



The Tempest

By William Shakespeare

Adapted by Amanda Giguere

Translations by Fernanda Iwasaki Cordero

Directed by Kevin Rich

Produced by the Colorado Shakespeare Festival
Shakespeare & Violence Prevention

©2019-20

In Partnership with the Center for the Study and Prevention of Violence and the Department of
Theatre and Dance at CU Boulder

Funded in part by CU Boulder Office of Outreach and Engagement

Distribution of Roles

Actor 1	Prospero (Spanish)	Alonso	Trinculo
Actor 2	Miranda	Stephano	Ariel
Actor 3	Ferdinand	Antonio	Caliban

All character transformations are done with simple costume changes: a hat, a vest, a cloak, etc.

Note: if you plan to use this script, please be sure to include the following statement in your material:

“This program was developed by the Colorado Shakespeare Festival, the Center for the Study and Prevention of Violence, and the Department of Theatre & Dance, departments at the University of Colorado at Boulder, and funded in part by the Office of Outreach and Engagement at CU Boulder.”

Please also inform the Colorado Shakespeare Festival Education Department at
csfedout@colorado.edu or (303) 735-1181.

ACTOR 1

Hello everyone!

ACTOR 2

We are actors from the Colorado Shakespeare Festival...

ACTOR 3

And we're here to perform Shakespeare's play...

ALL:

The TEMPEST!

ACTOR 1

I'm ____ (NAME)

ACTOR 2

I'm _____

ACTOR 3

And I'm _____

ACTOR 1

This is a collaboration between the Colorado Shakespeare Festival...

ACTOR 2

...the Center for the Study and Prevention of Violence...

ACTOR 3

...and CU Boulder's Department of Theatre and Dance.

ALL

Now...

ACTOR 2

Have you ever been really mad at someone who hurt your feelings?

ACTOR 1

So mad...that you wanted to get back at them? Or take your anger out on someone else?

ACTOR 3

Everyone feels like that sometimes...and 400 years ago, Shakespeare was writing about that very feeling...

ACTOR 2: Prospero was once the Duke of Milan.

Prospero steps forward

ACTOR 3

He was at the height of his power.

ACTOR 2

But his brother, Antonio, betrayed Prospero...

Antonio steps forward

He went behind Prospero's back and turned his friends against him, one by one. He stole everything Prospero owned. Finally, one day, Antonio sent Prospero and his infant daughter Miranda (*references herself as Miranda*) into exile...shipwrecked on an island, where they had to rebuild their lives.

ALL

Prospero had been wronged! He seethed! He burned!

ACTOR 2

His vengeance drove him to study the ancient arts...

ACTOR 3

And his magic grew more and more powerful...

ACTOR 2

He wanted revenge against the brother who had hurt him.

ACTOR 1

He imprisoned the island native, Caliban, and stole his home—much like Antonio had done to Prospero.

ACTOR 3

He also captured the spirit Ariel (*reveal of Ariel*) to help weave his web of revenge...

ARIEL

And one fateful day...twelve years later, the plan was ready...

Ariel holds up hats (?) to indicate each of these characters?

A ship, carrying his brother *Antonio*, *King Alonso of Naples*, *Prince Ferdinand of Naples*, and *two of the king's servants*...traveled near Prospero's island. Prospero used his magic to right the wrongs of so long ago...

Prospero conjures a storm—something human-made, theatrical, exciting. Prospero puts the wild waters in a roar. (Students could be part of this?) Miranda puts an end to it, pulling Prospero out of the creation.

SPANISH: Prospero occasionally speaks to Miranda in Spanish, as if this is part of her education on the island. Underlined English indicates this section is not translated. If she doesn't understand some of his text, he might translate it to English for her.

Scene 1

MIRANDA

If by your art, my dearest father, you have
Put the wild waters in this roar, allay them.
O, I have suffered
With those that I saw suffer.¹

PROSPERO

Be collected, Miranda.	Sosíégate, Miranda.
<u>There's no harm done, my daughter.</u>	
Sit down;	Siéntate;
For thou must now know farther.	Hay más que debes saber.
Canst thou remember	¿Tienes recuerdo
A time before we came unto this cell?	de un tiempo anterior a nuestra llegada a esta celda?

MIRANDA

'Tis far off
And rather like a dream.

PROSPERO

<u>Twelve year since, Miranda,</u> twelve year since,	hace 12 años
Thy father was the Duke of Milan and	Tu padre era el Duque de Milán y
A prince of power.	un príncipe con poder.

MIRANDA

O the heavens!	¡Ay, Dios mío!
What foul play had we that we came from thence?	

PROSPERO

My brother and thy uncle, call'd Antonio,	A mi hermano, tu tío Antonio,
Of all the world I loved, and to him put	quién amé más que a nadie en este mundo,
The manage of my state.	confié la gestión de mi estado.
Thy false uncle--	Tu desleal tío--
Dost thou attend me? ²	¿Prestas atención?

MIRANDA

Sir, most heedfully.

PROSPERO

Thy false uncle, Antonio, new created	Tu desleal tío, Antonio, se ganó
The creatures that were mine; set all hearts i'th' state	a quienes fueron una vez mis
	partidarios; manipuló sus corazones

¹ Empathy connection: note Miranda's ability to feel what other people are experiencing.

² Notice Prospero's lack of trust. He was hurt by his brother so long ago, that he has a hard time trusting even his own daughter.

To what tune pleased his ear. Thou attend'st not.

y los llevó a decir cuanto place a su oído. ¡No estás atendiendo!

MIRANDA

O, good sir, I do.

PROSPERO

I pray thee, mark me.

In my false brother

Awaked an evil nature;³

He kidnapped me and thy crying self.⁴

He hurried us aboard a ship,

Bore us some leagues to sea; where he prepared nos trasladó varias leguas mar adentro, donde acondicionó

A rotten carcass of a boat. There he left us,

En mi desleal hermano

se despertó una naturaleza vil.

Me secuestró y a ti llorando.

Nos apresuró a embarcar un barco

la estructura podrida de un bote. Allí nos abandonó,

To cry to the sea that roar'd to us.

llorando al mar que nos rugía

Here in this island we arrived.

y a esta isla llegamos.

MIRANDA

And now, your reason

For raising this sea-storm?

Thunder crash

PROSPERO

By accident most strange, bountiful Fortune, Por una casualidad extraña, benévola fortuna,

Now my dear lady, hath mine enemy, my brother, en este momento, mi enemigo, mi hermano,

Brought to this shore; Here cease more questions: se encuentra en esta costa.

Thou art inclined to sleep.

MIRANDA exits sleepily

Come away, servant, come. I am ready now.

Approach, my Ariel, come.

Enter ARIEL

ARIEL

All hail, great master! grave sir, hail!

PROSPERO

Hast thou, spirit,

Perform'd to point the tempest that I bade thee?

³ Notice that Prospero doesn't say Antonio is evil, but an evil nature was awakened in him. Just as we don't label bullies—but identify their actions. This is a reminder of our capacity to change.

⁴ Maybe she doesn't know this word, "kidnapped" and he has to translate it for her.

ARIEL

To every article.
I boarded the king's ship; in every cabin,
I flamed amazement. Sometimes I'd divide
And burn in many places; then meet and join.

PROSPERO

My brave spirit!
Who was so firm, so constant, that this coil
Would not infect his reason?

ARIEL

Not a soul
But felt a fever of the mad and play'd
Some tricks of desperation. The king's son, Ferdinand,
Was the first man that leap'd.

Ferdinand, as if conjured, appears, and we see him leaping from the ship.

PROSPERO

But are they, Ariel, safe?

ARIEL

Not a hair perish'd;
In troops I have dispersed them 'bout the isle.
The king's son have I landed by himself;
His arms in this sad knot.

Perhaps, here, Ariel conjures the characters, so it's easier for the audience to follow. Maybe Ariel claps hands, and says, "ALONSO, KING OF NAPLES" and Actor 1 transforms before our eyes. Etc, etc, with ANTONIO, FERDINAND, STEPHANO, TRINCULO...like a rundown of the cast of characters, and a chance to highlight the magic of theatre, the role-switching?

PROSPERO

Ariel, thy charge
Exactly is perform'd: but there's more work.

ARIEL

Is there more toil? Since thou dost give me pains,
Let me remember thee what thou hast promised,
Which is not yet perform'd me.

PROSPERO

How now? moody?
What is't thou canst demand?

ARIEL

My liberty.

PROSPERO

Before the time be out? no more!

Dost thou forget
From what a torment I did free thee?

ARIEL

No.

PROSPERO (*Actor 3 reenacts Ariel's confinement in a tree*)

Thou wast confined into a cloven pine.
It was mine art,
When I arrived and heard thee, that made gape
The pine and let thee out.

ARIEL

I thank thee, master.

Second reenactment of Ariel's confinement

PROSPERO

If thou more murmur'st, I will rend an oak
And peg thee in his knotty entrails till
Thou hast howl'd away twelve winters.

ARIEL

Pardon, master;
I will be correspondent to command
And do my spiriting gently.

Releases ARIEL

PROSPERO

Do so, and after two days
I will discharge thee.

ARIEL

That's my noble master!
What shall I do? say what; what shall I do?

PROSPERO

Go make thyself like a nymph o' the sea.

ARIEL

My lord it shall be done.

Exit ARIEL

PROSPERO

Awake, dear heart, awake! thou hast slept well;
Awake!

¡Despierta!

MIRANDA

The strangeness of your story put
Heaviness in me.

PROSPERO

Shake it off. Come on;
We'll visit Caliban my slave.

Líbrate de ella. Vamos;
Visitaremos a mi esclavo Caliban.

[CALIBAN enters through audience]

MIRANDA

Caliban? 'Tis a villain, sir,
I do not love to look on.

PROSPERO

What, ho! slave! Caliban!
Thou earth, thou! speak.

CALIBAN

As wicked dew as e'er my mother brush'd
With raven's feather from unwholesome fen
Drop on you both! *[lunges at Miranda]*

PROSPERO

For this, be sure, to-night thou shalt have cramps.

CALIBAN

This island's mine. When thou camest first,
I show'd thee all the qualities o' the isle,
Cursed be I that did so!

PROSPERO

Hag-seed, hence.
Fetch us in fuel, and be quick—Shrug'st thou malice?
If thou neglect'st or dost unwillingly
What I command, I'll rack thee with old cramps,
Fill all thy bones with aches, make thee roar
That beasts shall tremble at thy din.

CALIBAN

No, pray thee.
*[Aside]*I must obey.

PROSPERO

So, slave; hence!

Exit CALIBAN,

Re-enter ARIEL, invisible, playing and singing; FERDINAND following. Ferdinand's speech interspersed.

FERDINAND

Where should this music be? i' the air or the earth?
It sounds no more: No, it begins again.

ARIEL (*singing*)

Full fathom five thy father lies;
Of his bones are coral made;
Those are pearls that were his eyes:
Nothing of him that doth fade
But doth suffer a sea-change
Into something rich and strange.
Sea-nymphs hourly ring his knell
Ding-dong
Hark! now I hear them,--Ding-dong, bell.

ARIEL exits still humming tune, transitions into MIRANDA

FERDINAND

The ditty does remember my drown'd father, the king.

PROSPERO

Miranda, say what thou seest yon.

MIRANDA

What is't? a spirit?

¿Qué es? ¿un espíritu?

PROSPERO

No, Miranda, no spirit; It eats and sleeps and hath such senses As we have, such. This young prince Was in the wreck; he hath lost his fellows And strays about to find 'em.	No, Miranda, nada de espíritu; Come y duerme y tiene sentidos como los nuestros. Este joven príncipe estuvo en el naufragio, ha perdido a sus compañeros y divaga en su búsqueda.
--	---

MIRANDA

I might call him
A thing divine.

PROSPERO

[*Aside*] It goes on, I see,
As my soul prompts it.

FERDINAND

Most sure, the goddess
On whom these airs attend! O you wonder!

MIRANDA (*first in Spanish, then when he doesn't understand, she speaks English*)

No portento. No wonder, sir.

FERDINAND

My language! heavens!
I am the best of them that speak this speech.

PROSPERO

How? the best?
What wert thou, Ferdinand, if the King of Naples heard thee?

FERDINAND

Myself am Naples, who with mine eyes, beheld
The king my father wreck'd.

MIRANDA

Alack, for mercy!
[*aside*] Why speaks my father so ungently? This
Is the third man that e'er I saw, the first
That e'er I sigh'd for!

FERDINAND

O, I'll make you
The queen of Naples.

PROSPERO

[*Freezes them*] They are both in either's powers; but this swift business
I must uneasy make, lest too light winning
Make the prize light.
[*Unfreeze. To FERDINAND*] One word more; I charge thee
That thou attend me: thou hast put thyself
Upon this island as a spy, to win it
From me, the lord on't.

FERDINAND

No, as I am a man.

Prospero magically binds his hands and Ferdinand is charmed from moving

MIRANDA

O dear father,
Make not too rash a trial of him, for
He's gentle and not fearful.

PROSPERO

Thou think'st there is no more such shapes as he,
Having seen but him and Caliban: foolish girl!

Crees que no hay otro como él
pues solo lo has visto a él y a Caliban:
¡joven necia!

To the most of men this is a Caliban. Para la mayoría de los hombres este es un Caliban.

MIRANDA

My affections
Are then most humble; I have no ambition
To see a goodlier man.

PROSPERO

Come on; obey:
Thy nerves are in their infancy again
And have no vigour in them.

FERDINAND

So they are;
Might I but through my prison once a day
Behold this maid: all corners else o' the earth
Let liberty make use of; space enough
Have I in such a prison.

PROSPERO

[Aside] It works.
[To FERDINAND] Come on.
Follow me. Come, follow. [MIRANDA tries to intervene.]
Speak not for him. No hables por él.
Exeunt separately. Ariel dances "Tempest" transition.

Scene 2. Another part of the island.

Enter ALONSO and ANTONIO

ANTONIO

Though this island seem to be desert,--
The air breathes upon us here most sweetly.

ALONSO

As if it had lungs and rotten ones.

ANTONIO

Here is everything advantageous to life.

ALONSO

You cram these words into mine ears against
The stomach of my sense. (*thunder crash*) O my son,
Ferdinand, what strange fish
Hath made his meal on thee?

ANTONIO

You may thank yourself for this great loss.

ALONSO

My lord Antonio,
The truth you speak doth lack some gentleness
And time to speak it in: you rub the sore,
When you should bring the plaster.

ANTONIO (*trying to change the subject and cheer the king after all*)

Had I plantation of this isle, my lord,
And were the king on't, what would I do?
I' the commonwealth I would by contraries

Execute all things; for no kind of traffic
Would I admit; no name of magistrate;
No occupation; all men idle, all;
And women too. No sovereignty.
All things in common nature should produce
Without sweat or endeavor
To feed my innocent people.

Enter ARIEL, invisible.

ALONSO

I wish mine eyes
Would with themselves shut up my thoughts. (*Ariel puts a charm on him*) I find
They are inclined to do so.

ANTONIO

Go sleep. I, my lord,
Will guard your person while you take your rest.

ALONSO

Thank you. Wondrous heavy.

ALONSO sleeps.

ANTONIO (*to audience*)

What a strange drowsiness possesses him!
I find not myself disposed to sleep.
Say this were death
That now hath seized him; why, he were no worse
Than now he is. There be that can rule Naples
As well as he that sleeps;
I did supplant my brother Prospero.
As I got'st Milan, I'll come by Naples.
Draw, sword.

ARIEL⁵

Now, good angels
Preserve the king.

Alonso wakes. Antonio hurriedly replaces crown and turns away, hiding dagger

ALONSO

Why, how now? ho, awake! Why are you drawn?
Wherefore this ghastly looking?

ANTONIO

Whiles I stood here securing your repose,
Even now, I heard a hollow burst of bellowing
Like bulls, or rather lions: did't not wake you?

ALONSO

I heard nothing.

⁵ Ariel is being an upstander!

ANTONIO

O, 'twas a din to fright a monster's ear,
To make an earthquake!

ALONSO

Lead off this ground; and let's make further search
For my poor son.

Exeunt Ariel dances "Tempest" transition

Scene 3. Another part of the island.

Enter CALIBAN with a burden of wood. A noise of thunder heard

CALIBAN

All the infections that the sun sucks up
From bogs, fens, flats, on Prosper fall!
His spirits hear me
And yet I needs must curse.

TRINCULO makes sound, off.

Lo, now, lo!
Here comes a spirit of his. I'll fall flat;
Perchance he will not mind me.

TRINCULO

Here's neither bush nor shrub, to bear off any weather at all, and another storm brewing; If it should thunder as it did before, I know not where to hide my head: What have we here? a man or a fish? dead or alive? A fish: he smells like a fish;

Thunder

Alas, the storm is come again! my best way is to creep under his gaberdine; misery acquaints a man with strange bed-fellows.

TRINCULO climbs under Caliban's cloak. Both squirm. Enter STEPHANO, singing

STEPHANO

[singing] Something contemporary

CALIBAN

Do not torment me: Oh!

STEPHANO

This is some monster of the isle with four legs. He shall taste of my bottle.

STEPHANO gives some water to CALIBAN.

TRINCULO

I should know that voice: it should be--but he is drowned; and these are devils: O defend me!

STEPHANO

Four legs and two voices: a most delicate monster! I will pour some in thy other mouth.

TRINCULO

Stephano!

STEPHANO

Doth thy other mouth call me? [*Fart sound from under cloak*] Mercy, mercy! This is a devil, and no monster:

TRINCULO

Stephano! If thou beest Stephano, touch me and speak to me: for I am Trinculo!

STEPHANO

Thou art very Trinculo indeed!

TRINCULO

O Stephano!

STEPHANO

Prithee, do not turn me about; my stomach is not constant.

CALIBAN

[*Aside*] These be fine things. I will kneel to them.

STEPHANO

How didst thou 'scape? How camest thou hither?

TRINCULO

Swum ashore man, like a duck: I can swim like a duck, I'll be sworn.

STEPHANO

How now, moon-calf!

CALIBAN

Hast thou not dropp'd from heaven?

STEPHANO

Out o' the moon, I do assure thee. I was the man i'th'moon when time was.

CALIBAN

I have seen thee in her, and I do adore thee.
I'll show thee every fertile inch o' th' island;
And I will kiss thy foot: I prithee, be my god.

STEPHANO

Come on then.

CALIBAN

I'll show thee the best springs; I'll pluck thee berries;
I'll fish for thee and get thee wood enough.
A plague upon the tyrant that I serve!
I'll bear him no more sticks, but follow thee,
Thou wondrous man.

TRINCULO

A most ridiculous monster, to make a wonder of a poor fool!

CALIBAN

I prithee, wilt thou go with me?

STEPHANO

Trinculo, the king and all our company else being drowned, we will inherit here!⁶

CALIBAN

[Sings drunkenly]

Farewell master; farewell, farewell!

No more dams I'll make for fish

Nor fetch in firing

At requiring;

Nor scrape trencher, nor wash dish

'Ban, 'Ban, Cacaliban

Has a new master: get a new man.

Freedom, hey-day! hey-day, freedom! freedom,
hey-day, freedom!

STEPHANO

O brave monster! Lead the way.

Exeunt. Thunder.

Scene 4. Before PROSPERO'S Cell.

Enter FERDINAND, begins moving logs

FERDINAND

I must remove

Some thousands of these logs and pile them up,

Upon a sore injunction: my sweet mistress

Weeps when she sees me work. I forget:

But these sweet thoughts do even refresh my labours.

Enter MIRANDA; and PROSPERO at a distance, unseen

MIRANDA

Work not so hard: Pray, set it down and rest you.

FERDINAND

O most dear mistress,

The sun will set before I shall discharge

What I must strive to do.

MIRANDA

⁶ Just like the “Had I plantation on this isle” speech, this is another moment of “What would you do if you had the chance to rebuild your life?”

If you'll sit down,
I'll bear your logs the while:

FERDINAND

No, precious creature;
I had rather crack my sinews, break my back,
Than you should such dishonour undergo,
While I sit lazy by.

MIRANDA

It would become me
As well as it does you: and I should do it
With much more ease.

PROSPERO

Poor worm, thou art infected!
This visitation shows it.

FERDINAND

What is your name?

MIRANDA

Miranda.--O my father,
I have broke your hest to say so!

FERDINAND

Admired Miranda! O you,
So perfect and so peerless, are created
Of every creature's best!

MIRANDA

I would not wish
Any companion in the world but you.

FERDINAND

The very instant that I saw you, did
My heart fly to your service; there resides,
To make me slave to it; and for your sake
Am I this patient log--man.

MIRANDA

Do you love me?

FERDINAND

O heaven, O earth, bear witness to this sound
I beyond all limit of what else i' the world
Do love, prize, honour you.

MIRANDA

I am a fool
To weep at what I am glad of.

PROSPERO

Fair encounter
Of two most rare affections!

FERDINAND

Wherefore weep you?

MIRANDA

At mine unworthiness.
I am your wife, if you will marry me.

Ferdinand is speechless.

MIRANDA

My husband, then?

FERDINAND

Ay: here's my hand.

MIRANDA

And mine, with my heart in't; and now farewell
Till half an hour hence.

FERDINAND

A thousand thousand!

Exeunt FERDINAND and MIRANDA. PROSPERO shares a look with the audience. Exits

Scene 5. Another part of the island

Enter CALIBAN, STEPHANO, and TRINCULO

Staging idea: Ariel can teach a few kids in the audience to say "Thou liest" when the stage manager points to them. Improv a bit about how we're short on actors, so we need some help.

STEPHANO

Moon-calf, speak.

CALIBAN

How does thy honour? I'll not serve him; he's not valiant.

TRINCULO

Thou liest, most ignorant monster.

CALIBAN

Lo, how he mocks me! wilt thou let him, my lord?

STEPHANO

Trinculo, keep a good tongue in your head. The poor monster's my subject and he shall not suffer indignity.

CALIBAN

I thank my noble lord. Wilt thou be pleased to hearken once again to the suit I made to thee?

STEPHANO

Marry, will I.

Enter ARIEL, invisible.

CALIBAN

As I told thee before, I am subject to a tyrant, a sorcerer, that by his cunning hath cheated me of the island.

ARIEL

Thou liest.

CALIBAN

Thou liest, thou jesting monkey, thou: I would my valiant master would destroy thee! I do not lie.

STEPHANO

Trinculo, if you trouble him any more in's tale, by this hand, I will supplant some of your teeth.

TRINCULO

Why, I said nothing.

STEPHANO

Mum, then, and no more. Proceed.

CALIBAN

Thou shalt be lord of it and I'll serve thee.

STEPHANO

How now shall this be compassed?

Canst thou bring me to the party?

CALIBAN

Yea, yea, my lord: I'll yield him thee asleep,
Where thou mayst knock a nail into his head.

ARIEL

Thou liest.

CALIBAN

What a pi-ed ninny's this! Thou scurvy patch!
I do beseech thy greatness, give him blows.

STEPHANO

Trinculo... [*makes threatening gesture*]

TRINCULO

Why, what did I? I did nothing. I'll go farther off.

STEPHANO

Didst thou not say he lied?

ARIEL

Thou liest.

STEPHANO

Do I so? take thou that.

Punches TRINCULO

CALIBAN

Ha, ha, ha!

STEPHANO

Now, forward with your tale. Prithee, stand farther off.

CALIBAN

'Tis a custom with him,
I' th' afternoon to sleep: there thou mayst brain him.

STEPHANO

Monster, I will kill this man: I
will be king --save my grace!--and
Trinculo and thyself shall be viceroys. Dost thou
like the plot, Trinculo?

TRINCULO

Excellent.

STEPHANO

Give me thy hand: I am sorry I beat thee.

CALIBAN

Within this half hour will he be asleep:
Wilt thou destroy him then?

STEPHANO

Ay, on mine honour.

STEPHANO

Come on, Trinculo, let us sing.

STEPHANO and TRINCULO

[Sings] Flout 'em and scout 'em
And scout 'em and flout 'em
Thought is free.

Stage Manager sound cue: a slide whistle, or some spooky island sound. Stephano and Trinculo are startled.

CALIBAN

Be not afeard; the isle is full of noises,
Sounds and sweet airs, that give delight and hurt not.
Sometimes a thousand twangling instruments
Will hum about mine ears, and sometime voices
That, if I then had waked after long sleep,
Will make me sleep again: and then, in dreaming,
The clouds methought would open and show riches
Ready to drop upon me that, when I waked,
I cried to dream again.

STEPHANO

This will prove a brave kingdom to me, where I shall
have my music for nothing. *(runs off)*

STEPHANO transitions to ARIEL

ARIEL

This will I tell my master.⁷

As ARIEL starts to leave, ANTONIO enters alone. ARIEL seizes the moment to start Prospero's revenge. Conjures some Thunder and lightning, other spooky sounds. Throughout the speech, ARIEL, invisible, starts poking ANTONIO, repeating it until he can no longer stand it. (repeated bullying acts, cycle of violence)

ARIEL

Antonio, you are a man of sin, and on this island
Where man doth not inhabit, I have made you mad.
But remember--
For that's my business to you--that you
From Milan did supplant good Prospero;
Exposed unto the sea,
Him and his innocent child: for which foul deed
The powers, have
Incensed the seas and shores, yea, all the creatures,
Against your peace.

Thunder. ANTONIO runs away in fear. ARIEL is proud of a job well done. Enter PROSPERO

PROSPERO

What, Ariel! My industrious servant, Ariel!

ARIEL

What would my potent master? here I am.

PROSPERO

Spirit, we must prepare to meet with Caliban.

ARIEL

Presently?

⁷ Ariel being an upstander again.

PROSPERO

Ay, with a twink.

ARIEL

Before you can say 'come' and 'go,'
And breathe twice and cry 'so, so,'
Do you love me, master? no?

PROSPERO

Dearly my delicate Ariel.

ARIEL conjures CALIBAN onto the stage, then ARIEL transitions into STEPHANO

PROSPERO (*watching Caliban*)

A devil, a born devil, on whose nature
Nurture can never stick; on whom my pains,
Humanely taken, all, all lost, quite lost;
I will plague them all, even to roaring.

CALIBAN

Pray you, tread softly, we now are near his cell.
No noise, and enter.

STEPHANO

Give me thy hand. I do begin to have bloody thoughts.

PROSPERO does some magic to manipulate them, until Caliban and Stephano both roar! Maybe he takes some pleasure in this?

PROSPERO

Hark, they roar! Let them be hunted soundly.
At this hour
Lies at my mercy mine enemy, my brother, Antonio.

Enter Ariel

Shortly shall all my labours end, and thou, Ariel,
Shalt have the air at freedom:
Say, my spirit, how fares my brother.

ARIEL

Confined as a prisoner, sir.
He cannot budge 'til your release.
Your charm so strongly works him
That if you now beheld him, your affections
Would become tender.

PROSPERO

Dost thou think so, spirit?

ARIEL

Mine would, sir, were I human.

PROSPERO

And mine shall.
Though with his high wrongs I am struck to th'quick,
Yet with my nobler reason 'gainst my fury
Do I take part. The rarer action is
In virtue than in vengeance: he being penitent,
The sole drift of my purpose doth extend
Not a frown further. Go release him, Ariel:
My charms I'll break, his senses I'll restore,
And he shall be himself.

ARIEL

I'll fetch him, sir. *[Exit]*

PROSPERO

Ye elves of hills, brooks, standing lakes and groves,
by whose aid, I have bedimm'd
The noontide sun, call'd forth the mutinous winds,
By my so potent art. But this rough magic
I here abjure, and I'll break my staff,
Bury it certain fathoms in the earth,
And deeper than did ever plummet sound
I'll drown my book.

This is a symbolic act. Prospero is letting go of the upper hand. He is relinquishing the power he has over his brother, and allowing them both to be on equal ground. Now, the reparation and conversation can truly begin. Solemn music

Re-enter ARIEL, singing, and leading in ANTONIO.

ARIEL

[Sings] Where the bee sucks, there suck I:
In a cowslip's bell I lie;
There I couch when owls do cry.
On the bat's back I do fly
After summer merrily.

PROSPERO

Why, that's my dainty Ariel! I shall miss thee:
But yet thou shalt have freedom. – So, so, so. –

ARIEL

[sings] Merrily, merrily shall I live now
Under the blossom that hangs on the bough. X2

PROSPERO

There stand, for you are spell-stopp'd.
The charm dissolves apace. Most cruelly
Didst thou, Antonio, use me and my daughter. *[Magic.]*
Behold, the wronged Duke of Milan, Prospero:

For you, most wicked sir, whom to call brother
Would even infect my mouth, I do forgive
Thy rankest fault; all of them; and require
My dukedom of thee, which perforce, I know,
Thou must restore.

ANTONIO

Thy dukedom I resign and do entreat
Thou pardon me my wrongs.

A moment of reconciliation.

If thou be'st Prospero,
Give us particulars of thy preservation;
How thou hast met us here, where we have lost
The king's son Ferdinand.

*Perhaps PROSPERO gives a magic clap to let us see the reunion of king, prince, and Miranda.
ALONSO appears . Enter FERDINAND and MIRANDA giggling.*

MIRANDA

Sweet lord, you play me false.

FERDINAND

No, my dear'st love,
I would not for the world.

ALONSO

Ferdinand!

FERDINAND

A most high miracle!

ALONSO

Now all the blessings
Of a glad father compass thee about!

MIRANDA

O, wonder!
How beauteous mankind is! O brave new world,
That has such people in't!

Enter Caliban, ready to be punished.

PROSPERO

This thing of darkness I
Acknowledge mine.

Reconciliation of Caliban and Prospero. An embrace? A relationship that begins to embody protective factors, and we can immediately see the effect...the softening of both of them.

Caliban.
Go, sirrah, to my cell; as you look
To have my pardon, trim it handsomely. [*CALIBAN stands more erect*]

CALIBAN
Ay, that I will; and I'll be wise hereafter
And seek for grace.

PROSPERO (*to the audience*)
I invite you all
To my poor cell,
To hear the story of my life,
Which must take the ear strangely
and in the morn I'll bring you to your ship.
I'll deliver all; And promise you calm seas.

[*Calls to ARIEL*] My Ariel, chick, [*ARIEL enters*]
Be free, and fare thou well!

ARIEL exits.

PROSPERO
[*To audience*] Please you, draw near.
Now my charms are all o'erthrown,
And what strength I have's mine own,
Which is most faint: now, 'tis true,
I must be here confined by you,
Or sent to Naples. Let me not,
Since I have my dukedom got
And pardon'd the deceiver, dwell
In this bare island by your spell;
But release me from my bands
With the help of your good hands:
As you from crimes would pardon'd be,
Let your indulgence set me free.⁸

ACTOR 1:
Our revels now are ended.

ACTOR 2:
These our actors were all spirits and are melted into air, into thin air.

ACTOR 3
We are such stuff as dreams are made on.

⁸ This moment turns the question to the audience. Will you free this person? Or will you continue the cycle of violence? How will you choose to act?