

Act 1 Scene 2

Note: This scene has identical contents as Shakespeares work, up to line 250 in the Arden.

Enter Prospero and Ariel.

- Ariel Remember I have done thee worthy service,
 Told thee no lies, made thee no mistakings served
 Without or grudges or grumblings. Thou did promise
 To bate me a full year. (1.2.247-250)
- Prospero Do you not remember the hell I saved you from, being stuck in Sycorax's tree?
- Ariel Of course not master, but I see no end to my servitude. All of my good deeds and
 Pleas are met with 'When the time comes'. I have been nothing but loyal to you,
 Yet you do not seem to treat me like someone with real feelings.
- Prospero Of course I don't! I have no need to treat you with respect. I am already doing you
 a great service keeping you out of that tree! How dare you ask for more.
- Ariel Enough is enough, master, you cannot control me! *(attempts to flee)*
- Prospero How dare you! *(magically restraining Ariel)* I warned you of what would happen
 If you chose to disobey my commands! I shall punish you, and you will have no
 way to escape your imprisonment without someone as caring and thoughtful as
 me to save you.
- Ariel If that is how things must go, so be it. I would rather be trapped in that tree a
 thousand times over than be a servant to you any longer. I hope one day someone
 comes along and puts you in your place! After all, you won't have me to look after
 You. Ha!

Prospero You think you have any influence over this decision? I can and always will be able to fend for myself. Be gone spirit! I hope I never have to lay eyes on you
Again you filthy, black slave!

Note: The typical progression of the play can be assumed, simply without Ariel's Influence.

Caliban's plan is successful, though he steals from Prospero instead of killing him.

Act 6 Scene 1

Caliban's Cave, now transformed into an elaborate abode is approached, Prospero can be heard from within.

Caliban And so here we are, master... What am I saying, 'master'. Ha! You are no master. You have long tortured me with your strength. Your power has abused me ever since that fateful day years ago. You will forever feel the wrath of my newfound power. For as long as I may live, you shall too. Whether that be for decades or centuries, you will never rest a day of your life again. You will provide warmth for me on this island. You will plant my crops. You will work for me. You will become my slave. Cherish these moments of peace, as they will be your last.

Prospero You may have my books, but not my wits. Obviously I am the smarter one of the two of us! Just look at my skin. Do you *really* think someone like *you* could ever get the best of me? I think not!

Caliban Do you hear yourself? Have you not any self awareness? What make you think I would ever hold back against someone who has done the things you did? Wake up old man, it's about time you learned your lesson!

Prospero Try me! You may torture me all you will, but I will never give into your antics.
One day, you will give into me again. You will come running back to me like a lost puppy, begging to be my slave once more. I would not expect mercy from me when that day comes!

Caliban Your threats mean nothing to me! You're the one locked up, you will feel my wrath. What was it you said? Something about Aged Cramps? 'Tis a pity, I wish I could give you a taste of your own medicine, incantation and all. Oh well!

Caliban Waves his arms, reading directly out of a spell book. Prospero is suddenly possessed by an evil spirit who manipulates and contorts his body into a grotesque creature.

Caliban How's that for torture! There's much more where that came from. Brace yourself, for as long as this island is under my control, so shall you. Now, get to work, it's a little cold in here. Some firewood would be nice. Ha!

Prospero *(Begrudgingly)* Your wish is my command.

Act 6 Scene 2

Outside Caliban's lair; Ariel approaches Caliban, seeing a mangled Prospero exiting towards the forest. An too familiar scene for Ariel to approach...

Caliban Greetings, dearest Ariel. Your presence is a sight for sore eyes. What brings you here this fine day?

Ariel You do, sir. Your actions have caught my attention. I have noticed your power has grown to incomprehensible levels. Are you enjoying it?

- Caliban Oh yes! Very much so. Have you seen what I've done to our old master?
Impressive isn't it?
- Ariel *(inside)* It seems he has lost his morals, maybe I should consult him briefly...
(To Caliban) Sir, I feel your actions towards Prospero are unnecessary. He seems to clearly be in distress constantly, and your torture has harmed him more than it has taught him a lesson.
- Caliban Oh Ariel! You're really going to fall for that façade? He clearly just wants me to let my guard down so he can take power back!
- Ariel Maybe you're right and I'm wrong. Or maybe not. Whatever the case, don't you see how you have become Prospero yourself. Your torture, absolute rule, your attitude? It's consumed that man I once knew! Please resign a fraction of your strength for the safety of the island!
- Caliban Of course I know what I'm doing! Do you think im stupid? No! Please do not get in my way. What I am doing is reparations for the hell that man put. Us both through. Besides, He threatened you when you questioned him! I would never do something so *evil*. I am simply punishing the punisher, is there anything wrong with that? I think not!
- Ariel I lack the ability to stop you, and deep down I have a strong hatred for Prospero. I just hope one day you come to realize that there was a different way to handle this whole situation. *(He leaves)*
- Caliban Perhaps Ariel is right, perhaps he is wrong. One thing I do know for sure is that Prospero deserves every last bit of what I'm giving him! I will only stop when I am satisfied. *(He retreats back into the cave and Prospero is seen in the distance)*

Epilogue

The edge of the stage, a single spotlight pointing at Prospero...

Prospero Now my Power has been completely revoked and my spirit. The island that once was mine is now his. The power that was once mine. The life that was once mine. All Caliban's. I wish my daughter well in her new life, and I hope Ferdinand Knows to treat her better than I ever did. (*Pauses, dramatically*) Oh Caliban! I have learned my lesson. You were right all along. How much more must I endure before you become just like me. Enjoy your life while it lasts, Caliban. You have done an amazing job. I see the error in my ways, when will you see the error in yours before it's too late.

Note: Caliban is heard shouting Prospero's name in the distance (off stage), and Prospero finishes by letting out a loud wail, reaching out to the audience...

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An Adapted Caliban: Justified or Vengeful

My adaptation of Shakespeare's *The Tempest* attempts to further explore Caliban's relationship with Prospero, Ariel, and the island as a whole while preserving pertinent plot points. In my adaptation, Caliban and Ariel are cast as Africans to more accurately describe America's past. This change is specifically made to highlight Prospero's racism by giving him more obvious slurs he can use to diminish his servants. My adaptation should not be interpreted as an accurate description of my personal views, but more as an analysis of the different sides of the morality of justice and judgment. I am to encourage critical thinking through the use of offensive or abrasive dialogue and behaviors from my adapted characters.

The first scene I chose to change was Act, 1 scene 2, where Ariel converses with Prospero about his escape and is threatened with imprisonment. Unphased by the threat, Ariel flees from Prospero, being caught in the process. Prospero throws Ariel in the tree, painting Prospero as more of a villain than previously presented. Here, Prospero says, "I warned you of what would happen / If you chose to disobey my commands! I shall punish you, and you will have / no way to escape your imprisonment without someone as caring and thoughtful as / me to save you", calling Ariel a "filthy, black slave" (Swan 1.2). With this change, I criticize colonialism and the associated abuse of power, as well as emphasize the immense ego of strong rulers such as Prospero. The original work was, in my opinion, vague in its presentation of

colonialist forces and power itself, which led to possible misunderstandings and different perceptions of Shakespeare's true feelings toward the topics, hence my explicit racist language.

The next change, not occurring in my actual adaptation because of how similar it would be to the original work, is to Act 4, Scene 1. Caliban, still despising Prospero, feels obligated to save Ariel, whom he explains he has known long since Prospero took the island from him. Following the main structure of Caliban's plot to kill Prospero with Stephano and Trinculo's help, they set out to steal Prospero's books. The distracted Prospero is not expecting them to act in such a way, so he is disarmed towards the end of the engagement celebration. Caliban then saves the imprisoned Ariel and, in an effort to get everyone off of the island, preserves the relationship between Miranda and Ferdinand, manipulating them into believing that the island will remain at peace upon their departure. The newly engaged couple leaves the island with the rest of the nobles, and it is assumed that things will end well for all of them. I made these changes to specifically comment on the reliance leaders have on their subordinates, whether they like it or not. Ariel was previously Prospero's eyes at the back of his head, constantly looking out for him. His imprisonment left Prospero vulnerable, allowing Caliban to pounce. This causes readers to examine how leaders should really act, simultaneously encouraging criticism of dictators and colonialist powers alike, as they are, for all intents and purposes, synonymous.

I chose to then append an act following the original ending, focusing specifically on the new dynamic on the island. Ariel serves as Caliban's right-hand man, and Prospero becomes Caliban's servant. Prospero is treated exactly as Caliban was for all those years, and it is clear that Caliban does not see any issue with torturing his old master. Even though Prospero has no power over Caliban, he can be seen saying, "You may have my books, but not my wits. Obviously I am the smarter one of the two of us! Just look at my skin. Do you *really* think

someone like *you* could ever get the best of me? I think not!” (Swan 6.1). Prospero’s language here clearly outlines the racist beliefs of colonial leaders, encouraging readers to be critical of colonialism itself. I then encourage readers to criticize Caliban, using an interaction between him and Ariel. At this point, Caliban has been torturing Prospero for years, and Prospero is clearly defeated. Ariel pleads with Caliban to stop, saying, “Whatever the case, don’t you see how you have become Prospero yourself. Your torture, absolute rule, your attitude? It’s consumed that man I once knew!” (Swan 6.2). The goal of this exchange is to ask readers to draw the line between justified actions and vengeful ones, as it is made clear that Prospero has learned his lesson. I make this explicitly clear in the adapted epilogue as well, where Prospero cries out to the audience, saying, “Oh Caliban! I have learned my lesson. You were right all along. How much more must I endure before you become just like me” (Swan Epilogue). This change serves the same purpose as the original epilogue, not adding anything significant to the plot but still addressing a larger issue. I am not necessarily aiming to cause readers to feel sympathetic towards colonialism itself, but more to be critical of Caliban’s actions. Obviously, Prospero deserves some kind of backlash for his actions, but I am encouraging readers to decide what form these consequences should take.

The main takeaway I want readers of my adaptation to have is more of a question. Although I would like my readers to ask themselves how they personally feel about colonialist ideals and authoritarianism, I am really encouraging a deeper look into oneself and an analysis of their preconceived notions of justice. When given the opportunity to punish those who punished you, at what point is the lesson learned? Where is the line drawn? That is what I hope to incite in the audience, especially in the epilogue with a clearly pitiful Prospero in great distress.