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Man and the wild: An ecocritical interpretation of Shakespeare's the tempest

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Abstract

The interlock of the ordinary landscape and life has been a theme of study for many researchers across the sphere. This is because the corporeal atmosphere plays an inherent fraction in influential the human being's personality, behaviour, sacrament and traditions of life. William Shakespeare's *The Tempest* has additional shades to it separately from being just a countrified romance and eco criticism is one such important shade. This study investigates the correlation between man and the surroundings and more specifically man and the 'natural order' which can be implicit by studying the correlation between Prospero and Caliban. Shakespeare's interpretation of the connection of man and character in *The Tempest* has been broadly examined. Caliban has often been referred to as the "natural man" in an Elizabethan civilization who develops into an implement in demonstrate the hierarchy of God, King, man, woman and beast. My apprehension here is not the hierarchy while I have used Prospero's personality as the spokesperson of the revitalization man and Caliban's personality as the representative of the backwoods in general. I have essentially concentrating on the assorted conceptions of current ecocriticism which have been undoubtedly acceptable by the Prospero-Caliban connection. Essential interpretation of *The Tempest* have often publicized Prospero (modern man) to be the advanced person who materializes triumphant in the end but I have disproved this opinion by prominence the statement that Caliban, the beast in the disguise of being the concealed, inferior one rises up to the altitude of remaining indomitable, by eliminating 'civilization'.

Keywords: Ecocriticism, Hierarchy, Heterotopias, Deep Ecology

1. Introduction

In the precedent, American ecocritics be inclined to commemorate wilderness in their reaction to natural world while their British complement often opted for the more threatening minatory point of view. In America, this field of research is known as 'Ecocriticism' while in the United Kingdom it is known as 'Green Studies'. During the 1990's Green Studies instigate in UK with Jonathan Bates emerging as the beginning figure. However, I would resemble to commence this paper with a description enclosed by Cheryl Glotfelty, who is also the recognized originator of Ecocriticism in the USA. Talking about this still developing division of study she wrote in the preparatory communication to *The Ecocritical Reader*.

What then is ecocriticism? Simply put, ecocriticism is the study of the relationship between literature and the physical environment. Just as feminist criticism examines language and literature from a gender-conscious perspective...ecocriticism takes an earth-centred approach to literary studies. (xix)

As the designate of my study recommends, here I shall effort to study the essential relationship between man and nature by investigating exclusively the relationship between two of the most important characters of Shakespeare's play *The Tempest*. The Shakespearean age was one that was characterised by measureless end important alteration. The disappearance of medieval spiritual attitude, the increase of the middle class and a centralised government transformed England into a modern nation. The rise of the Renaissance Humanism marked man's dominance of nature. Hence man's pre-eminence over the natural environment was established. He could investigate previously unexplored territories and could make convince that nature was at his forgiveness. However *The Tempest*, I am quarrelling is the tale of man's helplessness to organize and 'civilize' nature. If the world of this play is predetermined to be a hegemonic arrangement, then the surroundings would come diagonally as the shameless hegemonic, the patriarch, the ruler overprotective the lives of the stunted human beings.

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The play opens with an on-going infuriated blizzard, convoy by rumbling and lightning which causes the shipwreck. The catalogue of victims include of illustrious personages. They are Alonso, the king of Naples, Sebastian, his brother; Antonio, the appropriate Duke of Milan, Ferdinand, the son of the king of Naples, Gonzalo, an truthful Counsellor and others. The tempest and the sea turn into imperative strategies that appear to be domineering and administering the very choice of the play. Earlier, after being excluded from the kingdom Prospero with his toddler daughter Miranda was gone at the forgiveness of strapping waves. The sea ultimately expatriates the father-daughter duo in the hands of the wilderness of an unidentified island. As suggested earlier, my centre of attention of this paper would be the association between Prospero and Caliban, which is also representative of man's relation with the environment. Prospero's capability to use his understanding of magic to generate the 'tempest' which changed the lives of all the characters in the play discloses something essentially Olympian about him and makes him the *dues ex Machina* of the play. But in actuality he is the man who in the past had wrapped up himself in his enchantment books, disregarding his dukedom, thus permitting his brother to appropriate his position and status. Miranda's explanation of the pre-planned adversity absorbed by her father is distressing and arouses our deepest understanding.

Miranda: ...The sky, it seems, would pour down stinking pitch, But that the sea, mounting to th' welkin's cheek, Dashes the fire out. O, I have suffered with those that I saw suffer!

Discussion about the innovatory age of Shakespeare, Edward Albert recommends, "In our olden times this is possibly the generally significant period for the development of both mental and geographical prospects. Now knowledge was torrential in from the East, and new worlds were aperture in the West. The great adventurer, whose develop were narrative in the enduring pages of Hakluyt (1552-1616), bring home both material and cerebral resources from further than the "still-vexed Bermoothes," as Shakespeare described them." [71]

Prospero is the superlative representation of the Renaissance man who has been located with magnificent supremacy. He is a breed of 'man-providence' domineering and directing the whole thing according to his determination. In fact the firmness that he repeatedly demonstrates, more predominantly in his communication with Caliban move towards from corner to corner as the slightest pleasing description of his temperament. The quantity of harshness that is meted out towards Caliban is tremendously heart-wrenching and in nastiness of him being a systematically despicable temperament, the person who reads cannot assist but suffer the wrenches of kindness for him.

Caliban: ...For every trifle are they set upon me; Sometime like apes, that mow and chatter at me, And after bite me; then like hedgehogs, which Lie tumbling in my barefoot way...

Sometime am I
All wound with adders, who with cloven tongues
Do hiss me into madness

The correlation between Prospero and Caliban rings a knell that natural world cannot be finished to dance to man's refrains. One can interrupt the expected instruct to an assured coverage, but cannot completely rebuild it.

Perchance that is why it is called the "natural" instruct. Just as the sun cannot be made to climb from south, sunshine cannot be stipulated from the moon and the wind cannot be asked to not to swing the trees,

Caliban cannot be 'civilized' adequate to perform like a human being. He cannot be skilled to love like Ferdinand or provide like Gonzalo with extreme faithfulness. These unalterable descriptions of this tremendously fascinating yet barbaric persona of Shakespeare's illuminations a green sparkle in the mind and calls for a greener reading of the play *The Tempest*.

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