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The Tempest and Discontents of Humanism

Yet many Shakespearean critics attempt to draw The Tempest main theme as colonialism, Goran Stanivukovic has a different thought. Through his article, The Tempest and the Discontents of Humanism, Goran objects the view of the play as a drama of colonialism and subordination. He attributes it as a drama filled with thematic approach of humanism, both negative and positive portrayal. Additionally, Goran attempts to persist for Shakespearean readers to change their view on the play as one lay red on European colonial activities. Goran Stanivukovic supports his approach through different humanist topics, for instance, art and politics. Furthermore, he draws perfectly fitting excerpts from the play and scholarly articles to prove his main argument of The Tempest as a play of humanism rather than colonialism conquest and subordination of the natives of the New World. With the Tempest being a renaissance drama, humanism remains a vital theme through various characters actions of the quest for more knowledge, exploration and thirst for power. Goran also redefines a new perspective of defining humanism as not only a portrayal of the three mentioned above but also a resonance of humanist topics, for instance, memory and visual aesthetics (Stanivukovic 95).

The Tempest barely has a setting on any specific colonial space. Moreover, Shakespeare does not relate to any exact geographical that shows a colonial conquest of the New World in his