

**„Snapshots of Caliban“
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Transformations in Suniti Namyoshi's „Snapshots of Caliban“

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In analysing Suniti Namyoshi's poem "Snapshots of Caliban" I seem to step into a largely undiscovered area as I could only find one article dealing with this theme.

The article "Sister Letters: Miranda's *Tempest* in Canada" by Diana Brydon deals with several revisions of the role of Miranda in the works of different authors. She tries to find out, how Miranda developed in the context of a "settler-invader society such as Canada" and reads the works "in dialogue with Canadian concerns". I can partly agree with her conclusions about the poem, though she does not really explain them. The step that, in my understanding, finally goes too far, is her interpretation of the poem as a cry for the return to matriarchy.

In The Tempest a nearly complete view of the course of the drama is provided, whereas we get only 'snapshots' or fragments in Suniti Namyoshi's poem.

Putting the stanzas in dialogue with each other and with the frame of reference, The Tempest, a development of the characters becomes visible. These transformations and the development of the characters is the theme I am going to deal with.

The first stanza of Suniti Namyoshi's poem "Snapshots of Caliban" creates a frame of reference to Shakespeare's The Tempest, even if by contrast, with the name of the Native Caliban and, at the same time, pretends to give a visual approach to the subject Caliban with spontaneously taken photos. But instead of pictures moral reflections are given. The question of what is wrong arises when ambiguity is created by the construction "Not wrong" (l.1) "but wrong" (l.2). The paradoxon can be solved claiming that it was "not wrong" (l.1) to "want" (l.1) or "desire" (l.3), "but wrong" (l.2) to have at least violent thoughts ("turn to rage", l.4) after being disappointed ("desire, being thwarted", l.3).

The probable thoughts seem to reflect some action in the past. Looking at the title and its reference to The Tempest the allusion to the scene where Caliban tried "to violate the honour of my child" (Prospero, 1, 2, 347-8) is obvious. In this context, Caliban is afterwards seen as some not-human creature. The picture is transformed: In the context of the poem Caliban seems to be very human, he (if we assume the sex from The Tempest) is capable of moral thoughts, a high quality of humanity.

The motif of 'rage' is taken up again in the next lines and gives a hint to another picture (ll.5-7): The 'rage' (l.5), which is wrong (ll.2-4), exists (l.5) and is illustrated by the rhythmic "Cal, Cal, Caliban" (l.6) alluding to Caliban in The Tempest: "'Ban, 'Ban, Ca-Caliban" (2, 2, l.197). The taken picture is altered again: In The Tempest Caliban sings this line in a happy song, when he says "farewell" to his former master Prospero, because he believes that he has found new and better Gods, Stephano and Trinculo, the drunkards. The scene shows Caliban in a negative light as someone who can be laughed at for his naivety. The tameness of the line beginning with an alliteration on 'b' is changed into a violent alliteration with 'k', the context turns from drunken gaiety to rage.

This presentiment of rage is reinforced by the following onomatopoeic "threshes" (l.7), which might suggest a deed done, a wish, or a hurt caused just by hearing the name. Putting it in the context given by The Tempest, we get the idea of 'rape', which turns with the changing of a single consonant to 'rage'. This elucidates some critic about the conception that rape is something only bodily as it appears to be in Prospero's utterance speaking about the "honour" of his child, which seems to be granted solely because of her virgin body.

The rhythm that arose in this picture of rage stops with a dash (l.7).

It becomes not clear whether the speaker, that seems to be Caliban from what we have seen, wanted to go on "cursing" and stops himself now, or if he is just searching for the right words. What is finally given is an excuse, but the word "pardon" is strangely old-fashioned, or perhaps slightly like excusing for some minor thing.

The pause could even mean that the speaker changes, who interrupts and begs or gives pardon for the “wrong” or illegal act, or does not agree with what was said.

The solution to the problem of who is speaking is even not given in the next lines. “I and my creature” (l.9) can be Caliban splitted up in a self-concept and the concept others have of him or that he wants to fulfill, or it can be Prospero talking about himself and his “creature” he created by making Caliban his subject and teaching him. The line “must seek for grace” (l.10) is possible as a part of the speech of both, too, indicating perhaps that Caliban aquires elements of Prospero. In The Tempest, a similar passage is to be found, which supports this thesis by mixing up the speeches of both characters in the poem: At the end of the play, when Prospero has forgiven everyone else, he orders Caliban to his cell and admonishes him: “as you look/ To have my pardon, trim it handsomely.” (5,1, ll. 292-3) and Caliban responses: “Ay, that I will; and I’ll be wise hereafter,/ And seek for grace. (...)” (5,1, ll. 294-5).

The word “grace” (l.10) evokes the thought of the Christian concept of Redemption. In connection with the frame of reference of the poem, The Tempest, this concept can lead to the interpretation that Caliban wishes to be pardoned or to be freed from the power of Prospero. Seen from Prospero’s point of view it contains a hint at his feeling of responsibility for Caliban’s deeds. Fitting in with this understanding, in The Tempest, Prospero claims: “This thing of darkness I/ Acknowledge mine.” (5,1, l. 275).

In another sense “grace” can imply Prospero’s wish to teach Caliban dignity and charm. Transferring this understanding to the relation between Prospero and Caliban another kind of relationship as equivalent human beings might be aimed at.

Having shown the transformation of the picture of Caliban from an animal-like creature to an intelligent human being capable of moral thoughts I assume that the lines are still spoken by Caliban, who repents and wishes to change himself. A hint at that the speaker does not shift from “pardon” (l.8) to “I” (l.9) is the close connection of “pardon” (l.8) and “grace” (l.10) in the context of the Christian concept of Redemption.

Presupposing that Caliban repents, “my creature” (l.9) is the person he “seeks” (l.10) to become finally, an equivalent human being with dignity, free from the power of Prospero. With the beginning of the second stanza, the speaker changes finally. Caliban is “summoned” (l.1), which could from the context of The Tempest be done by Prospero, either in the case that some official call is made or that Caliban is roused by magic. Furthermore, the addressing as “little Caliban” (l.8) verifies the thought as Miranda is about the same age as Caliban, being taught in The Tempest (1,2) with Miranda and playing with her in the context of the poem (4). According to the choice of words “squat and ugly”(l.2), which return later in the poem in “M’s Journal” (8), the speaker may as well be Miranda, who can also have the right to command Caliban as her father’s daughter. Through this action, she aquires elements of Prospero, lessening his importance.

Another transformation from the original of the play to the poem is that of the change in sex: Caliban turns out to be a “she” (l.1). A description of this female Caliban follows, which differs much from what can be concluded from the speeches in The Tempest: She is described as “squat and ugly” (l.2) in the poem, while Prospero utters in The Tempest: “He is as disproportion’d in his manners / As in his shape.” (5,1, ll. 290-1) suiting the statements that she “lied” (l.4) and “was so sly” (l.5). What is added to this one-sided negative picture of Caliban is that she also “cried” (l.3) and was “so forthright” (l.6), showing her as a feeling human being even capable of expressing these and being honest about them. The more positive picture of Caliban is elucidated by the softer tone of the lines. A certain rhythm arises in the description of her behaviour, it becomes melodic with the repetition of “sometimes” (ll.3,5) and smoother due to the parallelism (“Sometimes she cried. Sometimes she lied. ... sometimes so forthright”, ll. 3-6), the identical cross-rhyme (“sometimes”, LL.3,5), the pure

cross-rhyme (“lied”,1.4; “forthright”,1.6) and the pure rhyme within the line (“cried”,1.3; “lied”,1.4). The more shocking is the effect of the following statement. With the strong word “disgusted”(1.7) even the rhythm ends abruptly, as if awakening from a dream. In contrast to the rather heterogeneous picture of an average human being, the feeling of sickness or being offended is described, an atmosphere of aggressive rage is produced again. But it seems we are led back into the former dream-like state when Caliban is addressed in the following four lines. The aggressiveness is played down, but the dangerous rage seems to hide somewhere, ready to break free as the calmness and lulling tone of the lines are too obviously harmonic in contrast to “she disgusted me” (1.7), because of the number and kind of stylistic elements and the choice of words that remind one of a lullaby: Caliban is no more “summoned” (1.1) but begged to “come” (1.8) and addressed friendly as “little Caliban” (1.8) containing an alliteration on ‘k’; the line is connected to the next line, in which sympathy is pretended through wishing to “take you by the hand” (1.9), by an impure rhyme (“Caliban”, 1.8; “hand”, 1.9) hinting at the falseness of the words. The harmony of the scene is extended with the next two lines holding two alliterations: “We will walk” (1.10) and “bright, blue” (1.11), both of which are on soft consonants (‘w’, ‘b’), underlining an amiable picture of nature with “sand” (1.10) and “bright, blue sea” (1.11). Besides, the ninth and tenth line are linked through a rhyming couplet with a pure rhyme (“hand”, 1.9; “sand”, 1.10). The renewed change of the atmosphere is marked by the word “but” (1.12) and the suspicion of hidden rage is proved true by “she knew” (1.12). The speed of the poem rises with a repeated alliteration on ‘w’ which turns finally to the more energetic ‘f’: “we walked towards” (1.13) “what fate” (1.14), while “fate” seems to allude to some unfavourable destiny in this context. Caliban then “broke from me” (1.15), which gives the idea of a sudden or violent separation into parts, as if the two persons belonged together forming a unity. The contrast to the lullaby-like last quartet is emphasised by the enclosing rhyme of “sea” (1.11) and “me” (1.15), while the combination of the two words gives a now negative picture of nature with water in the function of a symbol of death, which we also find in The Tempest. The change in the character of nature can also be seen in the next line: they “run across the sand” (1.16) and later Caliban is “chased” (1.18). The chasing and its speed and aggressiveness is supported by the anaphora “and” (1.15,16) hastening the rhythm and the usage of the intensification “broke” (1.15), “run” (1.16), “chased” (1.18) showing Caliban as the victim or the hunted deer of a “monstrous me” (1.18). The “little Caliban” (1.8) turns into “the little murderee” (1.17), but as she is not the hunter in this scene, the thought of her killing a part of someone else just by existing arises, supported by the fact that the word “murderee” (1.17) does not exist normally and is specially made up to rhyme in a couplet with “me” (1.18). The last lines occur like a conclusion of the stanza: “trying to save herself and me from me.” (1.19-20) reinforcing the idea of the two persons being dependant on one another as parts of a unity, which is again strengthened by the repeated “me” (1.15,18,20) with an enclosing identical rhyme (1.15,18) and an identical cross-rhyme (1.18,20) condensing the idea of one person. Here, the transformation in comparison to The Tempest is the exchange of roles: It is no longer Caliban, who tries to “violate the honour of” (Prospero,1,2,11.347-8) Miranda, but Prospero’s daughter, who turns out to be the beast-like creature trying to kill Caliban out of her pretended disgust. Due to this mixing of the roles the impression of two sides of one coin is strengthened, the pictures of “Noble Savage” and “Monster” are questioned, “Namyoshi reveals the maiden in the monster and the monster in the maiden.”

The third stanza confronts us again with moral reflections which seem to belong to the same person who remembered some scene in the past or a dream in the former stanza, whom I concluded to be Miranda. The person imagines several situations in which she could have met Caliban first. The first situation described is again connected with the idea of dreaming

(ll.1-5) that runs through the whole poem. The scene is peaceful: Caliban is “half-smiling” (l.3), “calm” (l.4), “wholly absorbed in her dear dream” (l.5). The calmness of the scene is underlined by means of alliterations (‘w’, l.2; ‘h’, l.3; ‘d’, l.5) and by the use of the gerund (“sleeping”, l.2; “smiling”, l.3). The definite mentioning of “her dear dream” (l.5) evokes the idea that it is clear which dream is meant. Situating the scene in the context of The Tempest, it is to be concluded that Caliban’s dream of the island as paradise is meant: ”and then, in dreaming, /The clouds methought would open and show riches /Ready to drop upon me; that, when I wak’d /I cried to dream again.” (3,2,ll.152-5). Here, Caliban is shown as a feeling human being, using poetic language. The “riches” Caliban speaks of can either be the power over the island or, as they “drop upon” him, an image of rain, the most common natural image of the healing or regenerative “grace” that Caliban vows to “seek for” in the closing lines of the drama. Apart from this, it is, too, his picture of his more “graceful” self which emerges in dreams. In contrast to this, Miranda terms her “monster” in the poem (l.16), but can be seen as the real monster feeling a “monstrous grief” (l.17) understanding ‘monstrous’ as immoral, because she tried to murder Caliban.

That the dream is judged positively here (“dear”, l.5) contains another transformation: In The Tempest Caliban’s dreams are always seen as a threat to Prospero’s power and with this as negative.

The next situation is again harmonic: Caliban is shown as a being eager to learn something (“staring”, l.6; “ears prickling”, l.7). She listens to “the strange sounds” (l.8), whereas ‘strange’ can mean difficult to understand or explain for her or describe the state of not having experienced them before. And she observes “brave scenes” (l.8), ‘brave’ meaning fearless and ready to suffer danger or pain insensitive like an animal or, more likely, alluding to something excellent like a ‘brave new world’ of her dreams.

The last scene gets a slightly negative touch with Caliban “fishing” (l.9), which is already a not too aggressive form of hunting. The rest of the description reminds one of a rare animal. Caliban is hidden “in a cranny of the island” (l.10) and is “unaware of the others” (l.11), which gives the picture the speaker seems to wish to have of Caliban: a naive and partly evil animal, perhaps suitable to become her pet or be possessed. The moral reflections run from this starting point. The speaker wonders whether she could not be able to have friendly feelings towards the Native, if Caliban was that naive and unknowing as she wants to see her (ll.12-7). The impression is reinforced by calling Caliban a “monster” (l.16), the very evil person which frightens. The adjective “monstrous” (l.17) attached to Miranda’s supposed “grief” (l.17) ties herself again closely to the “monster” Caliban. The connection of “monstrous”, meaning either extremely bad, immoral, or even shocking or of unnaturally great size with the noun “grief”, the state of great sorrow or feelings of suffering, especially at the death of a loved person, seems to build a paradoxon, which can be solved concluding that Miranda herself finds her feeling of ‘grief’ ‘unnatural’ as she cannot love Caliban, even if she tries, which is to be seen in the repeated “Would I not” (ll.12, 13, 17), but is bound to her being part of her.

The fourth stanza confronts us with the new situation of an observing narrator speaking, who tells us about a scene in the past, in the childhood of Miranda and Caliban. A quarrel typical of children is depicted (ll.1-7), in which Miranda is the one to start being destructive (“she kicks the castle”, l.4) while Caliban reacts “with bitter rage” (l.5), so that they do not differ much in their behaviour. In the rest of the stanza, the two children form a unity (“these little children”, l.6; “They”, l.6; “The children”, l.9) opposed to the “sage” (l.7) Prospero, who shows “distaste” (l.8) for both of them behaving in a naturally childlike way. Significantly enough, “The children are happy.” (ll.9-10) as “the sun has come out” (l.9), they can be associated with a positive picture of nature, while Prospero is said “to brood once again on the

storms he will cause” (ll.11-12), giving an unfriendly side of natural forces, and ‘brood’ adds an impression of anxiety or sadness to him. The repetition of the same idea in other words (“the tempest he’ll make”, l.12) enforces the contrast and stresses once again the reference to Shakespeare’s drama. The transformation is that of Prospero as a positive character in The Tempest to a negative one marked through descriptions of nature. This adds to his loss of power in comparison to the drama, which was already hinted at by Caliban and Miranda acquiring elements of him and the fact that they dominate in the role of speakers.

The fifth stanza consists of eight passages, written in prose, which form “Caliban’s Journal” (headline to 5). Five of the eight passages are direct reactions to scenes given in The Tempest. The first four passages show Caliban’s disappointment at Miranda’s reactions: In the first passage, Miranda “pities” the prince who “has chopped wood... and carried logs for one whole day” as in The Tempest (3,1). Added is Caliban’s judgement of Ferdinand’s work, which shows her antipathy (“(very badly too)”) and the stress of the different treatment of herself and the prince (“I have done it for twelve years. She pities him. When I tried to show her my own hands, she would not look.”). Caliban is simply ignored as again in the next scene that is taken up, where Miranda and Ferdinand are playing chess (The Tempest 5,1) and Caliban wishes to join in and is “left...out”. The tone stays objective, there is no sign of rage arising, even not in the reflections about the past in the next passage when she mentions that she told everything she knew about the island to Prospero and Miranda in contrast to Shakespeare’s Caliban cursing at this point (The Tempest, 1,2, ll.337-8). The theme of rape from The Tempest is altered completely in the next sentences. No violence from Caliban’s side is described, but her giving some kind of a declaration of love to Miranda and being “whipped afterwards” for it. The following passage reports an exchange of thoughts between Miranda and Caliban, which cannot be found in any scene of Shakespeare’s play. Caliban seems to adore Miranda all the same after the rejections and is again not taken seriously(“I think M is a god. When I told it to her, she said I was stupid.”). The fifth passage alludes to Caliban meeting Stephano and Trinculo (The Tempest,2,2) stressing her friendly naivety. The change is obvious: Caliban tells that she “made friends with the new gods” whereas in The Tempest he “Has a new master” (2,2,l.198) and plots with Stephano and Trinculo to kill Prospero. In the sixth passage the idea of “seeking for grace” is taken up again (*Snapshots of Caliban*,1,1.10; The Tempest,5,1,l.295), with a look at Miranda as for support added, who “didn’t say anything”, depicting once more the one-sidedness of the accepted love. The next passage contains Caliban’s cognition that the new men are no gods, and expresses her distrust in a tranquil tone where we find Shakespeare’s Caliban cursing: “What a thrice-double ass/ Was I, to take this drunkard for a god,/ And worship this dull fool!” (The Tempest,5,1,ll.295-7). The end of Shakespeare’s drama is the starting-point for Caliban’s final thoughts in the poem. She reflects about what shall be when she is finally left alone on the island and fluctuates between happiness and sadness: “That might be nice. But I might be lonely.” The last line of her journal seems strange: “Soon, very soon, I shall people this island (with nice people).” In The Tempest, a similar sentence is to be found in speaking about the tried rape: “I had peopled else/ This isle with Calibans.” (Caliban,1,2,ll.350-1) to the effect that the thought of Caliban being raped arises, as a complete inversion. Another less likely explanation might be her naivety to the end that that she either does not know anything about breeding or concludes that she, being left alone on the island as her own master, can simply summon people as she saw Prospero doing so. In a different understanding, Caliban and Miranda “people the island with their own words, transforming the original *Tempest*’s obsession with biological procreation into literary re-creation”.

The sixth stanza of the poem I assume to be spoken by Miranda as she “fear(s) her dream” (l.11) of perhaps belonging together and the “dislike” (l.12) expressed: “if she had her way,

she would rule the island, and I will not have it" (ll.13-4) giving a point of time in the future while at the time being Prospero rules the island. The mass of words and thoughts Miranda spends regarding her relationship to Caliban and her want to hate her for some reason or the other ("something wrong with Caliban",l.1; "shape",l.2; "size",l.2; stupidity,l.3; incapability of feelings,l.6),which she cannot uphold, together with the fourteen lines of the stanza reminding us of a sonnet with its conclusive last two lines, wherein she admits to fear Caliban to have some power over her, cause us to think of a repressed because in someone's eyes not becoming desire.

The next stanza is "From Caliban's Notebook" (headline of 7). The change from journal (5) to a notebook suggests Caliban developing more and more skills, maybe as a writer taking such a book with her to put down spontaneous ideas, suiting the idea of her way of peopling the island. "Prospero no longer holds the monopoly on creativity." The entering line "They dreamt it" (l.1) suggests that Caliban does not want the whole drama to have happened and simply neglects everything. Another possibility is that they really dreamt it and she is the only one to wake up finally seeing clearly. The last conclusion possible is that of Caliban now dreaming or following a kind of vision or dream she wants to comprehend as reality, what is probable as she admits that "Ariel once again was sent to intervene" (ll.9-10), breaks off there and pursues her idea further after a pause.

The theme of rage or, in this case "revenge" (l.6), is definitely shifted to Prospero solely ("the old man's dream", l.6). The negative picture of Prospero is strengthened by the expression "doddering P" (l.13), suggesting the picture of an old man, no more conscious of what he does or incapable to see reality, destroying the power that is attributed to Prospero in The Tempest. Even if we hold this stanza for a dream of Caliban wishing it, Prospero's power is weakened by the illusion. Prospero's acting becomes ridiculous with Caliban's words "as though in a play" (l.9) and with the remark "he could not change them" (l.7) while Ariel is still caught in the tree ("the tree bowed with Ariel in it.", l.5), which means that Prospero has no magic power.

The idea of all of them "still islanded, still ailing, looking seaward for company." (ll.13-5), while the stress is put on "M and myself" as a unit against P in the next line, focuses the attention on the made-up verb "islanded" (l.13), perhaps meaning that everyone of them has still their island, or so to speak their own thoughts, on which they live without reaching those of the others. That they are "still ailing" directs the interpretation in the same way, as they either seem to grow old and weak without being able to reach each other or cause pain to each other not understanding themselves or the other. The words "for company" (l.15) are separated as if to carry a special meaning. The 'company' could be a group of entertainers who work together, fitting in with the line "as though in a play" (l.9), or the officers and men of a ship, suiting with the context of The Tempest, or the presence of another person can be meant, the importance of the other highlighted by the exceptional position.

The eighth stanza gives five passages from "M's Journal". The first and longest passage keeps Miranda's thoughts about her "pretty dreams smashed and broken", while her dreams are not further specified. She accuses Caliban for it: "She did it the way she smashed my castles when we were both children.", while in the scene described it was her to destroy the castle (4), which calls forth the idea that she is herself responsible for the destruction of her dreams. The verb 'smash' is repeated here. It can mean that someone causes something to break into pieces violently and noisily, just like Miranda ruined her close relation to Caliban as children through her behaviour. Her broken dreams would have to do something with Caliban then. Again, in her rage, she wants her father to punish Caliban for it. The thrice use of "hate" seems exaggerated as if Miranda wishes to make herself believe it. The "hate poem" she tries to write shows her envy and her wish to be beautiful. She insults Caliban to be "squat and ugly"

and tells her that she is “not the noble the beautiful other”. Out of his experience, Shakespeare’s Prospero might have told Miranda that society is something evil, not preferable to the natural state, so that Caliban becomes the positive antitype to social existence, while Miranda wants to make her the antitype to desirable humanity, a monster. The last line of the “hate poem” “You are part of me.” is judged by Miranda as “very wrong. Not what I intended to write at all. I shall cross it out.” She tries to hide her desire to build a unity with Caliban and her wish to dominate her, “Miranda explores her mixed feelings”. Furthermore, she admits with these lines that Caliban is necessary for her self-definition as a contrastive part. The other four passages of the journal all begin with the name Caliban, showing her importance to Miranda. As Miranda sees that she cannot possess Caliban, she tries to kill her a second time, this time by poisoning. When Caliban gets ill, Miranda is “surprised” at her thought that she does “not want her to die” (8,2) and helps curing Caliban (“I do what I can.”,8,4). Prospero’s role in the act of curing shows him, different as in *The Tempest*, as some kind of a caring father (“He is doing everything he can to try to cure her.”, 8,3; “P hovers over her like an anxious nurse.”, 8,4). Mentioning that “Caliban says P poisoned her.” (8,3) shows that Caliban expects no harm be done to her by Miranda, who admits in the last lines of her diary her responsibility for Caliban’s illness: “I also feel ashamed, but then, I have a reason.” (8,5).

“Prospero’s Meditations” form the ninth stanza, in which he describes some kind of a vision or fable. He reports about “two monsters” (l.1), probably Caliban and Miranda, which “are crawling out of my eyes” (l.1), meaning perhaps that he feels responsible for their behaviour, because he brought them up, but they are now “on the sand” (l.2), so to say out of his reach and grown up. He tells that they are “doing themselves and one another too, some damage perhaps.”, both of them behave insensitive and beast-like. He asks himself, if one of the two is better in any way (ll.6-9), but comes to no conclusion: “Their function escapes me.” (l.10). I tend to understand ‘function’ here in the mathematical sense as two values being dependant in their changes on one another. ‘Function’ also alludes to the function of characters in a drama. Miranda and Caliban are no longer marginal characters acting as Prospero wishes them to. Prospero sees them as “crabs” (l.6), animals living in the sea, alluding again to the symbol of water as death. Prospero then visions: “They have broken their claws” (l.11). The image could mean that they will finally lay down their weapons, or that they will fight each other until both of them are helpless. Prospero concludes his meditation: “Oh my pretty playthings, my shining instruments!” (ll.12-3). The vision of the two of them fighting each other seems to please him (“pretty”, l.12) as he regards them as his toys (“playthings”, l.12) to entertain him with a cruel game: ‘Instrument’ can mean someone who seems to be used by an outside force to cause something to happen, while the outer force in this case must be Prospero’s magic. The tenth stanza opens with a simile: “The fish in this stream are like the old man’s thoughts, quick, dazzling, never still.” (ll.1-3). The adjective ‘dazzling’ shows that the speaker appreciates Prospero. A cut is made with the following “But” (l.4), another side of the relationship is offered. In a parallelism the speaker opposes herself to Prospero: “But that shadow over there – that’s me. And that larger shadow – that’s him.” (ll.4-5) depicting the relation in terms of the amount of power. Seeing a ‘shadow’ as the antitype to life, as death, and bearing in mind Miranda’s two attempts to kill Caliban, the speaker seems to be Miranda, who is distancing herself finally from her father now, calling him “the old man” (l.2) in contrast to the former “father” (8,1) and then used “P” (8,3;8,4;8,5). At the same time, she approximates herself to Caliban, who uses the same name (7). Fear of Prospero’s power is illustrated in the closing lines of the stanza: “When his dream darkens it will swallow everything.” (ll.6-7). The space left between the two lines might suggest a reflection about what will happen then or a kind of speechlessness due to terror. In a former stanza, Prospero’s

dream was referred to as “revenge” (7,1.6). The question arises what he wants to take revenge for. Putting the theme in the context of The Tempest, the allusion is clear: he wants to take revenge against his “enemies” (1,2,1.179), his usurping brother and the king of Naples, but the harmless revenge is to end happily in Shakespeare’s play with the marriage of Ferdinand and Miranda and the general reconciliation. The image of “his dream” (1.6) that “darkens” (1.6) offers a ‘darker’ vision of taking the light away, perhaps because Prospero crosses the line between white and black magic, getting an evil or threatening quality. Even the size of his “larger shadow” (1.5) proposes the idea of a monster. The dream becomes personified, it gains its own life, that Prospero can no longer control: “it will swallow everything” (1.7). Another monster occurs eating up everything. Maybe Prospero’s dream includes the happy end, but it is a sad one to Miranda as it is destroying Miranda’s possibilities to show her feelings towards Caliban, which seem to be “everything” to her in her reflections.

The eleventh stanza is written from the point of view of Miranda. She reflects about the scene in which Prospero reveals her identity to her (The Tempest, 1,2). While in the play Miranda sleeps and is ceased to speechlessness again, she judges about the revelation in the poem. First, she repeats, what Prospero told her as if it was the fairy tale of a story-teller: She puts down “He talked of” (1.1) and “He said” (1.4) demonstrating her distance to what is told, and the usage of the two alliterations (“palaces and peacocks”, 1.2; “fabled fountains”, 1.3) strengthens the impression of hearing a fairy tale, as does also the adjective “fabled” (1.3) that refers to something imaginary or mythical. The fantastic scene gets a slightly negative touch if we do not understand the “peacocks” (1.2) as the large, beautiful birds but as persons given to boasting, perhaps including Ferdinand. The fact that Miranda adds “- it was my birthright -” in dashes to the statement that she “was a lady” (1.4) explains that she does not agree with the conception of her ladyship, and maybe she does not regard herself as being “fit for a king” (1.6), too, as the alliteration gives the fairy tale-like semblance again. The pause after the retelling suggests a conclusion to follow: “From his superior knowledge he made me a dream.” (11.7-8). If Miranda is ‘made a dream’ this could mean that she cannot identify herself with presumably Prospero’s ‘dream’ or image of her, and that what she wanted to do with her life becomes a possibility out of reach. The last lines of the stanza start with describing the role of Miranda typical of her in The Tempest: “I listened” (1.9), but take a further step with another conclusion: “and understood clearly in myself I was nothing.” (11.10-11). The sad statement can imply that she is nothing to Prospero the way she sees herself but only of importance to him if she functions the way he expects her to. The knowledge of the differences in their dreams finally parts her from her father. Another aspect of Miranda’s ‘being nothing in herself’ is that of her self-perception over setting herself in contrast to Caliban, as I have shown with the eighth stanza. This possibility of framing her identity vanishes with Prospero’s putting her in the context of a different and unknown world. With the twelfth stanza, the role of speaker is given to Prospero, who reflects about the usage of his power. He starts with the description of a wave: “The blue wave curves, topples slowly.” (11.1-2) and the idea arises that this is a general statement about nature, where everything loses its strength sometime and then dies, like Prospero, who seems very tired of his life and power. The idea is supported by the slowness of the rhythm in the whole stanza. He seems rather bored enumerating what he could do: “I could banish the wave, banish the sea, destroy in a wink this island paradise.” (11.3-6) as he simply repeats ‘banish’ and the expression ‘in a wink’ implies some action of minor importance. The ‘island paradise’ alludes to Caliban’s dream in The Tempest again, illustrating Prospero’s power to determine the lives of Caliban and Miranda, who is partly dependant on Caliban and her dream, to a certain degree. After half of the stanza, a turning-point is marked by a “but” (1.7), significantly enough not in a new sentence and without a pause, underlining the calmness of the thoughts.

“Something small grovels within me.”(ll.7-8) shows that Prospero feels a growing respect for another might, as there is only ‘something small’ in him by now which ‘grovels’, which means that it lies or moves flat on the ground, especially in fear of or obedience to someone powerful. With the motif of water as a symbol of death, it becomes apparent that the power Prospero submits himself to is the personified death, which also explains his state of fatigue. This state is moreover depicted by the wish “I should like the sea to be a slick blue” (ll.9-10), a calm scene in contrast to his former desire for revenge (7), and “I should very much like this pain to subside.” (ll.11-12) containing the idea of a storm becoming less strong and gradually stopping, like the idea of his revenge through The Tempest, and hinting at his death as a final end of pain. We find his pain as well in The Tempest, after Prospero has performed his reprisal: “my old brain is troubled” (4,1,1.159) he remarks, he tells of his “beating mind” (4,1,1.163) and will return to Milan “where/ Every third thought shall be my grave.” (5,1,1.310-1). The pain, in the context of the poem, could additionally originate from the altered behaviour of Caliban and Miranda.

The thirteenth stanza gives thoughts of Miranda mirroring the relationship of herself and Caliban in the past like something lost. She still calls Caliban “monster” (l.1), but the tone in which she does it seems to change from her earlier rage to tenderness, as the context is of love (“loved me”, l.1) and the recapitulated scenes are friendly and harmonic: “she would catch crayfish, take me to pools where crabs hid, pluck berries and gaze longingly at my blue eyes.” (ll.2-7). Miranda changed her picture of their relation: She does no longer question “would I not like her?” (3,1.12), or feel “dislike” (6,1.12) or “hate” (8), but denies that she ever sensed something negative about Caliban and represses the thought that she tried to kill her: “It was not that I did not love, or could not love: I was often kind” (ll.8-11). Miranda seems to have learnt that she is not “disgusted” (2,1.7) by Caliban but “envied her” (l.12) as we saw earlier (8).

The contents of the fourteenth stanza definitely comes from Caliban, as she mentions “the old man” (l.4) and “Miranda” (l.5). The lines are written in prose recalling a dream (“I dreamt last night”). As the symbolisms are taken up again later, we got to have a closer look at them. The first symbol in Caliban’s dream is that of “a huge tiger”. The tiger is the symbol of strength and wildness with both negative and positive meanings. In China, he is understood as the good or evil opponent to the dragon, impressed by the female principle Yin, while the dragon represents mainly the male active powers of heaven and with this the principle Yang. In Buddhism, the tiger is the emblem of mental effort. As he is able to orientate even in darkness, he is furthermore a symbol of the inner light or of the increase in light and life after dark and difficult times. As a wild animal, the tiger often symbolises the dangerous might of uncontrolled passions.

The next symbol is that of “iron” (l.2), which is a widespread one for strength, durance and inflexibility. Repeatedly, it is opposed as the less noble metal to the nobler copper, while these two participate occasionally among others in the opposition of Yin and Yang. In alchemy, iron corresponds to Mars, who is described as male, as star of war and dispute, as hot and dry, as causing lightning and thunderstorm, wildness and mercilessness.

The third symbol is that of “fire” (l.3), which is considered as holy, purifying and renewing in many peoples. Its destructive power is often interpreted as a means for rebirth on a higher level. In contrast to the water, whom the origin out of the earth is repeatedly attributed to, fire is considered as coming from heaven. Greek philosophy of nature saw fire either as the origin of all being or in close connection with the symbolic complex of meaning of destruction, war, evil, diabolical, hell or godly rage. The procreation of fire through friction was connected with sexuality in many cultures.

Transferring these meanings to Caliban's dream "that a huge tiger ranged over the island. It had iron insides. What it did not swallow, it destroyed by fire." (ll.1-3), we can conclude that the tiger here symbolises the passions Caliban fears, her own and that of Miranda. Partly, she is the tiger herself, the female principle that fights the male one, though with her ability to belch fire and the iron insides she acquires elements of the male one, here Prospero, again. The destruction done by the tiger also has the positive effect of purifying the feelings, which are not "swallowed" or repressed.

That Caliban dreams of the death of Prospero and Miranda and "grew very angry" (l.7), with what she shows her pain, gives way to the interpretation that she wishes or wished their deaths. The explanation for this wish against Miranda is that of the child Caliban, who felt she could get more affection without Miranda existing. Prospero's death in her dream is the wish of the child Caliban, who sees the rival in love due to her early sexual preference. Caliban then hunting the tiger in her dream and destroying everything (l.7-8) is once more expression of her fear. The mixture of positive and negative, female and male aspects in Caliban as the tiger questions the attachment to definite or gender-specific roles anew.

The fifteenth stanza gives reflections of Miranda about herself. She seems to lose herself or stands next to herself, as she begins "Sometimes the airy substance of Miranda" (l.1) talking about herself, as if she was at least two persons. The adjective "airy" (l.1) suggests that she sees herself as unreal in her present state. Her "substance" (l.1) "is beaten so fine" (l.2), shaped with repeated blows by others creating her or a picture of her, to the effect that she can be everything they want her to: "that I am the sky, the air they breathe, the blueness of their sea. I am so pure, so snow-white, I can take any colour, fit any mould, be a bird or a bush, a thing or a dream." (ll.2-6). She understands that she, out of herself, cannot be what they want her to be, like "snow-white" (l.4) or innocent to Caliban. Prospero and Caliban mix parts of her with their "dream"-Miranda: "It is my soul...that is stretched so thin." (ll.7-8). The combination of the verb 'stretch' and the adjective 'thin' delivers the picture of an increase of quantity by admixture, so that the "substance" (l.1) is weakened.

Caliban describes the turning-point of their relation in some kind of an entry in a diary in the course of the sixteenth stanza. Miranda, out of her fear of losing herself it seems, tries the way of honesty: "M has confessed that it was she who poisoned me." (ll.1-2). Caliban's reaction runs from surprise over rage to laughter when she "remembered the tiger in the dream" (l.3), or, to put it clearer, becomes aware of the fact that she is not any better as she wished to kill Miranda in her dream.

"I said to M that I would, if she liked, make a present of the beast." (ll.5-6). If Caliban is willing to give her dream as a gift to Miranda, this can mean that they are quits with each other and that she now offers friendship, sharing their dreams and fears. To seal this pact, they laugh together (l.7) and Miranda "said she had not intended to kill me entirely, she had just wanted to make me sick." (ll.7-9), trying to take a lot of rage back, though both of them know about the falseness of the statement ("I am learning irony.", l.9). Caliban accepts the friendly lie ("I thanked her for it.", ll.9-10) and the new relation deepens as Miranda explains "why she was angry" (ll.10-11).

The last sentence "P overheard us, but we were not able to explain it to him." (ll.11-12) depicts their new found unity with Prospero left out, either because he cannot understand their kind of relation or because they do not understand it themselves by now.

As in The Tempest, the last words are spoken by "Prospero" (17). He is asking himself questions as if responding to accusations: "I made them? Maiden and monster and then disdained them?" (ll.1-2). The suspicion arises that he cannot deal with the new situation he has to face, which does not fit in with his concepts of Miranda and Caliban as "Maiden and monster" (l.1). He tries to find out whether he treated them wrong regarding them with disdain

and interrogates himself “Was there something in me that fed and sustained them?” (ll.3-4), doubting either his efforts to keep up the determination he intended for them or to fulfil his duty as creator, or whether something in his behaviour did them harm so that they freed themselves from him. His last question “Are they mine or their own?”, hinting possibly in this form even at their belonging each other, receives the clear answer “I dare not claim them.” (l.6), meaning on the one hand that he has no right to them, on the other that he cannot tell who or if any of them is “Maiden” (l.1) or “monster” (l.1). The transformation is complete, for in The Tempest he at least claims Caliban: “this thing of darkness I/ Acknowledge mine.” (5,1, ll.274-5).

That Caliban and Miranda are of greater importance in this poem than in the drama is stressed once more by the repeated identical cross-rhyme on “them” (ll.2,4,6).

Coming back to the title after what we have seen, the thought of dividing “Snapshots” into ‘snap’, as breaking suddenly off or in two parts, and ‘shots’, as attempts to do something, occurs. Miranda tries successfully to break away from Prospero as does Caliban. On the other hand she tried to break away from Caliban violently in the attempts to kill her. In the course of the poem she learns to accept her love to Caliban and understands the impossibility of dividing people into good and evil due to their descents. Adding the rest of the title to this understanding of snap shots, “of Caliban”, the essay of showing that Shakespeare’s Caliban is only one half of a real person is stressed.

I already mentioned the theme of dreams running through the whole poem. In The Tempest, we find a central sentence of Prospero: “We are such stuff/ As dreams are made on, and our little life/ Is rounded with a sleep.” (4,1, ll.156-8). It contains the concept of the world as a stage, where everyone has to live his role as it is determined by society. The ‘dream’ in the poem is that of a “paradise” with no stable roles at all.

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