powerful social, racial and gender issues to show that the works create powerful prejudice against various groups of people in the society. It also provides an alternative reading of the classic works and avoids the original readings of the texts. Shakespearean scholars demonstrate that the works of Shakespeare are full of pastiche where high culture and low culture intermingle. They also suggest that every play of Shakespeare requires background knowledge to study and understand the deeper meaning of the context. To understand the diction of *The Tempest* a study of its historical, geographical, religious and mythological background is essential. In *The Tempest* Shakespeare reforms the idea of *Trinity* where in avoiding the role of the "Son" he presents Prospero as "God the Father" and Ariel as the "Holy Spirit"; and breaks Aristotle's concept of linguistic hierarchy by putting refined and rhythmic verses in low character Caliban— which add postmodern elements to the text.

Focusing on the narrative of the language of *The Tempest* it is noted that human mind can be seen as a "vast complex story writing machine" as Daniel Dennett suggests. In postmodernism "metanarrative" (Jean-Francois Lyotard in 1984)—a critical theory narrates a narrative of the narratives of historical meaning, experience or knowledge and shows that through legitimating of power, a society anticipates its master idea of possessing power, authority and control over the people. In *The Tempest* Prospero takes revenge on Antonio and Alonso, foils all the conspiracies, unites Ferdinand and Miranda, sets Ariel free and enslaves Caliban by anticipating his master plan through the magical power.

Every story represents the society; plays multitude of roles within human life; strings meaning together; bridges connection between human and society; constructs a sense of belongingness;

differentiates one from another; stores human memories; projects different social, political, cultural and psychological status and power; and finally provides an ultimate meaning of the world and human life. These metanarratives features of literary texts eventually foster social progress and harmony towards acquiring absolute knowledge of the world and gaining utmost freedom of life. The postmodernist writers usually use metanarratives to show the system of domination and control of the elites over the society. By granting freedom to Ariel and assuring marriage of Ferdinand to Miranda, Prospero shows his superiority and power over the characters of the island and exercises his control and dominance till the end of the play.

The notion of intertextuality plays a prominent role in *The Tempest*. Although the author had in mind a single intention and interpretation of meaning while writing the text, a secret code was awaiting to be discovered within the text. Through a close reading of the text, a thorough analysis of language and symbolism, readers and audience could foresee many other references of characters, events, locations, plots and incidents in the text such as Caliban from Montaigne's essay "Of Cannibals" (1580) and Sycorax—a worshiper of Setebos from "History of Travaile" (1577); the theme—*The Tempest* from the *Bermuda Pamphlets* (1610) enriching the plot of *The Tempest*. All the historical, religious, cultural, and ontological references; extensive use of pun, wordplay, versal prose, and paradox incorporate an unfathomable level of intertextuality in *The Tempest*. Thus these references bring new assumptions, preconceptions, background, values and interpretive framework and foster multiple interpretation of the text.

To maintain the coherence of the characters; avoid any mischief and occurrence; control and keep them under one fold Prospero sets Ariel—the postmodern CCTV camera to supervise and scrutinize every action and incident of each individual. Ariel's role as strict watch serves three

purposes: hierarchical observations, normalizing judgment, examining individual's movement and controlling personal space. As Michael Foucault asserts that the process of observation and examination is operated by the plan of the panopticon, Ariel represents the panoptical gaze of Prospero which is very postmodern outlook.

The postmodernist perspective of freedom is very polemic and questionable. People seek freedom from social power structure and hierarchical body of the society. To a certain extent, this freedom is defined by the system and controlled by the social hierarchy. Similarly, in *The Tempest* Prospero wants to get back his dukedom that signifies his quest for freedom; Alonso wants his son back which also refers to a sort freedom; both Ferdinand and Miranda want to be united in their own way that means they search for freedom; Antonio and Sebastian plot to murder Alonso that shows they too seek freedom and Caliban's ongoing struggle to murder Prospero and possess Miranda which also affirm his thrust for liberation. Like most of the postmodernists of present time who believe that they are progressing towards a sort of liberation, so to earn his freedom Ariel keeps struggling till the end of *The Tempest.*

Most of the postmodernists suggest that the process of differentiating high culture from low one is determined by power. It is noticeable, in the western way of separating high culture from low, that "high culture is the authentic expression of deep soul, while low culture is mere entertainment; high culture requires some real thought, while low culture is mere pleasure; high culture is serious, while low culture is light fluff" (Clayton J. Whisnant 2012). This classification of high and low culture is decided by the powerful and knowledgeable elites of the society. To perpetuate this class distinction, Prospero uses his magical power and knowledge. Shakespeare blending high and low culture adds new dimension to the characters like Ariel—a spirit possesses

high human virtues whereas Caliban represents low human qualities. On the other hand, Caliban—"a savage and deformed slave" and the royal guests: Antonio and Sebastian plot murder attempt against Prospero indicates the similarity attitude of high and low characters. Being an elite and high character, Prospero's creation of the storm to take revenge on the Royal parities is highly questionable. This shows that like the postmodernists of present age, Shakespeare also experiments and deconstructs the forms and ideas, making high character low and low character high.

Postmodernism believes that the system of knowledge and narrative have multiple levels of interpretation and meanings. It is assumed that the inevitable products of Postmodernism are tension, confusion, contradiction and ambiguity. The Postmodernists are very suspicious of tiny ambiguity and confusion. As postmodernism allows us to free ourselves from the webs of discourse and meanings through projecting multi-meaning or interpretation of the text we could apply the same approach towards *The Tempest*. Finally, by examining the plot, setting, characters of the play and related theories we could well reread The *Tempest* as a postmodern text.

Conclusion

William Shakespeare's works are universally acknowledged, considered as the representatives of 'all time and all ages' and influenced the global readers and audiences. Therefore, critics, scholars, academics and students have been rereading, reexamining, retelling and restaging his plays over the last four centuries. The present venture is a small attempt that has examined *The Tempest* as a postmodern text where the postmodern elements: anti-formality, pastiche, intertextuality, paranoia, irony, playfulness, puns, wordplays, conspiracy theories, temporal distortion and supernatural elements create a postmodern aura. Supported by the Ihab Hassan and Brian McHale's definition and characterization of postmodernism which have created an opportunity to have a postmodern approach to *The Tempest*, this paper has also illustrated that Shakespeare deconstructs the form: the Christian doctrine, *Trinity,* and Aristotle's idea of linguistic hierarchy and uses irony and playfulness, puns and wordplays as pastiche whichportraya postmodern depiction of the play.

With his allusive references of historical, mythological, geographical and religious characters: Caliban, Sycorax, Setebos and Dido, Shakespeare has added postmodernist feature to *The Tempest.* The reference of island, Mediterranean Sea, sea voyage, mariners, Carthage and the Naples enrich the narrative of the play. Through Caliban and Ariel, Shakespeare represents a very postmodern feature of freedom. His double standard attitude towards the characters in *The Tempest* depicts the universal feature of the dominant elites. In the name of liberty, Prospero, with the help of magic and Ariel's surveillance, fulfills his mission in creating the storm, bringing the royal parties to the isle and enslaving Caliban, shows his superiority over other characters. On the other hand to achieve freedom Ariel obeys Prospero blindly and exerts his power doing anything and everything in the island.

Moreover, Gonzalo, Alonso, Sebastian, Adrian, Antonio, and Caliban have used extensively puns, wordplays, and paradox in the play. The allegorical and mythical figures: Nymphs, reapers and Spirits with their songs and metrical verses enhance the lyrical versatility of the language of *The Tempest*. Caliban, being a "savage and deformed slave" chants highly rhythmic verses and composes songs. By breaking the linguistic hierarchy of the language of *The Tempest*, Shakespeare reinforces multilayer of allusiveness and deploys an alter image of Caliban.

Besides, discovering the postmodernist notions: the presence of supernatural and dreamy world, comparison of natural with supernatural; reality with dream, Shakespeare has added another pivotal postmodern tune to the text. The religious, mythological, geographical and historical references of characters and their names, incidents and events, and locations and places have incorporated intertextuality and inserted paranoia in the play. Focusing on the Foucault's *The Eye of Power*, this dissertation has also discovered that the Panoptical Gaze of Prospero, who assigns Ariel—as a surveillance to keep an eye on everybody and everything in the island, has a vast influence on the contemporary readers and audiences.

Finally, the deconstruction of form; use of pastiche; references of intertextuality and paranoia; projection of panoptical gaze of Prospero and the presence of supernatural and dreamy world in *The Tempest* are especially noteworthy postmodern features. Through his play- *The Tempest*, Shakespeare seeks to reveal nature and reality through fantasy and artificiality in an oxymoronic fashion. Shakespeare as the dramatist of all time and all ages represents post-modernity in *The Tempest*. Therefore it is quite justified to state that *The Tempest* could be reread as a postmodern text.

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