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An Ecological Translation of Shakespeare's *The Tempest*

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The proposed work concentrates upon an ecological reading of Shakespeare's *The Tempest* to ascertain the ecological connectedness between civilization and Nature, and to evaluate the degree of ecological awareness in human beings. The study illustrates Nature's significance and indispensability in human life. It also demonstrates how civilization's indiscriminate materialistic quest and anthropocentrism along with its illusion of self-aggrandized pseudo-supremacy that makes it incognizant of the omnipotent, incomprehensible Nature have been mocked and ruthlessly dismantled by Nature's agents themselves. It also presents the futility of man's addiction to the synthetic world and prejudices against biodiversity. *The Tempest* demonstrates that humans should not reduce or defy this diversity through a strategy of homogenisation and universalisation but endeavour instead to recognize the difference with compassion as civilization is only a microcosmic part of the macrocosmic Nature/universe. It simultaneously witnesses the metamorphosis of materialistic rationalism into ecological sensibility brought about by the invincible forces/power of Nature.

I

Nature has been the indispensable reigning agent in the fields of science, technology, economics, history, literature, sociology and all such institutions of knowledge despite their chronological and generic diversity. Human beings and Nature complement each other in their sharing of responsibilities pertaining to creation and its continuance. Neither he is superior nor is she inferior. But when human beings incline to conquer, manipulate and commodify Nature exorbitantly, an acrimonious confrontation followed by separation between civilization and Nature descends as a gruesome aftermath. This despicable activity of man against Nature has certainly left an impact on society and literature. Human civilization is a subset of the eco-network. Therefore, it is necessary for human beings to conform to law of Nature for maintaining an ecological equilibrium. To fulfill the responsibility, a logical, incorrupt, flexible, benevolent, patient, eco-rational, non-violent and impartial disposition/ outlook is mandatory. Furthermore, civilization should develop and promote measures for restoring the damages caused to the environment by it. All these characteristics render an individual an eco-affable entity. Ecocriticism has distinguished itself, by the ethical stand it takes, its commitment to the natural world, commitment to establishing connections, its pledge and promises to the tangible physical environment subjected to the social, cultural, racial, historical changes. Ecocriticism focuses upon the flamboyant and cryptic facets of sovereign Nature that stimulate the civilization integrally. Cheryll Glotfelty says that "Ecocriticism is a study of the relationship between literature and the physical environment"¹ and deals in the connection between Nature and culture; it is a theoretical practice/ discourse, which acts as a bridge and negotiator between the human and the non-human. Scott Slovic describes the term "ecocriticism" as "either the study of nature writing by way of any scholarly approach or, conversely, the scrutiny of ecological

implications and human-nature relationship in any literary text, even text that seem (at first glance) oblivious of the nonhuman world.”² In the 1998 collection entitled, *Reading the Earth*, Michael P. Branch explains that “Ecocriticism is not just a means of analyzing Nature in literature but it broadens human conception of global community and advocates equally for cultural change by examining how the narrowness of culture’s assumptions about the natural world has limited our ability to envision an ecologically sustainable human society.”³ Karen Warren emphasizes “important connections between how one treats women, people of colour and the underclass on one hand and how one treats the non-human natural world on the other.”⁴ Lawrence Buell’s *The Environmental Imagination* documents the term “‘ecocriticism’ as [a] study of the relationship between literature and the environment conducted in a spirit of commitment to the environmentalist praxis.”⁵ Sarver says that by using feminist, Marxist, post-structuralist, psychoanalytic and historicist theories the ecocritic explicates how Nature is reflected and perceived in literary texts. Ecocriticism expounds the intertwined position of the zoo/bio-centric world, women, and the ‘discriminated others in the civilization’. It rejects anthropocentrism, critiques instrumental rationality and voices for eco-awareness because it believes in the reality that richness and biodiversity are valuable in themselves irrespective of the human thinking, and humans have no right to reduce this diversity. One should care for the other life forms as a part of individual self realization. “Many perceptive minds have pointed out time and again that our thinking and perception have been determined by the material/corporeal environment rather than the natural. Our constructions of our environment and our lives have become so removed from the organic unity of the poetic and the spiritual, so how could we sense and see the elemental harmony.... Ecocriticism is further an attempt to reintegrate the human and the non human, to retrace the lost links between humanity and the world out there.”⁶

II

The intended enterprise concentrates upon reading in an ecocritical dimension, Shakespeare’s *The Tempest* (1610)), the core action of which takes place in Prospero’s colonized island. It focuses upon significant plots like the love-affair of Ferdinand and Miranda in the lap of Nature, Prospero’s exercise of his magical powers, the injustices inflicted upon Prospero by Antonio and Alonso, Prospero’s confrontation with his enemies and his forgiveness of them after he has reprimanded them, his exploitation of Ariel and Caliban, tales about Sycorax, the witch mother of Caliban, who is half human and half fish. The play centers around loss and recovery, requited love, human sympathy, lust, filial obligation, exile and return, sea-expeditions with storms and shipwreck, supernaturalism, power-struggle, murderous conspiracy, autocracy, treachery, injustice, selfishness, exploitation and ambition. It depicts vacillating human relationships, anthropocentric manipulations followed by chaotic consequences appeased by righteous reconciliations. Finally all end well because of love, forgiveness, repentance and restoration, the strong forces of preservation. In *The Tempest*, Nature plays a major role. Ariel (wind) plays a significant part. The royalty from Naples and Milan are the hard core representatives of culture/civilization. It attempts to evaluate whether a human being represents eco-amicability, ecocide, eco-duality or eco-congeniality either lead astray or slain by ecocidal elements in the play.

III

Sycorax's possession of several supernatural powers along with an outstanding efficiency of exercising them is Nature's boon to her. But, Sycorax, instead of preserving and maintaining an amicable, tender, reciprocal and inter-supportive relationship with Nature, diverts her knowledge of sorcery in becoming an obstinate ravisher of the same. Sycorax enslaves Ariel (wind), the indispensable and powerful ecological component that enlivens the biology of the earth and then outrageously shows her audacity by confining it in a cloven pine tree because of its refusal to carry out her foul orders: "As thou report'st thyself, was then her servant;/ And, for thou wast a spirit too delicate/ To act her earthy and abhorred commands,/ Refusing her grand hests, she did confine thee,/ By help of her potent ministers,/ And in her most unmitigable rage,/ Into a cloven pine; within which rift/ Imprisoned thou...."⁷ (1.2.271-278) She cruelly curtails the freedom of air, dexterously steers the movement of tides in oceans and that of universal bodies like sun, moon and the planets. She employs all her offices and artifices for maneuvering the resources and energy of Nature. In Caliban's curse to Prospero and Miranda: "As wicked dew as e'er my mother brush'd" (1.2.321), we come across Sycorax's anti-natural, alchemical treatment that robs the 'dew' of its natural property of purity and makes it 'wicked' (poisonous). The 'wicked dew' can be equaled with acid rain emblemizing industrial hazards that contaminates and tarnishes the eco-environment in the name of development and modernization. Her cynical, monstrous and cataclysmic alchemical activities in the island are not only symbolic of excessive egomaniacal human intrusion in the ecosystem but also indicate a blind and mindless misemployment of science evincing itself as a catastrophic human threat to Nature. She symbolically projects civilization's intense and escalating avarice for sovereign authority. Sycorax is the exteriorization of perverse and distorted human temperament that often incites and aggravates ecological distress. But, this illustration of Sycorax is based upon the male (Prospero and Caliban) demonstration of her image, where the other possible pictures of Sycorax have remained unrevealed due to her total physical absence from the world. The other version can project Sycorax's identity and status quite entwined with that of Nature. Several analytical evidences can be produced in support of the preceding statement. Sycorax despite representing a subordinate gender (female) has the competence of equaling and excelling men in all respect. She is powerful and practices a profession such as necromancy, which, according to the patriarchal civilization, only men should be entitled to master and exercise because the profession demands masculine will-power, strength of intellect and physique, vigour, and plentiful courage, which are classified as the male-qualities. It is contrasted with the male-defined stereotyped passive, submissive characteristics that normally adorn and are expected of women. Another prejudice behind such discrimination is that women are considered as entities lacking restraint and competency to control any power (if achieved or have been granted) in a proper direction without causing hazards. Sycorax has asserted her capability but the male domain does not tolerate or applaud this achievement in woman and condemns it as an avaricious audacity instead, because such an activity on her part defies the conventional female prototypes always available for domestication. It is a natural inclination of man to inferiorise, trample and diminish woman's non-traditional outstanding capacities and powers as waywardness by all foul means in order to make his position safe and unconquerable. Sycorax too has undergone similar treatment in the hands of patriarchal civilization. Moreover, she has been marginalized from the basic right of availing social privileges she is entitled to as a human being. She has been exiled from Algeria, the embodiment of civilization during her pregnancy. All these are oriented towards the annihilation of her potency and dwarfing of her success. Here, her status is similar to that of

Nature, which despite being omnipotent, often becomes subject to slaughter of civilization. She personifies the wild, mysterious and untamable force of Nature. She could not be explored and colonized. So, she is allegedly vile like the unresolved enigma of Nature to civilization. Her reproductive power resembles Nature's. Nature has been benevolent and generous in sheltering her from all adversities, especially during the crucial period of pregnancy when she was mercilessly banished from the human society. Birth of Caliban, Sycorax's contorted offspring has been interpreted by civilization, as the revenge of Nature against her barbaric, deleterious autocracy. But, it is not so because according to bionomical laws, mother's womb is the infant's environment; her health is intimately linked with the infant's well being. Thus, Caliban's ugly physical shape (as condemned by civilization) can be candidly remarked as an aftermath of frustration and agony caused and aggravated by brutal infliction of torment upon Sycorax by civilization. Furthermore, not only Sycorax has utilized Nature's elements and forces to increase her powers vehemently to avenge upon civilization, which has tortured, marginalized, subjugated and decimated her identity without any sympathy, but also Nature too has aided her in the process. The availability of plentiful resource, treasure and verdure in the island even after Prospero's arrival (when Sycorax was no more) shows that Sycorax, unlike patriarchal civilization, has not depleted and consumed Nature recklessly. It is the malice of civilization that projects her as evil or else, she is close to Nature.

Caliban is the native of the island. His "character grows out of the soil where it is rooted..., un-cramped by any of the meanness of custom."⁸ Physically ugly, Caliban has been condemned as a stark representative of civilization repeatedly. His mannerisms, his knowledge of every secret and corner of the island, his gestures and life style reflect his intimacy with Nature. His wild, simple, naïve, rustic, earthy personae, and his coarse appearance along with fish like smell not only exhibit his plainness but also evince his unadulterated oneness and contact with the original forms of Nature. He has the element of water in him. To Nature, every creation is unique and its subsequent development has a substantial significance. Caliban is objurgated as a "bastard". It is an abuse to the biological world where no birth is illegitimate, because, in birth lies the evolution and dawning of new life, implying normal and natural processes of continuity and preservation of a species in the ecosphere. Caliban suffers undue exploitation, humiliation and commodification in the hands of Prospero. His desires, innocence, willingness, emotions and identity are mercilessly ridiculed, maneuvered, suppressed and strangled by Prospero. Caliban becomes an alien in his own homeland; his naturalness has been dwarfed and abused; his natural freedom and rights have been unjustly restricted. His plagued condition equals that of the island arrogated and ravished by Prospero, the embodiment of a self-centered malicious civilization. Caliban's strong protest against pruning is intelligible in his crude refutation of learning customs, manners and etiquettes of civilization and abandoning civilized medium of speech and communication. His cursing of Prospero and Miranda, through the human language is his method of retaliation: "All the charms/Of Sycorax, toads, beetles, bats, light on you!" (1.2.340) "...I know how to curse. The red plague rid you/For learning me your language." (1.2.363-364) Prospero and Miranda are biologically entwined identities due to their father-daughter relationship. Caliban shares similar bonding with Sycorax and the island (mother incarnation to Caliban after Sycorax's death). Incessant persecution hurled upon him and dead Sycorax along with unwarranted exploitation of the island frustrates and annoys Caliban eventually to the verge of paranoia. His arrogance, aggressiveness and mutiny germinating from quandary can be paralleled with the violent wrathful rebellion of Nature as an aftermath of excessive degradation and defilement by the imperialistic encroacher in the name of progress and urbanization. Ecocritically, Caliban's audacious attempt to ravage Miranda is basically born out of his intention to make Prospero bitterly undergo/experience the plight of

the colonized and the cadaverous aftermath of colonization. Such deportment of Caliban against Prospero and Miranda ecologically evinces his inclination to dismantle civilization's illusion of supremacy over Nature. His survival despite all anthropocentric manipulations of Prospero concretizes that not only all life on earth has an intrinsic value irrespective of the human angle but also richness and biodiversity are valuable in themselves and civilization has no right to reduce this diversity. Again, Caliban's involvement in a conspiracy (of attempting to kill Prospero) with Stephano and Tranquilo, the subordinates of the urban realm, and his drunken bouts are off-shoots of his sudden familiarity with the scum of the civilized world. Moreover, Caliban's using of Miranda as a medium to avenge Prospero despite having an ecological justification indicates his eco-antagonistic activity of commoditizing her. Such activities of Caliban symbolize the fleeting course of corruption and pollution tarnishing/molesting the pure sanctuary of Nature. Thus, Caliban not only functions as the spokesperson of Nature against continual anthropocentric injustice, subordination and desecration but also gets inflicted by the contagious venom/menace of urbanization later. It clearly indicates that the ecological imbalance in his character is the consequence of undue exploitation practiced by civilization, but, fundamentally he is an eco-affable entity.

Miranda has been nurtured by Prospero in a conventional and conservative way despite being separated from civilization for years and having the opportunity to dwell in the very lap of Nature. She is adorned with all royal refinements, mannerisms and accomplishments that would fetch her adoration and applause in a refined society.. She scolds Caliban for being ungrateful to her despite her attempts to educate him: "When thou didst not, savage, / Know thine own meaning, but wouldst gabble like / A thing most brutish, I endowed thy purposes / With words that made them known...thy vile race...." (1.2.355–361) She has been exposed only to the tenderness of Nature and thus, she is critical of raw Nature (Caliban). She wants to prune and domesticate Caliban. Thus, dearth of a temperament to appreciate the authenticity and virginity of tribal culture and of an eco-compatible opinion against sanitizing its unalloyed legitimacy is visible in her. She behaves like an eco-apatetic pseudo reformer. Dearth of respect and understanding towards aboriginal others is evident in her treatment of Caliban. Thus it is evident that under the tutelage of Prospero, Miranda to some extent inherits superiority complex and prejudices pertaining to social discrimination. Moreover, Miranda's interaction with the diversified macrocosmic Nature is restricted by Prospero to make her suitable for a microcosmic society. She has been in touch with Nature only in a very narrow way. Being unable to understand the richness and right worth of biodiversity, Miranda tends to privilege the anthropocentric over the bio-centric. But, again, her compassionate facet gets exhibited in her sympathy for Ferdinand and also in her pleadings to Prospero for delivering the tossing ship from the avaricious tempest. She is passive and pliable. Her constant obedience to Prospero evinces her docility, adaptability, endurance, flair for preservation and conflict avoiding temperament. The fact, that she never misuses or boasts of her father's sorcerous powers and position despite being aware of it, cannot be denied. Here, Miranda epitomizes ecological constructivism. Moreover, she possesses Nature-like tender, sensuous and alluring beauty. Her movement has been monitored, her freedom maneuvered, and her natural instincts, desires and feelings have been suppressed and restricted anthropocentrically by Prospero in quest for materialistic rationality, particularly during the private romantic moments she spends with Ferdinand. Thus, her identity and destiny appear similar to those of the bio/zoo-centric entities pruned or yoked by civilization. She, therefore, typifies a complicated compound of anthropocentricity and eco-congeniality with the latter predominating the former.

Ferdinand, the son of Alonso falls in love with Miranda, a seemingly close-to-perfect Nature-embodiment instantly without caring about her social descent, although he later gets

acquainted with her royal origin. Casting aside his royal ego and mannerisms, he submits wilfully to servitude of Prospero for the prize of Miranda's company. Besides, his demeanour shows no complaining or repulsive attitude. He does not deny his natural inclinations, feelings and reactions in trivial quest for objective rationality or extravagant pursuit of materialistic ideologies, only with the exception of the fact that his biological sensual instinct/flair has been dwarfed, suppressed and nullified by constant vigilance of Prospero. Ferdinand's such an action in pursuit of love, an ecological phenomenon/aspect, evinces his high esteem/reverence for Nature's ways. Moreover, this event takes place in the lap of abounding Nature and hence Nature plays an important role in influencing and shaping Ferdinand with her enigmatic ways. Ferdinand's temperament portrayed in the play presents the thought-process freedom, realities and forces bearing an eco-centric dimension are more spontaneous, dynamic and superior to the static anthropocentric obsessions. In the name of test, he endures and toils silently to nurture, prove and preserve his unadulterated love for Miranda. All such activities and demenaour of Ferdinand establish him as a patient, stable, adaptable, sensitive, rational, harmonious, peace-loving, and non-ravaging, hence an ecologically accomplished entity.

Ariel represents 'air', 'spirit', a constituent of Nature. Ariel is ubiquitous and capable of traversing the length of the island in a moment and to change shapes at will. Thus, it is Nature's agent both physically and metaphysically. It surrenders itself as a slave to the service and will of Prospero as a price of its rescue/deliverance by Prospero from a long imprisonment inflicted upon it by Sycorax. Ariel suffers marginalization, exploitation, subjugation and automation in the hands of Prospero in the same way as Nature undergoes in the hands of civilization. From the prison of Sycorax, Ariel is transferred to the gaol of Prosepro. His final liberation can be compared to the happiness of a caged bird. In the flock of royal personalities who, due to the shipwreck, happened to land upon the other side of the island, Gonzalo is the only righteous character. It is evinced in his aiding Prospero and Miranda to escape after Antonio had banished them. Ecologically, Gonzalo's actions show his brotherhood, co-operative disposition, selflessness, flair for preservation and a non-violent way of defying an autocratic sovereignty. He is amazed by the beauty of the island and dreams of a utopian empire there. Thus, an organic unity of the poetic and the spiritual also glimpses from his character. His motives and actions mirror his respect for and his comprehension of all life forms on earth as having an intrinsic value irrespective of the human perception. His knowledge and culture are Nature-centered and not charged only with the spirit of mercantile progressiveness. He is definitely a preserver and conserver of the ecosystem. But ironically, he is powerless. Encircled by the materialistic culture he is suffocated. The plight of an eco-friendly person in the modern world has been rightly visualized here. The Boatswain is vigorous, good-natured, helpful, brave, practical, adaptable and a Nature-lover. His profession and experience teach him the indispensability to submit to Nature's will and forces without fuss. This is the very reason why he is not scared of Nature's onslaught. His attitude towards Nature is friendly and he treats her with respect. Hence, he is an ecologically oriented individual.

Antonio with the aid of Alonso betrays Prospero and usurps his dukedom. He not only banishes treacherously Prospero and infant Miranda but also jeopardizes their lives by forcing them into a wrecked boat with a murderous intention and desire of getting them perished in the wilderness of Nature. Furthermore, in Act II, Scene I, he persuades Sebastian to kill the sleeping Alonso. It documents Antonio's abuse and annihilation of Nature's phenomenon 'sleep'. He personifies over-ambition, conspiracy, treachery, corruption, imperialism, envy, irrationality, cruelty and ungratefulness. His prehensile search of total authority and his practice of autocracy suggest his non-conformation to eco-affable standards.

Sebastian, too, like Antonio, typifies selfishness, totalitarianism and callousness against ecological ethics. His ecocidal temperament is evinced by his readiness to kill his brother in Act II, Scene I, for the sake of sheer materialistic power and prosperity. Stephano's and Tranquilo's loathsome opinion of Caliban, and their idea of trading/commercializing his abnormal looks in a civilized society exhibit their discriminatory, disrespectful, commoditizing and consumerist temperament towards the others against Nature's law. Ecocritically, it is observed that most of the civilized domain possesses colonizing and consuming tendencies formulated in dissonant manners and different sets of justification. It, therefore, projects civilization's lack of ecological cognition, maturity and sensitivity as a consequence of its concentrated adherence to gross materialistic progressiveness and anthropocentric philosophy. But, omnipotent Nature personified through 'tempest' and 'Ariel' plays a mysterious game with them. Despite the richly laid table they are starved to be reminded of Nature's bounty and wrath. Here, Nature places them in crisis in order to evaluate them, counterstrike their unrighteous deeds and to give them an opportunity to realize, repent and rectify profoundly their wrongfulness that have caused deterioration and imbalance in the environment. Nature dismantles their illusion of supremacy, thereby instructing them to develop an eco-supportive modesty and rationality after the crisis. Nature grants them an opportunity to undergo self-realization and get reformed into eco-sensible entities. Their apparent eco-amicable transformation is handsomely rewarded with forgiveness, redemption and joyous restoration by Nature.

Prospero, the banished Duke of Milan and representative of anthropocentric civilization, initially takes refuge in the island. His eco-adaptability enables him to survive on the marooned island, but, eventually he intrudes into the place and colonizes it to gratify his egocentric pursuits/motives. Prospero's usurping the island and its inhabitants gets vividly expressed in Caliban's words: "This island's mine, by Sycorax my mother,/ Which thou tak'st from me." (1.2.331-332) He has been instrumental in machinating the tempest deliberately not only to punish the wrong doers and awaken the feeling of repentance in them for their follies but also to get himself restored to all sovereign privileges/ rights that he is entitled to and has been deprived of long since. It reflects his vengeful and materialistically opportunistic temperament that drives him to conduct ecological exploitation. The act of raising the tempest by Prospero vividly epitomizes civilization's jockeying with the natural elements and resources for mercenary endeavours at the cost of ecological harmony and order. His autocratic maneuvering of Nature's agents in the name of a moral cause typifies current human world's procession towards modernization and industrialization in the name of socio-economic progressive reforms and welfare (an apparently upright mission), ultimately heading towards jeopardization of the organic environment. His initial benignity towards Caliban camouflages his selfish purpose of ransacking the corners of the island for its treasure, secrets, mysteries and resources. His repeated reminder to Ariel of the favour he had done to it by rescuing it from the predicament of prolonged confinement and his expectation of its dedicated service towards him in return, manifests his commercial temperament. Prospero, driven by his personal necessity and convenience, imposes upon Caliban the language of civilization. Prospero addresses Ariel as his industrious servant, "my delicate Ariel" (4.1.48), "my dainty Ariel" (5.1.95), "malignant thing" (1.2.257). This sufficiently illustrates man's beguilement, enslavement and subordination of eco-components against the laws of Nature. All the supernatural and paranormal tasks are allotted to Ariel and mundane jobs related to regular requirements of survival are assigned to Caliban. He employs other spirits and "goblins" at his service. It illustrates anthropocentric practice of manipulation through the policy of 'division of labour' in the island. Also, civilized man's instinct to subjugate and control for demonstration of power gets evinced. Prospero addresses Caliban as "Abhorred slave" (1.2.351) and abuses him as "Hag-seed" (1.2.365). Besides,

criticizing and condemning Caliban as equally disproportioned in his manners as in his shape/structure, Prospero marginalizes him excessively. He simultaneously scorns and exploits Caliban's naivety and lack of worldly wisdom with severe hostility. He renders the circumstances helpless for Caliban; he incessantly suppresses and nullifies Caliban's identity and right to freedom. Prospero's thus abusing and marginalizing of Caliban evinces his prejudiced, negative and orthodox outlooks contrary to Nature's impartiality. It equally shows his insensitive inclination to incorporate and practice value systems through a strategy of homogenisation and universalisation rather than recognizing or understanding the difference and diversity. Prospero limits and freezes Miranda's freedom to the extent of maneuvering and pruning the natural relationship between Miranda and Ferdinand. Ecocritically, such an undue anthropocentric intrusion of Prospero reflects abuse and denial of freedom for the natural order through suppression of the instinctual life of humans in his quest for objective rationality. The social hierarchy and bureaucracy of the mechanized and civilized mainland are vividly felt in Prospero's temperament in the remote island. He does not conform to the ecological reality, that, it is not through colonization, domination, autocracy and assertion of right and possession that one can enjoy the universe but by providing space to every entity. His continuous disregard towards the 'others' in the island equates him with imperialists who have a tendency of abrogating the minorities, the underprivileged and the subaltern to insignificance. Thus eco-insensitivity gets reflected in his demeanour frequently. Moreover, Prospero's words, "...Let me not...dwell/In this bare island by your spell;" (5.1. Epilogue, 5-8) shows his disinterest of staying back any more in tranquil realms of Nature he has relished and got benefited from so long. Despite the island's organic abundance and natural grandeur, it appears "bare" and impoverished to him because his eco-affability turns out to be too weak to outlive/surpass his innate attachment and addiction to the synthetic glamour, mercenary privileges and ostentatious refinements in the name of tradition and culture. In his subconscious mind, he always desires to return to his habitation naturally. He has employed Nature's agents and forces to accelerate his sorcerous might for avenging the callous dictators of civilization, who had betrayed, deprived and tried to annihilate him. But, again, a part of the epilogue undeniably reveals to some extent Prospero's modest prayer and gratefulness to Nature for saving, sheltering, nurturing and sustaining him in his adverse times. Moreover, his withdrawal of control over the island and setting its inhabitants free from bondage cannot be contested. Once reinstated to his original position of the Duke, he is happy and contented, and strives for nothing more. Thereafter, he also abdicates all his magical powers before leaving the island. Eco-ethically, he has shown his benevolence also by forgiving those who had wronged him once.

Nature has not penalized Prospero directly for his eco-antagonistic deeds, but has surely warned him at certain instances. For example, Nature has not only voiced in the form of Caliban's displeasure and protest against Prospero's consumer-oriented capitalist culture, but also has admonished him in the process that richness and biodiversity are significant features of Nature, and humans have no right to reduce this diversity. The budding and ripening of Miranda-Ferdinand relationship epitomize how Nature's ways outlive and dismantle the walls/barriers of Prospero's synthetic cell, thereby privileging the ecological over the anthropocentric formalisms. However, Nature has given him opportunity and assistance in arousing "the tempest" only for the revival of ecological values and eco-rehabilitation of many in predicament. Thus, Nature utilizes to some extent Prospero's might as to counterstrike ecocidal entities, namely Antonio and Alonso. Thus Prospero begins as an eco-affable person, becomes a colonizer of Nature in the middle-episodes and finally turns into a Nature-congenial preserver again. He is a fusion of eco-congeniality and materialism, the latter being a dominant feature in him.

IV

The Tempest places forward the rhythms of the dynamic Nature in the context of ever changing society and the inconsistent human mind, but also how they reflect both elevated and distorted symbolic association of humans and Nature: allusions to “pinch-spotted.... Than pard or cat o’ mountain”, “welkin’s cheek”, “rotten carcass of a butt”, “Jove’s lightnings”, “King’s son, Ferdinand/ With hair up-staring then like reeds, not hair, -”, “veins o’th’earth” and “bak’d with frost”. Caliban’s lethargy is associated with the movement of a tortoise. Charms and omens of Sycorax are associated with hateful creatures as “toads”, “beetles” and “bat”. In the lines “Temperance was a delicate wench”, weather and climatic condition of the island is compared to the temperament of a delicate female. Sebastian’s association of Gonzalo’s identity to that of an “old cock”, Gonzalo’s tears as “winter’s drops”. Its opening scene introduces us to the tempest tossing and playing like a toy with the ship, a human invention. The turbulent tumultuous interplay between the strong wind and the sea-waves prove the insignificance, and failure of a man-made commodity of pride and elegance in the hands of mighty nature. The royal and the noble personages, the intellectuals, the dynamic, bold warriors and the proficient crew manning the regal ship are helpless and paralyzed in front of the wild power of Nature. Their significance and might diminishes eventually. During crisis, the king, who is claimed as the messiah of a human society, despite his incredibly chivalric profile, becomes inefficient and entirely dependent upon the boatswain and his sailors (representing the commonplace and the proletarian) for saving his life. Wrath of Nature thus devastate the human system of social hierarchy and bureaucracy: Ariel: “Not a soul/ But felt a fever of the mad and play’d/ Some tricks of desperation.” (1.2.209-210) exhibits how Nature, in a moment, can raze civilization’s illusion of superiority, and strip off its mechanical sanity, rationality and power of invention. Jumping out of the ship into the sea driven by fear of drowning reflects Nature’s mockery of an ostentatious human contraption. Man’s boastful clinging to his materialistic exhibits and possessions get transformed into his surrender and plea to Mother Nature for mercy. The island symbolizes Nature’s unbounded bountiful, magnanimous realm, which influences and motivates positively in an individual way, the psychology of an individual: “the enchantment of the island purposely makes its appearance correspond with the several natures of the shipwrecked men who come ashore....Gonzalo finds his “garments rather new dyed than stained with salt water”, but “Antonio and Sebastian cannot see them so. Gonzalo’s comment on the abundance of greenery in the island, ‘how lush and lusty the grass looks! How green!’” (2.1.51) Apart from Gonzalo’s eco-affability, it also shows how amidst Nature, man’s outlook/ perception broadens, refreshens, vitalizes and advances to a considerable magnitude towards spontaneity of Man-Nature bonding. It stands in sharp contrast to the monotony and stagnancy of man-made confinements/ enclosures that predominantly manufacture people with clumsy, constricted, non-pragmatic, callous and self-centered attitude.

Prospero’s cell in the island etches the intrusion and colonizing tendency of civilization into Nature; it tarnishes virgin ambiance of the island. Ecocritically, Prospero’s cell denotes stagnancy and staleness of the human form of life confined and buried inside a shell-like house as an outcome of barren, cold rigidities and shallow anthropocentric prejudices in the name of culture and tradition within concreted perimeters. Unlike the shelter built by other bio/zoo-centric creatures it is not restricted only/merely to satisfy the need of a biological shelter, but connotes ambition and assertion of absolute authority. For instance, the “palace” of the banished Duke Prospero indicates how the dread of open space drives man build closed

space for safety. But, ironically, the “palace” i.e. closed space does not offer security or protection to Prospero and Miranda but turns out to be rather a dangerous threatening space concealing death and ruin. Also, Prospero’s cell fails to arrest Caliban’s salacious advancement towards Miranda. Thus, human habit of seeking comfort and security is reversed here because they not only get rescued, preserved and protected by the agents of Nature but also find solace and relief in the remoteness and tranquillity of Nature. Ecocritically, this implies absolute collapse of man-made secure sites of living while life in natural habitat thrives, for instance, the richly endowed island with “finest springs of water”, “berries”, “fish”, “crabs”, “pignuts”, “jay’s nests”, “nimble marmoset”, “scamels”, “filberts”, “midnight mushrooms”, “fresh – brook mussels”, “wither’d roots”, “Tooth’d briars”, “sharp furzes”, “pricking goss and thorns”, “saffron wings”, “flowers”, “honey drops”, “refreshing showers”, “bosky acres”, “unshrubbed down”, “turfy mountains, where live nibbling sheep”, “banks with pioned and twilled brims”, “broom-groves”, “vineyard of Ceres”, the goddess of agriculture etc. The landscape is predominantly occupied by the ornaments and dynamic forms of Nature: “roaring and calm seas”, “winds”, “auspicious star”, “curled clouds”, “mighty Neptune”, “moonshine”, “noontide sun”, Ariel’s Nature-enriched song containing “bees”, “cowslip’s bell”, “owls”, “bat”, “blossom that hangs on the bough”, and many more.

V

In *The Tempest*, Nature being the paramount backdrop, direct Man-Nature confrontation and cooperation is witnessed. The sole motif in *The Tempest* is Nature’s perennial and exponential abilities of regeneration or revival. The ecological analysis of the play leads us to infer that each human character plays a definite set of roles, either eco-amicable, or ecocidal or a blend of both depending upon the intensity of their eco-awareness. For instance, Gonzalo, Miranda and Ferdinand are eco-affable characters while Prospero is a blend of ecogeniality and materialism. Sycorax personifies strong, bold and untamable facet of Nature, therefore castigated. Stephano, Tranquilo, Sebastian, Alonso and Antonio categorically represent ecocidal temperament. Caliban is a Nature-embodiment and eco-affable character who gets temporally tarnished under grim impact of civilization. *The Tempest* has highlighted conservatism and prejudices prevailing and ruling in the man-made society against the biological world’s equity and impartiality. It has simultaneously projected totalitarian civilization’s propensity to exploit, manipulate and deplete the organic world and the ‘weak others’ inordinately apart from their paucity of interest or initiatives for the rehabilitation of the mal-treated. It has not only underscored the revulsion and hazards of civilization that have been highly instrumental in aggravating ecological imbalance but also has presented man’s anthropocentric pride of pseudo-supremacy, that makes him unaware of the vitality and omnipotence of the orphic Nature. The play illustrates that man’s delusion of preeminence and indispensability besides his obscure and prejudiced mannerisms have been eclipsed and dismantled as trivial phenomena in front of omniscient Nature, which predestines all happenings. A kind of compelled transformation of horridly ecocidal entities into relatively eco-harmonious ones under the forces of Nature is also witnessed. *The Tempest* suggests how an open place peopled with non-human life forms, which, when clash with human creation full of limitations and complications, gets catastrophically bruised. It implies that the humans prefer remaining buried inside self-built closed shell, though barren, cold and suffocating because of their prejudiced dread of open space, but ironically always instead of offering security, it turns out to be rather a dangerous antagonistic cell masking death or ruin, while wilderness provides rescue and relief, thereby implying failure of human innovations. It

equally hints at civilization's rejection of life enhancing qualitative values under the illusion of the advancement directed by sheer anthropocentric acquaintance and materialistic ambitions, which in turn have dehumanized man against Nature's law. Human abuse and denial of natural freedom gets revealed in the repression and refutation of their instinctual life in quest for documentary rationality in *The Tempest*. It exhibits civilization's audacious intention to conquer and control landscape and Nature to manifest power ignoring his infancy with respect to earth's geological time scales. *The Tempest* ecologically illustrates that biodiversity, which is substantial in itself irrespective of prejudiced human viewpoint should not be demeaned and should be cared for instead it as a part of individual self-realization. All restorations that take place in due course of time are ecologically significant and prove that ecological wisdom has persisted always, but, often got buried in the junkyard of destructive and exploitative perspectives. The eco-centric fact that the universe cannot be preserved and relished through supremacy and averment of right and possession but by an aesthetic distancing and compassionate understanding and recognizing the dignity and worth of the 'others' (anthropocentrically denominated as weak and outcaste entities) and non-human fellow creatures has been re-established in *The Tempest*. Besides, it has insinuated a strong disapproval against colonial and consumer-oriented capitalist culture by bringing in forefront the calamitous aftermath of inordinate dominance which tend to nullify the voices of the minorities, the underprivileged, the subaltern and marginalized that should be heard distinctly otherwise. Therefore, the play globally conveys to an increasingly inorganic and anthropocentric civilization, with an objective of ecologically motivating it, that in an ideal situation, human beings not only must reintegrate their value systems, regain their sense of balance and harmony and learn to adopt the ways of Nature, which in her wildness, fury and splendour has joy and brightness, the integral elements that flourish and revive in due course making possible the rectifications and happy restorations, but also must refrain from gross materialism and consumerism in order to avoid chaos and disorder that would inevitably head them towards ruinous disjunction from Nature, causing their absolute demolition.

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