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Other characters, such as Miranda and Ferdinand, represent themes of love and loyalty, while Caliban symbolizes the complexities of colonization.0 ratings0% found this document useful (0 votes)168 views2 pagesThe document provides an analysis of key characters from a play, focusing on Prospero, Miranda, Antonio, Ariel, Caliban, Gonzalo, Sebastian, and Ferdinand. Prospero, the rightful Duke of MilProspero's brother. Antonio once plotted to overthrow Prospero and later encourages Sebastian to do the same to Alonso. He is a power-hungry and conniving character, and never shows remorse for his cruel schemes or their consequences. Antonio is noticeably silent in response to his brother's offer of forgiveness at the end of the play. Antonio is the brother of the protagonist, Prospero. He is sort of an antagonist/villain as his actions are ones that do not benefit Prospero. Antonio holds the fraudulent position of Duke of Milan which he stole from Prospero leaving him stranded on an island. He is a cruel and conniving character, who is driven by envy and a desire for revenge. Antonio is always plotting against people and his actions only benefit himself. close close close close What strength does Prospero claim to have at the end of the play?What does he say the aim of his project was?Back to topCaliban is the only native of the island that we meet. It is unclear whether he is a man or a monster and as such this character has been performed in many different ways over time. He is introduced early in the play as Prosperos slave, a position he resents and rages about. In the past he has attempted to attack Miranda, and she cannot bear to even look at him. He plots with the drunken Trinculo and Stephano to murder Prospero.Image galleryImage caption, Image caption, 1 of 3Slide 1 of 3, Subservient; Bitter; Savage, Bitter he complains and curses about Prospero and claims his island has been stolen from him.Savage Calibans behaviour seems rough and unpleasant throughout most of the play. However, he does have a more sensitive side that is shown in his speeches about the beauty of the island.Subservient when Caliban meets Stephano he bows to him and calls him a 'god' and yet sings about being free from Prospero. In truth he is replacing one master with another.Caliban does not have any true friends but he likes:Stephano - Caliban worships Stephano and bows at his feet.He is enemies with:Prospero Caliban curses his master throughout the playMiranda she cant bear to even look at the 'villain' (Act 1 Scene 2) and she calls him an 'abhorred slave' (Act 1 Scene 2)Early in the play Calibans language is bitter and mostly filled with curses aimed at his master. When he talks about the island in Act 3 Scene 2, his language becomes poetic.Caliban explains how he used to have a good relationship with Prospero, but that has changed and now Prospero treats him badly. His experiences seem to parallel Prosperos in some ways for example his island is 'taken' from him in the same way that Prosperos title is taken. However, unlike Prospero, he is unable to find forgiveness and instead comes up with plots of murder.Why does Caliban resent the influence Prospero has over him?Caliban is angry that even his ability to express his thoughts is controlled by Prospero and Miranda. He says: CALIBAN You taught me language, and my profit ont Is, I know how to curse. The red plague rid you For learning me your language! Act 1 Scene 2He thinks the only benefit he has from learning their language is that he can use it to damn them.How does Prospero view Caliban?Prospero sees Caliban as a savage animal. Prospero calls him a 'tortoise', a 'poisonous slave' and a 'hag-seed' (Act 1 Scene 2).Whereas Prospero calls Ariel 'quaint', he only has terms of disgust for Caliban. He speaks harshly to the creature and treats him as a slave.Is Caliban bad to the core?No, Caliban is capable of appreciating beauty. He says: CALIBAN Be not afeard; The isle is full of noises, Sounds, and sweet airs, that give delight and hurt not. Act 3 Scene 2Although Prospero sees Caliban as a savage, and Trinculo calls him a monster, he does have a more sensitive aspect to his character. In this speech Calibans language is poetic as he expresses his love for the beauty of the island.In Act 1 Scene 2, Caliban and Prospero are arguing.The Tempest characters - CalibanPROSPERONow my charms are all o'erthrown,And what strength I have's mine own -Which is most faint. Now, 'tis trueI must be here confined by you,Or sent to Naples, let me not,Since I have my dukedom gotAnd pardoned the deceiver, dwellIn this bare island, by your spell;But release me from my bandsWith the help of your good hands.Gentle breath of yours my sailsMust fill, or else my project fails,Which was to please. Now I wantSpirits to enforce, art to enchant,And my ending is despair,Unless I be relieved by prayerWhich pierces so, that it assaultsMercy itself, and frees all faults.As you from crimes would pardoned be,Let your indulgence set me free.What is the name of Calibans mother?What reason does Prospero give for keeping Caliban imprisoned?Caliban attacked Miranda 'thou didst seek to violate/The honour of my child.'Back to topMiranda is the innocent young daughter of Prospero. She has been on the island since she was three years old and barely remembers her former life in Milan. She is amazed when she first meets Ferdinand and at first thinks he is a spirit. As she has been on the island for much of her life, she is not aware of some of the manners expected of young women in society and is quite straight talking. She asks Ferdinand to marry her and later when she meets the rest of the ships passengers exclaims about how wonderful and beautiful they are.Image gallerySkip image galleryImage caption, Image caption, 1 of 3Slide 1 of 3, Miranda: Innocent; Kind-hearted; Obediant, Kind-hearted when she witnesses the ship in the storm, Mirandas concern is for the poor souls on board.Innocent she has never met any other people apart from her father and Caliban, so when she meets Ferdinand, she falls instantly in love.*Obedient she generally follows her fathers orders. Except when her love for Ferdinand overwhelms her!Mirandas friends are:Prospero - her father and main companion, carer and teacher for most of her life so farFerdinand she falls in love with himShe is enemies with:Caliban he once tried to attack her and she is not able to forgive his savage behaviourMirandas concern for the ship passengers in Act 1 Scene 2 is contrasted with the harsh words she uses towards Caliban.She falls in love with Ferdinand and even rebels (mildly) against her father to talk to him.She is consistent in her wonder at the world and marvels at the beauty of mankind.When do we see Mirandas compassionate side?Miranda has watched a ship sink in a violent storm and wishes she could have done something to save the people on board. She worries about others and has empathy for their plight. She wishes she had powers to reverse the shipwreck. She says: MIRANDA Had I been any god of power, I would Have sunk the sea within the earth Act 1 Scene 2How has Mirandas attitude towards Caliban changed over time?Miranda was patient with Caliban in the past. MIRANDA Took pains to make thee speak, taught thee each hour One thing or other. Act 1 Scene 2She gave Caliban her pity and spent time teaching him to speak. She expresses anger towards him for not returning the care she once showed him.How does Shakespeare show her innocence and naivety?When Miranda sets eyes on the passengers she is overwhelmed by the beauty of mankind. Her naivety allows her to see only what is good and wonderful. She says: MIRANDA How beauteous mankind is! O brave new world That has such people in't! Act 5 Scene 1In Act 3 Scene 1, Miranda asks Ferdinand to be her husband.The Tempest characters - MirandaFERDINANDWherefore weep you?MIRANDAAt mine unworthiness, that dare not offerWhat I desire to give, and much less takeWhat I shall die to want. But this is trifling,And all the more it seeks to hide itselfThe bigger bulk it shows. Hence, bashful cunning,And prompt me, plain and holy innocence.I am your wife, if you will marry me;If not, I'll die your maid. To be your fellowYou may deny me, but I'll be your servantWhether you will or no.FERDINANDMy mistress, dearest,And I thus humble ever.MIRANDAMy husband then?FERDINANDAye, with a heart as willingAs bondage e'er of freedom. Here's my hand.MIRANDAAnd mine, with my heart in't; and now farewellTill half an hour hence.FERDINANDA thousand thousand!Why does Miranda say she is weeping?Because she feels shy about talking to Ferdinand.What does she say will happen if Ferdinand will not marry her?Back to topAriel is an 'airy spirit' who is in debt to Prospero. When Prospero and Miranda first arrived on the island, Ariel was imprisoned in a tree. He had been trapped there by the witch, Sycorax (Calibans mother). Prospero used his magic to release Ariel then made the spirit become his servant in return.Image gallerySkip image galleryImage caption, Image caption, 1 of 3Slide 1 of 3, Ariel: Trusting; Obedient; Considerate, Character attributesAriel creates the storm at the start of the play and is also entrusted to make sure the weather stays calm for the ships return journey. He plays music that sends some characters to sleep, makes some follow him and wakes others up.The shape, form and even gender of Ariel are ambiguous and this character has been performed in many different ways, including with several actors playing him at the same time.Obedient Ariel carries out all of the tasks that Prospero sets for him.Trusting one of the reasons Ariel is obedient is because Prospero has promised to set him free. Ariel works hard and without complaint hoping that Prospero will stick to his vow.Considerate in Act 5 Scene 1, Ariel encourages Prospero to show some tenderness towards the King and his followers.Ariel is friends with:Prospero - Ariels master thinks highly of the spirit and is sad in the end to part with himHe is enemies with:Sycorax Although the witch does not appear in the play, we know that she imprisoned Ariel in a treeAt the start of the play Ariel is subservient to Prospero, but later he offers his master advice.The play begins with Ariel creating a storm to wreck the ship and ends with him keeping the winds calm for the return journey.In the beginning he is enslaved to Prospero, but in the end Ariel wins his freedom.Why does Ariel work so hard?Ariel reminds Prospero that he works hard, without complaining or causing upset. He is hoping to be set free a year early as a reward for his obedience. He says: ARIEL Remember I have done thee worthy service, Told thee no lies, made thee no mistakings, served Without or grudge or grumblings Act 1 Scene 2How does Ariel influence Prosperos attitude?Ariel can see the good in people. He influences the way Prospero responds to his brother and friends. He suggests that they seem so frightened that Prospero would soften if he could see them. Ariel leads Prospero to a position of empathy for the other men. ARIEL That if you now beheld them, your affections Would become tender. PROSPERO Dost thou think so, spirit? ARIEL Mine would, sir, were I human. Act 5 Scene 1We first meet Ariel in Act 1 Scene 2. Here he has just reminded Prospero of his promise to set his servant free. Prospero is angry and reminds Ariel of his former entrapment in a tree. The Tempest characters - ArielPROSPEROIf thou more murmur'st, I will rend an oak And peg thee in his knotty entrails till Thou hast howled away twelve winters.ARIELPardon, master.I will be correspondent to command And do my spiriting gently.PROSPERODo so;And after two days I will discharge thee.ARIELThat's my noble master! What shall I do? Say what? What shall I do?PROSPEROGo make thyselfLike a nymph othsea. Be subject to No sight but thine and mine, invisibleTo every eye-ball else. Go take this shapeAnd hither come in't. Go! Hence with diligence.How long does Prospero threaten to lock Ariel away for?How does Ariel promise to behave from now on?Back to topFerdinand is the son of Alonso, the King of Naples. After the shipwreck, he finds himself wandering alone on the island, believing his fellow passengers to have drowned. He is lured by Ariels magical music to the cell where Prospero and Miranda live. He falls in love with Miranda, though his sincerity is tested by Prospero who makes him work hard to prove his love. At the end of the play he is reunited with his father and they all head back to Naples where he and Miranda will be married.FERDINANDNo, precious creature,Id rather crack my sinews, break my back,Than you should such dishonour undergo,While I sit lazy by.Act 3 Scene 1Character attributesAlonso is the King of Naples and Ferdinands father. He helped Antonio to overthrow Prospero when he was Duke of Milan. He grieves for his son, who he believes to have drowned in the shipwreck. He is filled with guilt when Ariel accuses him of his sins in Act 3 Scene 1. In the end Prospero shows him that his son is safe and well and also that he has fallen in love with Miranda. Alonso seems repentant and glad that his son and his old enemys daughter are united.ALONSOO, it is monstrous: monstrous!Methought the billows spoke and told me of it. Act 3 Scene 1Character attributesThese characters are very similar. They talk together in witty asides throughout the play, often mocking the older Gonzalo. Both are prepared to usurp or kill their older brothers in their greed for power. Antonio plotted with the King of Naples to take his brother Prosperos position as Duke of Milan. On the island he encourages Sebastian to kill his brother Alonso whilst he is sleeping so that Sebastian can become king. Neither of them shows regret for his behaviour.SEBASTIANBut for your conscience?ANTONIODost thou think so, spirit?ARIELAy, sir: where lies that?Act 2 Scene 1Character attributesThese two characters add comedy to the play with their drunken and foolish behaviour. They are weak and greedy characters who meet Caliban and feed him wine. Stephano, the ships cook, enjoys the attention that Caliban pays him and is easily drawn into the plot to murder Prospero. Trinculo, the Kings jester, repeatedly calls Caliban a 'monster'.CALIBANHast thou not dropped from heaven?STEPHANOOut o' thmoon, I do assure thee. I was the man i'thmoon, when time was.Act 2 Scene 2Character attributesBack to topBack to top This preview is partially blurred. Sign up to view the complete essay. Antonio, the false Duke of Milan, is the Machiavellian villain of The Tempest: having usurped, exiled and attempted to kill his brother, Prospero, 20 years ago, in the course of the play he tempts Sebastian to attempt to murder his own brother, King Alonso of Naples.He is very much in the mould of the stereotypical Italian Machiavel of Renaissance drama: Jacobeans expected Italians to be conniving, two-faced, ambitious plotters with no morals. This is partly because they believed the hotter weather in southern Europe aroused illicit passions, loosened self-control and induced immorality. It was also partly because Italy was the home of the Roman Catholic church, which since the Reformation had become synonymous with corruption, hypocrisy and false religion, according to devout Protestants in England, especially since the reign of Bloody Mary from 1553-1558 and the invasion of the Spanish Armada in 1588 had turned most of the English vehemently anti-Catholic. However, it was also partly because Italy was the birthplace of Niccolo Machiavelli, the political philosopher whose manual on government, The Prince, was notorious for arguing that strong rulers needed to transgress the normal moral code in order to keep their grip on power (the Catholic church also banned the book).Antonios Machiavellian nature becomes obvious from his first appearance in Act 1 Scene 1. He blames the innocent sailors for the shipwreck (Hang, cur, hang you whoreson, insolent noisemaker!, We are merely cheated of our lives by drunkards) and makes a quick exit with Sebastian to try to save his own skin, instead of staying to support King Alonso.The impression of his villainy is furthered by the imagery his brother uses to describe him in Act 1 Scene 2. He says that Antonio, when acting as his regent while he devoted himself to his studies,new createdThe creatures that were mine, I say, or changed em,Or else new formed em; having both the keyOf officer and office,set all hearts ith stateTo what tune pleased his ear, that now he wasThe ivy which had hid my princely trunk,And suckd my verdure out ont. (Act 1 Sc 2, lines 81-87)By saying that Antonio new created or new formed his creatures (i.e. Prosperos subjects and/or people he had appointed to their jobs), Prospero suggests they were figures of clay which Antonio remoulded. This makes Antonio sound controlling and cunning and as if he stole Prosperos followers and unfairly manipulated them into supporting him and they had no agency or responsibility.Set all hearts ith state/To what tune pleased his ear makes it sound as though their hearts were clockwork automata which Antonio deliberately manipulated to another setting, again making Antonio sound devious and controlling and the subjects like they had no control over their actions and were Prosperos rightful playthings which Antonio stole.By comparing Antonio to ivy he describes him as a weed, a worthless plant which creeps into garden unwanted and chokes the productive plants which are rightfully there. Saying that he suckd the verdure out of Prospero makes Antonio sound like a parasite who feeds off other peoples blood, like a vampire.What makes it worse is that Antonio conspires with the King of Naples, an enemy to Milan, to overthrow Prospero, thus acting as a traitor to his country and putting his own personal ambition above national security. The treacherous army that he levied is thus treacherous both because he is plotting against Prospero behind his back, but also because he is being a traitor to Milan by collaborating with Alonso and forcing the hitherto independent Milan to become a client state to Naples:bendThe dukedom yet unbowed alas, poor Milan To most ignoble stooping. (Act 1 Sc 2 lines 114-116)Furthermore, Prospero stresses the secrecy and hypocrisy with which Antonio committed his foul deeds: With colours fairer painted their foul ends, which suggests he covered up his evil purposes with a misleading pleasant appearance. The painting imagery suggests deception and artifice.In the final scene, Prospero uses disease imagery to describe Antonio: most wicked sir, whom to call brother/Would even infect my mouth, implying that Antonio is so evil that Prospero is worried that even calling him by the name brother will risk the contagion spreading to him, as well. Remember, in an age several centuries before antibiotics, Jacobean London was at the mercy of deadly infectious diseases, such as syphilis (which had been brought from the New World in the Columbian Exchange) and bubonic plague. Thus this image constructs Antonio as deadly and sets up subliminal associations with dirt, illicit sexual activity and plague carriers like fleas and rats.Nonetheless, it is important to remember that most of the speeches condemning Antonio are from Prosperos biased viewpoint. It should not be forgotten that Prospero is a manipulative Italian Machiavel, too, and his words cannot necessarily be trusted!It is, furthermore, possible to argue that Prosperos own abdication of responsibility is presented as inviting his own usurpation and that Antonio is thus presented as a responsible ruler, stepping in to fill the void left by Prosperos incompetence.He says the liberal arts []being all my studyThe government I cast upon my brother,And to my state grew stranger, being transportedAnd rapt in secret studiesSaying that the arts were all my study makes Prospero sound unhealthily obsessed with his studies, almost an addict. The verb cast makes it sound as if he casually abandoned his responsibilities as leader, rather like throwing away a piece of rubbish, and that he imposed them on his brother against his will. Behaving like a stranger to the nation he is supposed to be governing makes him seem cold and uncaring and being transported/And rapt in secret studies makes his study of magical arts seem illicit and wrong: the fact that they are secret suggests he knows he should be ashamed of them and transported and rapt suggests they have an almost narcotic effect on him.When Prospero says he was neglecting worldly ends, his repudiation of worldly goals makes him seem innocent, holy and saintlike, but the verb neglecting has more negative connotations of irresponsibility and failure to perform his allotted duties. This presentation of Prospero as a neglectful ruler, unhealthily obsessed with morally dubious magical practices, makes Antonios usurpation sound more justified, even necessary.Nonetheless, when the audience encounters Antonio first hand in Act 2 Sc 1 and Act 3 Sc 3, he shows evil Machiavellian tendencies which cannot easily be explained away, egging Sebastian on to murder both Alonso and the innocent Gonzalo. His scoffing at Sebastians enquiries about his conscience, contrasting an abstract concept like conscience with a physical blister or chilblain (kibe), implying that something which is not physical is not real and cannot cause pain, makes him sound like a psychopath.Ay, sir, where lies that? If twere a kibe,Twould put me to my slipper; but I feel notThis deity in my bosom. Twenty consciencesThat stand twixt me and Milan, candied be they,And melt ere they molest (Act 2 Sc 1 lines 281-285)Expressing a wish to candy his conscience boil it in sugar like a piece of fruit to preserve it again has connotations of deceptiveness, of covering something unpleasant up with something sweet and attractive to disguise its ugliness, and the fact that he wants to preserve his conscience from stopping him from pursuing his plots to gain power makes him seem determinedly cold and evil.The fact that Antonio twice exhorts Sebastian to murder Alonso and Gonzago when they are sleeping and cannot fight back, makes him seem even more unsympathetic a manipulative coward who fights dirty and takes advantage of people at their most vulnerable:Let it be tonight;For, now they are oppressed with travel, theyWill not, nor cannot, use such vigilanceAs when they are fresh.Furthermore, through the mouthpiece of Ariel, dressed as a harpy (half-woman, half-bird creature from Graeco-Roman mythology who acted as an agent of punishment from the gods, an avenging angel who abducted and tortured evildoers, carrying them off to Tartarus or Hell), Shakespeare constructs Antonio, Alonso and Sebastian as:three men of sin, whom destiny That hath to instrument this lower worldAnd what is int this never-surfeited seaHath caused to belch up youHe also says that the sea hath requit (i.e. revenged or paid them back for) their crime in sending Prospero and Miranda out to sea on an unseaworthy ship:for which foul deedThe powers delaying, not forgetting, haveIncensed the seas and shores, yea, all the creatures,Against your peace.Antonio is thus constructed as so great an evildoer that the sea itself, nature and the divine powers have decided to punish him by shipwrecking him on the island, that he is being paid back for his crimes by destiny.Nonetheless, it cannot be ignored that Ariel is putting on an act. He is not a harpy and destiny has not chosen to shipwreck Antonio the entire shipwreck was manipulated by Prosperos magic,not by nature or fate. Furthermore, the audience knows that the other thing which Ariel declared has happened as divine punishment for the crimes of the three men of sin the death of Ferdinand is just an illusion and hasnt actually happened. It is hard to believe in the construction of Antonio as a man so sinful that destiny has marked him out for revenge when Ariels speech is so shrouded in metadrama.

Character traits of antonio in the tempest. The tempest antonio and sebastian.

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