

Psychoanalysis thrives not on the physical appearance, but of the mind that lies within it. It is the pinnacle of studying when looking at complex characters in many different mediums. Sigmund Freud studied and created hundreds of terms that are readily accepted in everyday conversation today. Tyson wrote this in *Critical Theory Today* about Psychoanalysis: “Psychoanalytic concepts such as sibling rivalry, inferiority complexes, and defense mechanisms are in such common use that most of us feel we know what they mean without having heard them defined.” (Tyson, 11) Concepts such as those listed are featured in the popular play, *The Tempest* by William Shakespeare. He managed to create unique characters in *The Tempest*, and they all have traits within them that can be psychoanalytically evaluated. Caliban expresses in anger about his mother and the mystery of her, which references the Oedipal complex, and how Caliban, Prospero, and Ariel could represent the three different concepts of the id, ego, and superego. In *The Tempest*, Shakespeare shows psychoanalysis in the unrestraints of human behavior and desire through Caliban and demonstrations moral ambiguity and intelligence through Prospero, but who really represents the monster of *The Tempest*?

Throughout the play, Caliban is a prevalent character that brings out negativity from Prospero, the protagonist. He is called many things by Prospero, “hag-seed,” “Abhorred slave,” and several other variations as such. These names all have something in common; they are degrading and depict Caliban as a monster. This relationship wasn’t what had initially been between Caliban and Prospero. Prospero initially attempted to assimilate Caliban to speak and act civil, but Caliban eventually succumbs to his natural human instincts and does something unforgivable. Prospero argues with Caliban and says:

“I have used thee,
Filth as thou art, with human care, and lodged thee
In mine own cell till thou didst seek to violate
The honor of my child.” (1. 2. 348-351)

This quote expresses an action almost performed by Caliban and based on his attempts at trying to “dishonor” Miranda and the fact that he dislikes that he failed it is easy to understand the hostility between the two men.

Caliban represents the id of the human psyche. A characteristic about the id is the aggressive drive towards sexual pleasure and how our natural impulses drive our decisions. He tried to perform what his impulses wanted him to instead of what he was taught by Prospero and Miranda. He also shows complete revulsion towards them instead of complete adoration like Ariel does when encountering Prospero. This shows his inability to control himself when placed with any sort of confrontation and how his human desire for control causes him to lose it.

Caliban shows a cunning side to the id when he tries to take what he feels is “properly” his, the island. When he encounters Stephano and Trinculo, he repeats the same cycle with Prospero and falls into the “monster” and “servant” role. Stephano and Trinculo, unlike Prospero, are actually fools and drunkards so them using these ill-advised words to manipulate Caliban is ironic. Caliban amongst any sort of high or lowborn is considered a monster or the human form of the id. Stephano countlessly addresses Caliban in sentences like: “Be you quiet, monster—” (4.1.234) Caliban doesn’t mind the threats as he reverts to his old ways of obeying someone new. Caliban represents the id because he doesn’t have the intellectual capacity to know he is repeating

the same mistake, but instead focuses on the idea that he can seek revenge against Prospero by making a foolish attempt with the two drunken men. Caliban representing the human side of desire is apparent want to take advantage of Miranda, and this is revisited later in the play when he wants to kidnap her. Caliban shows no remorse for his feeling towards her when plotting revenge.

Another aspect of Freudian theories that is explored is the Oedipal Complex. In Tyson's *Critical Theory Today*, she explained how: "The Oedipal conflict (competition of the parent of the opposite gender for the attention and affection of the parent of the opposite gender.) (Tyson, 14) While Caliban's true mother is absent from the play, except in distaste by Prospero or admiration by Caliban, Caliban does have someone who represents the mother figure in his life. Miranda. When Prospero and Miranda arrive at the island, they take Caliban and try to teach him. With them representing the "mother" and "father" figure it is easy to understand why Caliban wanted to take advantage of Miranda and then later try to kidnap her again.

While Caliban represents the darker sides of psychoanalysis, Prospero has dark features to him that aren't as visible or obvious as Caliban. He doesn't get compared to a monster or called a slave, but he treats others with intelligent and insulting responses as to belittle them and keep them at a considerable length, such as Ariel and Miranda. The question that is complicated to ask is whether Prospero represents the ego, or that he could potentially represent both the ego and the id. In Tyson's *Critical Theory Today* it says that: "The ego, or the conscious self that experiences the external world through the senses," (Tyson, 25) Prospero has many human feature, his intelligence is apparent

throughout, but he also has dark things about him that make him the id, like his ability to use magic and the idea that he was driven from society to live on a deserted island.

Prospero's relationship with Miranda is a big feature of the play, and later it seems to alter Prospero in a positive way, but when the play begins he tries to degrade when trying to explain to Miranda how they came to be on the island, he explains:

“The government I cast upon my brother
And to my state grew stranger, being transported
And rapt in secret studies. Thy false uncle –
Dost thou attend me?” (1.2.75-78)

This quote delves into the story that Miranda is being told and he discusses his intelligence in great lengths and while telling it he asks if she is listening and paying attention several times. He has control over her in several ways, with or without magic and by keeping her in the dark for most of her life; he has made her as naïve as possible. By Prospero doing that, he is able to keep every situation in his grasp.

Prospero as both id and ego, and Caliban as simply the id it is easy to see where the relationship between the two soured. They, however bad the relationship between them is, are similar. They are both different representations of monsters. Caliban, the obvious one has many different reasons as to why he is. He gets called one several times, his mother Sycorax cavorted with the Devil himself and he wasn't "birthed," but "littered." Prospero, the intellectual usurper king doesn't seem to have the qualifications like Caliban, but he is a monster because he uses his intelligence to try and seek out violence and he keeps several people, including the one he loves, as "slaves." Miranda isn't a literal slave, but she has been controlled by her father and never makes a decision

for herself and is constantly kept in the dark by his need to not tell her anything. Another person he keeps prisoner is Ariel, a magical person who helps Prospero throughout, but Prospero shows him passive aggressive kindness and threats to further keep him prisoner. In Freudian's famous essay "*The Uncanny*" Freud states: "The German word unheimlich is obviously the opposite of Heimlich, heimisch, meaning "familiar," "native," "belonging to the home"; and we are tempted to conclude that what is "uncanny" is frightening precisely because it is not known and familiar." The idea of monsters being negative is something people have known for ages, but what about the idea that the monster isn't physically a monster, but internally. The monster we all know isn't someone who is physically appalling, but someone who can seemingly seem normal. Prospero and Caliban both physically look like normal men, but inside they have characteristics of the monster.

It isn't explicitly easy to find who is the monster and who is the good guy or who is the id and/or ego, but it is clear that Prospero and Caliban have characteristics that support them as being monsters. Caliban lets his human desires and innate instincts take over for his decisions and continue to for the whole play. There are aspects of the Oedipal complex regarding him representing the id and his relationship with both Prospero and Miranda. Prospero has qualities of the ego, being intelligent and is seemingly levelheaded, but he has aspects of id that show the more you read where he has control over the many different characters and has more ominous agendas for when his usurper arrive. Whether or not Caliban or Prospero is the monster is up for interpretation, but it is clear that they both have qualities of such and it is uncanny that both look like average men, but inside have monstrous qualities.

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