

so limited that he, from his white European and imperially [i]legitimised position, tried to pictured Caliban, Sycorax or Ariel, among others, as characters bordering a humoristic Medieval fable. At the end, Caliban's attempt of camouflaging actually results into an act of parody and burlesque. The monster ultimately becomes a corrupted coloniser himself. While drinking wine, he conspires with Stephano and Trinculo to kill Prospero which also echoes those warlike tactics used by the colonisers to dethrone local rulers. Not to mention that the aborigine tries to rape –which remains an act of colonisation – Miranda and aspires to fill the island with “little Calibans” to civilise and secure the land. While innocently intentioned, Shakespeare's words prompted the imperial agenda by depicting people from the colonies as exotic, evil, uncivilised and keen to corrupt European values.

### Bibliografía

- BOEHMER, Elleke. *Colonial and Postcolonial Literature*. New York: Oxford University Press (2005). Print.
- CHAND, Piar & CHAUDHARY Shivani. “Critical Discourse Analysis of the Character of Caliban by Post-colonial Critics: A post-colonial Scrutiny.” *International Journal on Studies in English Language and Literature*. Volume 1, Issue 2 (2013): 35-40. *Arcjournals.org*. Web. June 2016.
- KAYA, Hilal. “Early Intimations of Colonialism in the 17th century: William Shakespeare's Othello and The Tempest, John Fletcher's The Island Princess, Aphra Behn's Oroonoko.” *Journal of the Faculty of Arts and Social Sciences*. No.4 (2010). *Jstor.org*. Web. July 2016.
- LOOMBA, Ania. *Colonialism-Postcolonialism*. London: Routledge, 1988. Print
- SKURA, Meredith. “Discourse and the Individual: The Case of Colonialism in “The Tempest.” *Shakespeare Quarterly*, Vol. 40, No. 1 (Spring, 1989), pp. 42-69. Folger Shakespeare Library. *Jstor.org*. Web. June 2016
- VAUGHAN, T. Alden & VAUGHAN, Virginia. *Shakespeare's Caliban: A Cultural History*. Cambridge: Cambridge University Press, 1991. *GoogleBooks*. Web. June 2016.