

**The Fairer the Skin, the More Humane: A Comparative  
Analysis of Ariel and Caliban in *The Tempest* by William  
Shakespeare**

Translation Studies Paper Created By:

**Ayao Nubukpo**

**Department of PIC {Philosophy, Interpretation, and Culture}**

**State University of New York at Binghamton**

## ABSTRACT

The paper, "The Fairer the Skin, the More Humane: A Comparative Analysis of Ariel and Caliban in *The Tempest* by William Shakespeare" is an attempt to show that the West in its imperialist conquest gave different names to the different peoples, and accordingly shaped its ways of dealing with them. The people of darker skin complexion like the Native Americans and the Africans were treated like subhuman beings, in the manner of Caliban in *The Tempest*. If they were not driven out of their territories, at least the natural resources of their land were taken away from them and the people themselves were turned to beasts of burden for the dominating economy. By contrast with the populations of lighter skin complexion, there were attempts at negotiating a friendly relationship, just like in the case of Prospero who treated Ariel almost like a friend in Shakespeare's play, though this latter just like Caliban was his slave. The paper, also makes the point that imperialism did not end with the various liberation movements all over the world. It is to be pointed at in the way the Guatemalan illegal immigrant workers in Postville (Iowa) in 2008 were treated recently and which arouse the indignation of Erik Camayd-Freixas (PhD).

## **The Fairer the Skin, the More Humane: A Comparative Analysis of Ariel and Caliban in *The Tempest* by William Shakespeare.**

The present paper intends to show that the process of European imperialism ( African Slave Trade, Colonization, Neo-colonialism...), there was a slight difference in the way the colonizers related to the colonized. The paper contends that in the countries where the colonized are of the darkest skin they are dealt with as if they are animals. Thus the Indians who were worse treated than the Asians were better treated compared with the Africans. Aime Cesaire rightly observes in his "Discourse on Colonialism" that

I find that hypocrisy is of recent date; that neither Cortez discovering Mexico from the top of the great teocalli, nor Pizarro before Cuzco (much less Marco Polo before Cambaluc), claims that he is the harbinger of a superior order, that they kill; that they plunder; that they have helmets, lances, cupidities; that the slaving apologists came later; that the chief culprit in this domain is Christian pedantry, which laid down the dishonest equations Christianity= civilization, paganism=savagery, from which there could not but ensue abominable colonialist and racist consequences, whose victims were to be, the Indians, the yellow peoples, and the Negroes.

(See Eze(ed), 2004: p.p.222-223)

For the sake of a strong argument, this paper relies on a comparative analysis of the characters of Ariel and Caliban in William Shakespeare's play *The Tempest* where the playwright seems to prove Cesaire right, especially in Prospero's ways of interacting with both characters in the play. Though both Ariel and Caliban were from the same place and as such deserved to be treated equally, the first time Prospero referred to Caliban was in these terms:

By help of her more potent ministers /And in her most unmitigable rage/ Into a cloven pine,  
within which rift/ Imprisoned thou didest painfully remain/A dozen years; within which space

she died/And left thee there where thou didest vent thy groans/As fast as wheels strike. Then was this island/ (Save for the son that she did litter here/ not honored with a human shape.

An Ariel finished the sentence: "Yes, Caliban, her son. (See Shakespeare,2004:p.p.31-32).

Thus the first difference the deals with in this comparative study is the humanity of Ariel and the non-humanity of Caliban, that is considered in this paper as a construct from the imperialist West to enslave the black people. This first difference is likened to the difference between the treatment of the slaves and the treatment of the white servants in the discovery of the Caribbean. Actually, though the white servants also were treated in harsh ways, they were freed after their period of service which is the case of Ariel at the end of the play. The present situation of the African countries trying in vain to get rid of the former colonial links justifies the situation of Caliban at the end of the play, that is nothing was decided about him by Prospero, which is interpreted here as the perpetuation of his imprisonment.

As similarity the paper stresses the fact that both of Caliban were cursed and would have stayed permanently in that position if Prospero did not come and free them. The paper reads this prison as the poverty of both the people of the Caribbean and the white servants who went or were brought there in order to better their situation. At the end the white servants were freed but they remained poor, just like Ariel who cannot do much after the departure of Prospero and his people, because he did not teach Ariel his secrets.

The second part of the paper reads the *Tempest* as an allegory of the story of colonization between the black African countries and the other countries of the world. The paper suggests that the fact thatg when the Europeans came to the black African countries they just ignored what existed there and pretend that the populations did not have a culture with all kinds of theories to show that the black man was closer to an animal exactly in the manner Prospero took away the island from Caliban and after the later has shown him how to take advantage of the island he started calling hi m animal. At the same that

the black people were treated as animals the other colonized people in Asia were looked at as more advanced, hence the idea of orientalism for instance. In north Africa with the Arabs there was a kind of negotiation between Arabic and the European languages in dealing with the Berbers for instance. However when it comes to the black Africans and the Indians whose color skin are darker, there were no local languages.

Finally the paper raises the issue that, what was actually at play in the relationships between countries has always remained an imperialistic ideology. The US authorities recently treated the poor illegal Guatemalan workers in New York almost like the slaves of the past, because Guatemala is a poor country and could not take the defense of its citizens. The September 2001 had made life more difficult for all foreigners in the US, when the rich Arab countries like Iran continue defying the International Community.

The conclusion makes the point that William Shakespeare's play *The Tempest* is indeed a great book in that it addresses the issue of the enslavement of the black Africans and the humiliating treatment given to the poor white in the newly discovered countries in the Americas in the 1700s. This is shown through the comparative analysis of Ariel and Caliban. The play also reminds of the European's colonization in the world that is reflected through the difference in treatment between Ariel, an allegory of less dark populations and Caliban, an allegory of darkest population, that the European colonization dealt with as if nothing existed before they came to these places. Finally the author of *The Tempest*, through the treatment of Caliban raises the issue of imperialism as a negative influence in the world nations relationship, the poorer nations are still being victimized by the wealthier nations. The illegal Guatemalan immigrant workers' humiliation without any protestations from the United Nations.

The first time Prospero addresses Caliban in *The Tempest* goes: "-What ho, slave, Caliban!/ Thou earth, thou, speak!(See Shakespeare, 2004:p.35) This way of referring to Caliban reminds terribly of a way of

referring to an animal that might not yet know what its name is, hence the necessity to make a noise to attract its attention “What ho”, then the name is mentioned. The second clue to the idea that Prospero looks at him as an animal is provided by what he said next “Thou earth, thou, speak!” which sounds like he was challenging him to speak, knowing that he could not speak. Otherwise if he called him, it must be for a purpose, he cannot call him and ask him to say something. Why did he then call him? Now the philosophers have shown that the only distinctive trait between human beings and animals is the speech. Man can speak, animals cannot speak. The most convincing evidence that Shakespeare in his play might be thinking of Caliban as a black person is that probably to justify the slave there was a whole bunch of literature and research tending to show that the Africans were not human beings. E. Chukwudi Eze in his paper, “Modern Western Philosophy and African Colonialism” wrote the following:

In this articulation for Europe’s rush for wealth and for territory in other hands, Hegel does not raise any ethical questions or moral consideration precisely because, in addition to Hume and Kant, Hegel himself had declared the Africans sub-human: the African lacked reason and therefore moral and ethical content.[See Eze(ed)2004:p.216]

Another indication from the play that points to the inhumanity of Caliban is shown through the following dialogue between Prospero and Caliban:

Prospero: Thou most lying slave/ Whom stripes may move, not kindness, I have used thee,/Filtch as thou art, with humane care, and lodged thee/ In mine own cell, till thou didst seek to violate/The honor of my child.

Caliban: O ho, O ho! Would ‘t had been done!/ Thou didst prevent me. I had peopled else/This isle with Calibans.

Caliban's answer to Prospero when he accused him of trying to rape his daughter appears inappropriate. He is supposed to express regret or confess how beautiful she was or still to say how much she loved her. Instead he giggled and answered that because he was prevented to do so, there will not be a lot of Calibans in the isle. A response that strangely reminds of animals' mating once they feel like. The implication here is that the Africans could not have feelings. Actually in the period of slavery, African men that were well- built and healthy were hired out to other farms to impregnate female slaves in order to breed solid Africans for the works in the farm. Toni Morison in her novel *Beloved* portrayed the slave men of Sweet Home as going to animals to satisfy their sexual appetites. The most pathetic is her portrayal of Nnan as the professional nursing mother. Actually, after an attempt of escape she was cut one arm, so with only one arm she was not much useful on the farm, whenever a slave on the farm gave birth, the baby was taken away from the nursing mother and given to Nnan to nurse, meanwhile the mother of the child went back to work on the farm.

The last indication in the play that tend to show the inhumanity of Caliban is the role he played in the play. He was attributed the heaviest tasks in the play, the beast of burden. He was mainly in charge providing the firewood. For him, to be able to get firewood, he must fall trees, and in the event that the trees already fell down, he had to split them and make woods ready to be used. This situation also strangely reminds of the tasks the slaves were to perform in times of slavery. The owners of the plantations had come to understand that the native Indians in the Americas could not stand the hardships of farming and that they were dying as a result of this. These farmers thus were left with only one choice, that of using the slaves from Africa. Eric Williams in his article, "The Origin of Negro Slavery" reported that:

The Spaniards discovered that one Negro was worth four Indians. A prominent official in Hispaniola insisted in 1518 that "permission be given to bring Negroes' a race robust for labor,

instead of natives, so weak that they can only be employed in tasks requiring little endurance, such as taking care of the maize fields or farms.” The future staples of the New World, sugar and cotton, required strength which the Indian lacked and demanded the robust “cotton nigger” as sugar’s need of strong mules produced in Louisiana the epithet of “sugar mules.”

[See Eze(ed), 2004:p.p.384-385)

So far the point is made that Caliban can be interpreted as lacking humanity, at least a type that is closer to animals than human beings.

Ariel by contrast retains all his humanity and this is felt right at the first time Prospero talks to him in the play. One could read: “Come away, servant, come. I am ready now./ Approach, my Ariel. Come.” (See Shakespeare, 2004:p.25.) Though Ariel is a servant like Prospero emphasized it there is that bond of affection that filters through the use of the possessive “my Ariel” even the way Ariel answers his master’s call demonstrates his humanity: “All hail, great master! Grave sir hail! I come/ To answer thy best pleasure. Be ‘t to Fly/ To swim, to dive into the fire, to ride/On the curled clouds, to thy strong bidding task/ Ariel and all his quality.” Upon being called by a master that treats him well and almost like a friend Ariel probably had the right response by showing a kind of familiarity with his master, “All hail” but this familiarity is quickly attenuated by the use of names that show respect for Prospero, “great master,” “grave sir.” It is to be noted here that Ariel might be interpreted as the privileged servant of a plantation during slavery: the overseers, that is why he exhibited no solidarity with Caliban. Under normal circumstances, both should unite against a common master who holds them in bondage. He reminds of these wicked poor white that the slaves used to despise and who prove more cruel for the slaves and doglike for their master. Frederick Douglass in *Narrative of the Life of Frederick Douglass, An American Slave*, wrote:

Mr Austin Gore, a man possessing, in an imminent degree, all those traits of character indispensable to what is called a first-rate overseer...He was artful, cruel, and obdurate. His savage barbarity was equal only by the consummate coolness with which he committed the grossest and most savage deeds upon the slaves under his charge. Mr Gore once undertook to whip one of Colonel Lloyd's slaves, by the name of Demby. He had given Demby but few stripes, when, to get rid of the scourging, he ran and plunged himself into a creek, and stood there at the depth of his shoulders, refusing to come out. Mr Gore told him that he would give him three calls, and that if he did not come out at the third call, he would shoot him. The first call was given. Demby made no response, but stood his ground. The second and third calls were given with the same result. Mr Gore...raised his musket to his face, taking deadly aim at his standing victim, and in an instant, poor Demby was no more. His mangled body sank out of sight, and blood and brains marked the water where he had stood. (See Douglas, 1999: p.p. 30-31).

Though Ariel did not prove that violent, he reported Caliban to Prospero, when he knew the former was planning to kill Prospero with the assistance of the two servants of Alonso, Trinculo and Stephano . Prospero might have dealt Caliban the same blows Mr Gore dealt the poor Demby. At the end just like the white servants were freed at the end of their service, despite how badly they might have been treated; Ariel was liberated by Prospero, while like the slaves the paper likens Caliban to never were freed; Caliban's faith at the end of the play was not decided.

Even though Ariel and Caliban were treated differently by Prospero, that is Caliban as a subhuman and Ariel as a human being, the fact remains that both share the common faith of being Prospero's slaves:

Ariel: Is there more toil? Since thou dost give me pains,/Let me remember thee what thou hast promised,/Which is not yet performed me.

Prospero: How now? Moody?/ What is 't thou canst demand?

Ariel: My liberty.

(See Shakespeare, 2004: p.29)

Both Caliban and Ariel were turned to Prospero's slaves, because Prospero delivered them from the kind of prison the curse of Caliban's mother put them to. The present paper wants to read that prison as the state of poverty of both the Blacks of the Caribbean and the first poor white who travelled to a newly discovered land to make fortune found themselves in.

The way Prospero relates to Ariel in the play is reminiscent of the way the poor white were dealt with in the heydays of slavery in America. Though they too were servants that were hired by the slaveholders they were fairly well treated. Eric Williams cited above, wrote in the same paper that:

Defoe bluntly stated that the white servant was a slave. He was not. The servant's loss of liberty was of limited duration, the negro was slave for life. The servant's status could not descend to his offspring. Negro children took the status of their mother. The master at no time had absolute control over the person and liberty of his servant as he had over his slave. The servant had rights, limited but recognized by law and inserted in a contract. [See Eze(ed), 2004:p.388]

This idea of linking Ariel with the white servants is informed by the fact that, throughout the play, he was never asked by Prospero to go and fetch firewood that might necessitate the use of physically strenuous effort. Rather he was trusted with the mission of using magical powers, that can be likened to the work of the spirit, thus of the brain, of management. And so justifying the statement of the Western humanist, Renan in his book *La Reforme intellectuelle et morale*, cited by Cesaire in "Discourse on the Colonialism" that :

Nature has made a race of workers, the Chinese race, who have wonderful manual dexterity and almost no sense of honor; govern them with justice, levying from them, in return of the blessing

of such a government, an ample allowance for the conquering race, and they will be satisfied; a race of tillers of the soil, The Negro; treat him with kindness and humanity, and all will be as it should; a race of masters and soldiers, the European race. [See Eze(ed), 2004: p.224].

The point here is that, probably from the European race, Ariel can speak the same language as Prospero, he thus could not be put to any kind of use. Also the fact that he was liberated at the end of the play is another evidence of the fact that he can be translated as a white servant or poor white. The quotation just above let us know that the white servants were always liberated at the end of their service. Let it be noted however that all the white servants did not enjoy the good fate that Ariel enjoyed. Some of them were really ruthlessly exploited by their masters, Eric Williams in his article reported that:

On the sugar plantations of Barbadoes the servants spent their time “grinding at the mills and attending the furnaces, or digging in this scorching island; having nothing to feed on (not withstanding their hard labor) but potato roots, nor to drink, but water with such roots washed in it, besides the bread and tears of their own afflictions; being bought and sold still from one planter to another, or attached as horses and beasts for the debts of their masters, being whipt at the whipping post (as rogues,) for their master’s pleasure, and sleeping in sties worse than hogs in England.” [See Eze(ed) 2004: p.388].

Caliban addressing Prospero said :

This island’s mine by Sycorax, my mother,/ Which thou tak’st from me. When thou cam’st first,/ Thou strok’st me and made much of me, wouldst give me/Water with berries in ‘t, and teach me how/To name the bigger light and how the less’/ That burn by day and night. And then I love thee,/ And showed thee all the qualities o’ the isle,/ the fresh springs, brine pits, barren place and fertile. Cursed be I that did so! All the charms/ Of Sycorax, toads, beetles, bats, light on

you,/ For I am all the subjects that you have,/ Which first was mine own king; and here you sty  
me/ In this hard rock, whiles you do keep from me/ The rest o' th' island. (See Shakespeare,  
2004: p.37)

This scene where Caliban is giving free outlet to all his frustration of being dispossessed by Prospero whom he first took as a friend, is evocative of the workings of colonization in black Africa. This is practically what informs the reading of *The Tempest* as an allegory of the story of colonization in Africa. Just like Prospero did, when the colonizers came to Africa they used to pretend to be friends with the Africans. And the Africans that value the notion of hospitality, especially when it involves foreigners to their lands, open their doors wide for them to come in. After these foreigners become aware of what they can gain from the land, just because the natives would have told them; these foreigners would in no time be transformed into foes for the peoples who once accommodated them. Like the saying goes, give the dog a name and kill it. The Africans were given all kinds of names, all having to degrade them to the points of animals. Thus after Prospero took away the island from Caliban, he could indulge in calling him animal to justify his possessing the land. Consider the following description of the overworked

Africans of a Western ivory company by Joseph Conrad's *Heart of Darkness* :

While I stood horror-struck, one of these creatures rose to his hands and knees, and went off in all fours towards the river to drink. He lapped out of his hand, then sat up in the sunlight, crossing his shins in front of him, and after a time let his woolly head fall on his breastbone.

(See Conrad, 1969 :p.23)

This treatment of the Africans by people who they once took for friends could only give vent to resentment and bitterness. This resentment, the Africans would express them as soon as they became articulate. Actually at the same time that the colonizers were ruling African countries, they felt that they

need to justify the famous moral duty of bringing civilization to Africa. Hence, the training of some Africans to help them in the administration of the colonies. These Africans, when they became articulate, turned against the colonizers to confront what they were saying about Africa, This is the beginning of the notion of committed Literature, that in the French-speaking colonies with Leopold Sedar Senghor, Leon Gottran Damas, Aimee Cesaire ...gives birth to the controversial Negritude Movement. At the same time Africans of the English speaking countries were producing a whole literature that praise the African communal values and customs. Caliban is fully justified here. "You thought me language and my profit on 't/ Is I know how to curse. The red plague ride you/ For learning me your language. (See Shakespeare, 2004: p.39.)

After Prospero has reached the island, he took everything away from Caliban, "This thing of darkness I/ Acknowledge mine" (See Shakespeare,2004: p.165) and most probably one of the beings described just above in Conrad's *Heart of Darkness*. A strange feature about the story of colonization is that when the Europeans went to the countries where the population was of darker skin, they just assumed that these populations did not have any civilization. This is the example of the native Americans. Bartoleme de Las Casas, wrote in his *Brief Account of the Devastation of the Indies*. (1542) that:

Their reason for killing and destroying such an infinite number of souls is that the Christians have an ultimate aim, which is to acquire gold, and to swell themselves with riches in a very brief time and thus rise to a high estate disproportionate to their merits. It should be kept in mind that their insatiable greed and ambition, the greatest ever seen in the world, is the cause of their villainies. And also, those lands are so rich and felicitous, the native peoples so meek and patient, so easy to subject, that our Spaniards have no more consideration for them than beasts. And I say this from my own knowledge of the acts I witnessed. But I should not say "than beasts" for, thanks be to God, they have treated beasts with some respect; I should say instead

like excrement on the public squares. And thus they have deprived the Indians of their lives and souls, for the millions I mentioned have died without the Faith and without the benefit of the sacraments.

The present argument however, would limit itself to the linguistic aspect of the erasure of everything that existed before. When the Europeans came to Africa that is peopled with dark-skinned creatures, they took it for granted that these populations did not have a language and decide them to teach them a new language. Consequently the countries that were colonized by the French, speak French and those colonized by Great Britain speak English and so on...However the situation has not been the same in the other colonies where the population is of less dark color.

Today, almost all the black Africans have adopted European languages as their lingua franca, a situation that today becomes a problematic one. Actually with the various independences of the African countries some African scholars have started challenging the continued use of European languages. These scholars went as far as challenging even the term of African Literature since the literature was written in foreign languages. The Kenyan writer Ngugi Wa Thiongo stated that:

The African writers I read like Peter Abrahams from South Africa, Chinua Achebe and the new wave of young Nigerian literary intellectuals wrote in English, as did George Lamming and other Caribbean writers that I had come to admire. By the time I put my pen on paper to write fiction, I had not read or come across any intellectuals who questioned the wisdom and desirability of writing African writing in European languages. (See Ngugi, 2009: p.17)

For these African scholars, including Ngugi Wa Thiongo, it is difficult to write African realities in foreign languages. This constitutes one of the major reasons why African literature needs being rethought. Such idea of having difficulties in writing a different reality in a different tongue. For others Africans should

appropriate these European languages and be able to twist it to express that Africa that is wanted to be expressed. On this issue it useful to note what the Caribbean writer, Edouard Glissant has to say:

Today the French Caribbean individual does not deny the African part of himself. He does not have, in reaction, to go to the extreme of celebrating it exclusively. He must recognize it, He understands that from all this history (even if we live it like a nonhistory) another reality has come about. He is no longer forced to reject strategically the European elements in his composition, although they continue to be a source of alienation, since he knows that he can choose between them. He can see that alienation first and foremost resides in the impossibility of choice, in the arbitrary imposition of values, and, perhaps, in the concept of value itself. He can conceive that synthesis is not a process of bastardization as he used to. (See Glissant, 1999: p.8)

Still some other African scholars agreed to feel uncomfortable writing in foreign languages and referring to these writings as African but hey feel that the language considerations should come later. Actually one of the major handicaps for the Africans to go for one African language is the plurality of African languages. Some times in the same country there can as many as twenty languages at least for a small country. This is the case of Togo for instance with an area of 56.000 kilometers squares has four major languages: Ewe, Mina, Kotokoli, Kabye...plus many more spoken by a smaller number of population. Which language to retain as national language? And on the basis of what? Chinua Achebe's following comment sheds more light on this issue.

I write in English. English is a world language. But I do not write in English because it is a world language. My romance with the world is subsidiary to my involvement with Nigeria and Africa. Nigeria is a reality which I could not ignore. One characteristic with this reality, Nigeria, is that it

transacts a considerable portion of its daily business in the English language. As long as Nigeria wishes to exist as a nation, it has no choice in the foreseeable future, but to hold more than its two hundred component nationalities together through an alien language, English. I lived through a civil war in which probably two million people perished over the question of Nigerian unity. (See Achebe, 2009: p.98)

This national language issue seems to be peculiar to the colonized of darker skin color. Even in the case of the northern part of Africa where the population is less dark, that is Arab. That linguistic problem does not exist. When the colonizers went there they attempted to translate the natives' language into European languages. Even if they did not succeed fully, history records that there have been attempts to translate. Abdelmajid Hannoum in his paper, "Translation and the Colonial Imaginary: Ibn Khaldun Orientalist" shows how the French unsuccessfully tried to translate the story of Ibn Khaldun. The paper reads:

Translation was a part of the whole enterprise that the early colonial administration in Algeria set in place, an enterprise that made knowledge indispensable for colonization. In order to know the natives, one had not only to observe them, study them, and understand their culture and their society, but also to know their past. The present was believed to be "out there," to be apprehended by observation; the past was assumed to be recorded in documents, to be grasped only by a work of translation, either direct or indirect. (See Hannoum, 2003: 2)

Upon reading this quotation, the colonized populations of darker skin color would not believe it. For there has been no records of Europeans' attempts to know, let alone, to understand their culture. They were assumed to be without a civilization, just like in the example of the record about the Indians by Bartoleme de Las Casas cited above.

Sandra Cypress in "La Malinche Palimpsest," tell the story of the different fate that befell La Malinche la Malinche in Mexican Literature. She is considered as a traitor because she was once the interpreter of the leader of the invading army Herman Cortes, then mistress to the same Cortes with who she had a child. Then she was considered as a heroine for the role she played in the army of the invading army. The feature of the fame of La Malinche for this paper is that, there ever has been an attempt of translation in the process of Mexican colonization and Mexico, just like Algeria is peopled with less dark persons. The following excerpt from Cypress's paper illuminates more this point.

The conquest of Mexico begun in 1519 by the Spanish conquistadors is a pervasive subtext for Mexican culture. The invasion constituted a clash of cultures involving archetypal patterns that have formed a myth more consequential than the historical reality. The historical event has been described, interpreted, and converted into a symbolic construct that is reinterpreted by each successive generation. The conquest remains a reverberating presence in the Mexican and Latin American psyche, and the characters of the dramatic spectacle sustain both Mexican and world literature. (See Cypress, 1964: p.1)

The text mentions a 'clash of cultures' which referred to a kind of linguistic negotiation, a dialogue. Just like Cypress, Vincente L. Rafael his book *Contracting Colonialism: Translation and Christian Conversion in Tagalog Society Under Early Spanish Rule*, describes a local attempt of translating the local language into Spanish is which the language of the colonizer. Whether this way of translating is accurate or not, this is not the focal point of this argument, what is of interest here is that there has been an attempt at translation from one language to another which necessarily means that two languages are at play. In Rafael's book one could read:

In the early seventeenth century a Tagalog printer, Tomas Pinpin, set out to write a book in romanized phonetic script to teach the Tagalogs how to learn Castilian. His book published by the Dominican press where he worked, appeared in 1610, the same year as Blanca's arte. Unlike the missionary's grammar (which Pinpin had set in type), the Tagalog native's book dealt with the language of the dominant rather than the subordinate other. (See Raphael,1993: p.55).

The most interesting aspect of the linguistic encounter between the Spanish and the Philipinos is rendered by Jose Rizal in his book *Noli Me Tangere (Touch Me Not)*, translated with an Introduction and Notes by Harold Augenbraum. Especially the part which deals with the sermon, where the preacher Father Damaso has all the difficulties with communicating with the audience because of his failure to well translate into the Tagalog language. Consider the following excerpt from the "Sermon":

Despite the preacher's shouting and gesturing, many people were asleep or daydreaming, since the sermon was the same as all the rest. In vain some Devotees tried to sigh and weep at the sins of the wicked throughout, but they had to desist in this task, since they have so few partners, though Sister Pute thought about trying the opposite. A man seated beside her had fallen asleep and was crushing her habit. The good old woman took off one of her clogs and smashed him with it, waking him and shouting, "Eh! Get off, savage, animal, demon, buffalo,dog, condenado" (See Rizal, 2006: p.208)

Father Damaso's failure of communicating with the audience came from the fact that his translation to the Tagalog language is not accurate, since that part of the sermon was supposed to be in the Tagalog language. The first part of the service that was supposed to be in English also gave the same result of not catching the church members' attention because they could not understand Spanish well. In the end Father Damaso was lost a total control of himself and what he was doing and was helpless. Father Drummond in Mongo Beti's *The Poor Christ of Bomba* would not allow himself to be upset by the church

members. He would have all of them flogged. In the novel, he created a kind of nunnery where the young girls from the church who were soon to be married were kept for a time to be taught Christian principles, so that when they get married they would not fail. When Father Drummond realized that there was an outbreak of syphilis in the nunnery because of the young girls' being involved with having sex with people outside, he got all those infected flogged (See Beti:1971.)The point here is that in the one hand, there is a priest that is perplexed, and in the other hand there is a priest that can still hold authority in front of utter humiliation .Father Damaso negotiates and Father Drummond imposes. The former deals with people of less dark skin, and the latter deals with people of darker skin color.

The present paper has made the point that Shakespeare's play is indeed a great play. It has shown through the comparative analysis of its characters Ariel and Caliban that were treated differently by Prospero because they were from different skin colors. Though they were both his slaves, Ariel who was of less dark color was fairly well treated, just like most of the white servants were treated in the first days after the discovery of the Caribbean. Caliban who was of a darker complexion was treated almost like a beast of burden, even sometimes deprived of his humanity. Actually it is the idea from the West to construct the Africans as animals to be able to use them just like they would use animals. Eric Williams rightly that:

The features of the man, his color, and dentifrice, his "subhuman" characteristics so widely pleaded, were only later rationalizations to justify a simple economic fact: that the colonies needed labor and resorted to Negro labor because it was cheapest and best. This was not a theory, it was a practical conclusion deduced from the personal experience of the planter.[See Eze(ed), 2004: p.389.

The fact that both Ariel and Caliban were in prison was likened to the situation of the poor blacks and the poor white in the Caribbean who were treated differently. The less dark skinned better than the

darker skinned one. There was like a kind of solidarity between the less dark skinned and the masters who in many instances seem to be getting along easily. When Mrs Garner hired school teacher, a poor white, to help her manage her farm, he thought she was not treating the slaves well and went about showing her how to deal with the slaves:

Running was nowhere on our mind. All of us? Some ? Where to ? How to go? It was Sixo who brought it up, finally, after Paul F. Mrs Garner sold him, trying to keep things up. Already she lived two years off his price. But it ran out, I guess, so she wrote schoolteacher to come take over. Four Sweet Home men and she still believed she needed her brother-in-law and two boys 'cause people said she shouldn't be alone out there with nothing but Negroes. So he came with a big hat and spectacles and a coach box full of paper. Talking soft and watching hard. He beat Paul A. not hard and not long, but it was the first time anyone had, because Mr Garner disallowed it. (See Morrison, 1988: p. 197.).

At another level this difference in treatment between Ariel and Caliban is read as an allegory of the story of colonization where at least linguistically, the colonizers in the case of the population of darker skin color assumed that nothing existed before they came and imposed their languages to the colonized that they considered as animals since they had no culture and thus no language or their language was so poor that it cannot be considered as language. E. Chukwudi Eze points out in "Modern Western Philosophy and African Colonialism" that:

Basil Davidson, in *Africa: History of a Continent* and in his recent *The African Genius* (as well as in his other numerous publications on African history) points out that the earliest recorded encounters between Europeans and African kingdoms in the beginning of the fifteenth century reveal remarkable accounts of relationships between equals: the exchange of diplomatic counsels was routine and glowing European accounts of the thriving and vibrant nations of Bini,

Dahomey, Ashanti, etc. whose organizational powers and influence were favorably compared by the Europeans to that of the Roman papacy. However, as the plantations in the Americas was developed and Afro-European trade demands shifted from raw material to human labor, there was also a shift in the European literary, artistic and philosophical characterizations of Africans. Specifically within philosophy, Africans became identified as a sub-human “race” and speculations about the “savage” and “inferior” nature of “the African” and “the African mind” became widespread and intertextually entrenched within the *univers du discours* of the French, British, and German Enlightenment thinkers. [See Eze(ed), 2004: p.214].

By contrast the other colonies where the populations were of less dark complexion there are recorded instances of attempts at translation. These are the cases of Hannoum’s text from Algeria, Cypress’s “Malinche as Palimpsest” from Mexico, and the texts by Rizal and Rafael from Philippine all cited in the paper.

At this point it is highly plausible to conclude that everything from the difference between Ariel and Caliban through the difference between the darker skinned and the less dark skinned to colonization can be linked the notion of imperialism that dominates the economically weaker..The way the poor illegal immigrant workers from Guatemala were treated in Postville (Iowa) in 2008 and that Erik Camayd-Frexas reported in his paper “Interpreting after the Largest ICE Raid in US History: A Personal Account” is strangely reminiscent of the way the African slaves were chained and kept onboard of the slave ships. Probably, Guatemala is a financially weaker state and the US would not expect any action either from its government or from the United Nations.

An excerpt of the comment goes:

Then began the saddest procession I have ever witnessed, which the public would never see, because cameras were not allowed past the perimeter of the compound (only a few journalists came to court the following days, notepad in hand). Driven single-file in groups of 10, shackled at the wrists, waist and ankles, chains dragging as they shuffled through, the slaughterhouse workers were brought in for arraignment, sat and listened through headsets to the interpreted initial appearance, before marching out again to be bused to different county jails, only to make room for the next row of 10. They appeared to be uniformly no more than 5 ft. tall, mostly illiterate Guatemalan peasants with Mayan last names, some being relatives (various Tajtaj, Xicay, Sajché, Sologüí...), some in tears; others with faces of worry, fear, and embarrassment. They all spoke Spanish, a few rather laboriously. It dawned on me that, aside from their Guatemalan or Mexican nationality, which was imposed on their people after Independence, they too were Native Americans, in shackles. They stood out in stark racial contrast with the rest of us as they started their slow penguin march across the makeshift court. "Sad spectacle" I heard a colleague say, reading my mind. (See Cmayd-Frexas,2008;p.6).

#### BIBLIOGRAPHY

Achebe, Chinua. *The Education of a British-Protected Child*. Alfred A. Kopf, a division of Random House,

Inc. New York: 2009.

Beti, Mongo. *The Poor Christ of Bomba* (Translated from French by Gerarld Moore.), Heinemann

Educational Books, Ltd. London: 1971.

Cesaire, Aime." Discourse on Colonialism" : *African Philosophy: An Anthology*, ed. Emmanuel Chukwudi

Eze. Blackwell Publishers. Malden (MD) USA; Oxford ,UK; Victoria, Australia:2004.

Cmayd-Frexas,Erik. "Interpreting After the Largest ICE Raid in US History: A Personal Account."

Florida International University: June13, 2008.

Conrad, Joseph. *Heart of Darkness and the Secret Sharer*. BantamPublication. Toronto, New York,  
London, Sydney: 1969.

Cypress, Sandra. *La Malinche as Palimpsest*. Anonymous, Lienzo de Tlaxcala Manuscript (courtesy  
Archer M. Huntington Art Gallery,) The University of Texas at Austin, Archer M. Huntington  
Museum Fund: 1964.

Douglass, Frederick. *Narrative of the Life of Frederick Douglass, An American Slave*. Oxford University  
Press Inc., New York: 1999.

Eze, Emmanuel Chukwudi. "Modern Western Philosophy and African Colonialism": *African Philosophy:  
An Anthology*, ed. Emmanuel Chukwudi Eze Blackwell Publishers. Malden (MD) USA;  
Oxford ,UK; Victoria, Australia:2004.

Glissant, Edouard. *Caribbean Discourse: Selected Essays* (Translated with an Introduction by J Michael  
Dash) The University Press of Virginia. USA: 1999.

Hannoum, Abdelmajid."Translation and the Colonial Imaginery: Ibn Khadum Orientalist" in *The Journal  
Of History and Theory*. Wesleyan University: February 2003, 61-81.

Morrisson, Toni. *Beloved*. A. Knopf, Inc. New York: 1988.

Raphael, L. Vincente. *Contracting Colonialism: Translation and Christian Conversion in Tagalog Society*

*Under Early Spanish Rule*. Duke University Press, Durham and London:1993.

Rizal, Jose. *Noli Me Tengere (Touch Me Not)*, Translated with an Introduction and Notes by Harold

*Augenbraum*. Penguin Group (USA) Inc.,New York: 2006.

Shakespeare, William. *The Tempest*. Washington Square Press. New York, London, Toronto,

Sydney:2004.

Williams, Eric. "The Origin of Slavery.": *African Philosophy: An Anthology*, ed. Emmanuel Chukwudi

Eze Blackwell Publishers. Malden (MD) USA; Oxford ,UK; Victoria, Australia:2004.