

# William Shakespeare: Reflections on the Four Sublime States of Mind in *The Tempest*

Pradit Nareerak

English Program, Faculty of Humanities and Social Sciences, Kamphaengphet Rajabhat University, Thailand

**Abstract**—The *Tempest* is one of William Shakespeare's late romances, and it is widely regarded as a play about forgiveness and reconciliation. The *Tempest* is worth considering from a Buddhist point of view. This study aims to examine the four sublime states of mind or *Brahma-viharas* described by the characters in *The Tempest* from a Buddhist perspective: *Metta* (loving-kindness), *Karuna* (compassion), *Mudita* (sympathetic joy), and *Upekkha* (equanimity). The investigation is carried out by examining the characters in Shakespeare's *The Tempest*. It found that the four sublime states of mind were depicted in six characters. Prospero is the only character who possesses all four sublime states of mind. The other five characters share some of the characteristics of the four sublime states of mind. They are, however, portrayed as good characters in the play, and they all have happy lives at the end of the play.

**Index Terms**—four sublime states of mind, *Brahma-vihara*, *The Tempest*

## I. INTRODUCTION

*The Tempest* is considered the last complete play of William Shakespeare and the play of forgiveness and reconciliation. *The Tempest* sometimes is called Shakespeare's swan song. Although some critics believe that William Shakespeare wrote the play early in his career, other literary works such as *Cymbeline*, *The Winter's Tale*, and *Pericles* provide enough evidence to conclude that *The Tempest* was his final work (Paul, 1997).

Prospero, a leading character of the play, spends most of his time reading magic books and has no time to administer his dukedom. He gives his brother, Antonio, the authority to run the state. With the help of Alonso, King of Naples, Antonio is able to remove Prospero's power and orders that he and his young daughter be placed on a rickety boat in the hopes that both of them would perish in the sea. Gonzalo places important provisions on the boat in secret so that Prospero and his daughter will not go hungry. He also stuffs the boat with valuable books that Prospero adores. For twelve years, Prospero and his daughter endured hardship on the uninhabited island, while he excelled in his magical study, which he preferred to his dukedom. He has the magical ability to control everything and even destroy all of his enemies, but he breaks the cycle of violence by refusing to exact revenge on his foes.

What motivates Prospero to act in this manner? What virtues did William Shakespeare instill in his hero? Prospero seems to possess the quality of the four sublime states. What are the four sublime states? The four sublime states of mind, also known as *Brahma-viharas*, are an ideal principle for leading human life to the right conduct in Buddhism. They are the great removers of tension, the great mediators in social conflicts, and the great healers of wounds sustained in the struggle for survival (Nyanaponika, 2013). The four sublime states of mind consist of *Metta* or loving-kindness, *Karuna* or compassion, *Mudita* or sympathetic joy, and *Upekkha* or equanimity. Those who possess these four forms of love in their minds will not make any trouble to others. They are, on the other hand, effective tools for resolving conflict, promoting healing, and fostering social harmony. Many characters in the play, in addition to Prospero, seem to have the quality of sublime states of mind, which serves as a tool for guiding them to a good way of life and achieving a happy state of mind at the end of the play.

For this reason, the researcher is interested in analyzing the four sublime states of mind presented by the characters in *The Tempest*, as well as what sublime states of mind William Shakespeare inserted in the characters to make the play valuable for real-world readers.

## II. LITERATURE REVIEW

### A. Meaning of *Brahma-Vihara*

The term '*Brahma-vihara*' derives from the Pali words. *Brahma* means 'god' or 'divine', it is also the name of the supreme god in Hinduism during the Buddha's time. *Vihara* means to abide, to dwell, and to live. The god *Brahma* is said to dwell in the four forms of love, so they are known as *Brahma-viharas*.

*Metta* is the first sublime state that is described as having unconditional love and sincere wish for all beings without any conditions and is not mingled with discrimination, passion, selfish attachment, or sensuous attachment. *Metta* is also about a pure intention to bring happiness and peace to others. Those who have *metta* in minds will overcome anger, ill will, hatred, and aversion. Their *metta* will equally spread to the pleasant and the unpleasant, the rich and the poor, the high and the low, the vicious and the virtuous, the man and woman, and the man and the animal (Narada, 1988).

Their loving kindness extends not only to themselves and their family members, but to all living things, including animals. Buddhists frequently recite the following prayer verses to cultivate loving kindness to purge vengeful thoughts from their minds; *May I abstain from vengeance, May I remain unharmed, May I be immune to illness, May I be happy and free of harm*, and to cultivate loving kindness for the others: *May all beings abstain from vengeance, May they remain unharmed, May they be immune to illness, May they be happy and free of harm* (Wichadech et al., 2019).

*Karuna* is the second virtue that involves the pure desire to help others from suffering and the cause of suffering. The act of opening one's heart and mind to others is known as *Karuna*. This compassion is similar to the empathy we have for others, especially when we are in the same situation. Despite the fact that we have not experienced the same suffering as others, we share their anguish. When we consider how much we want to be free of suffering, we are likely to feel strongly about wanting others to be free as well. When compassionate people see others' suffering, they will try to help them get out of it. Their hearts are even more delicate than flowers. They will not be satisfied until they have alleviated the suffering of others (Narada, 1988).

*Mudita* is the third virtue that refers to being a person who has the feeling of joy or delight when someone has been successful or prosperous in a particular way. It is the feeling that arises spontaneously in the mind. It arises as a result of our mind's lack of jealousy and acceptance of others' accomplishments or prosperity. This feeling will not easily happen to everyone because humans are generally plagued by jealousy as they hear or see the success and happiness of others (Sarkar, 2019). They are not satisfied with the achievements of others, especially those who do not like each other. In contrast, they try to ruin, destroy, condemn, and malign instead of praising and congratulating the others. Therefore, the people who have sympathetic joy in mind are special persons because their minds are elevated (Narada, 1988). This is why we should practice sympathetic joy if we wish to elevate our minds and be internally happy.

*Upekkha* or equanimity is the fourth sublime state that means discerning rightly, looking impartially, being patient with, and being the balanced state of mind. It is the middle way state of mind that is neither clinging nor pushing away because of like, dislike, delusion, or fear. Those who have this sublime state will not be upset when the person whom they love is in ruin or will not be happy when the enemy is in ruin. The characteristic of the ones who have equanimity is the ones with stable mind and mindfulness. They will not be excessively happy or overly sad. They always adhere to the principles of justice and maintain impartiality. They are stable and perform their duties with the right views. They sometimes are indifferent when they cannot act with loving kindness, compassion, or sympathetic joy. For example, when we are unable to assist others for whatever reason, it is critical that we maintain an inner state of peace and equanimity. At this point, Buddhists believe that it is critical to believe that all sentient beings will accept the consequences of their karma, and that no one will be exempt from the law of karma. It can be said that the final sublime state is both the most difficult and the most important, and it is especially necessary for laypeople who must live in an unbalanced world with constantly changing circumstances (Narada, 1988).

The four sublime states of mind are also important codes of conduct for the elders, executives, managers, and supervisors. Phra Brahmagunabhorn<sup>1</sup> (2008) said *Brahma viharā Dhamma* refers to virtue for adults, rulers or administrators, and Phra Thepsophon<sup>2</sup> (1996) said that good elders should have minds that consist of *Brahma-viharas* for the youngers. The elders should show *Metta* or loving-kindness to the youngers and desire that they live happy and peaceful lives. The elders should have *Karuna* or compassion for the youngers and assist them when they are in distress. When the youngers prosper, the elders should feel *Mudita* or sympathetic joy. *Upekkha* or equanimity should be possessed by the elders. When they see the youngers being punished or suffering, and when they are unable to help or have tried but failed, the elders should remain unconcerned.

*Metta* is a weapon to suppress anger; *Karuna* to subdue cruelty; *Mudita* to conquer jealousy; and *Upekkha* to eliminate attachment to the pleasurable and aversion to the non-pleasurable. These are the reasons why adults, rulers, or administrators should keep *Brahma-viharas* in mind.

In conclusion, *Brahma-viharas* are a dhamma for those who have the heart of Brahma. Those who possess the *Brahma-viharas* will be free of hatred and ill-will and will face only happiness in their lives. *Brahma-viharas* will become potent forces to protect us and others. They are powerful tools for resolving conflicts, healing, and promoting social harmony.

## B. The Tempest

*The Tempest* is one of William Shakespeare's interesting plays. The play contains numerous supernatural elements, the majority of which Prospero manipulates by using his supernatural abilities to control the actions of the other characters (Qader, 2020). The characters in the play are as follows: Alonso (King of Naples), Sebastian (brother to Alonso), Prospero (the rightful Duke of Milan), Miranda (daughter to Prospero), Antonio (brother to Prospero), Ferdinand (son to the King of Naples), Gonzalo (an honest old counselor), Adrian and Francisco (lords), Caliban (a savage and deformed slave), Ariel (an airy spirit), Trinculo (a jester), Stephano (a drunken butler), Master of a ship, Boatswain, Mariners, Iris, Ceres, Juno, Nymphs, Reapers, Spirits. The play is divided into five Acts:

<sup>1</sup> Somdet Phra Buddhakosajarn is his current monastic title. He is a well-known Buddhist monk in Thailand, as well as an intellectual and prolific writer.

<sup>2</sup> Phrabormbandit is his current monastic title. He is a member of The Sangha Supreme Council of Thailand and well-known Buddhist monk in Thailand.

Act 1 is divided into two scenes, revealing the events of the past and featuring all the characters except Stephano and Trinculo.

Act 2 is divided into two scenes, presenting tumultuous events that will have to be resolved at the end of the play.

Act 3 is divided into 3 scenes; the chaos is more intense.

Act 4 is divided into one scene; the complexity continues and leads to a rebellion led by Caliban and prepares to finish the play with joy and love between Ferdinand and Miranda.

Act 5 is divided into 1 scene; all the characters reconcile, and it is the ending of the play.

### III. RESEARCH METHODOLOGY

This study is qualitative research. It is done by analyzing data in the form of a description. The characters in *The Tempest* were chosen using purposive sampling. Six characters were appropriate for analysis based on the results of the purposive sampling of the characters. Prospero, Miranda, Gonzalo, Alonso, Caliban, and Ariel were among these characters because they all possessed one of the four sublime states of mind. The data were analyzed to examine the four sublime states of mind depicted in the characters from a Buddhist perspective: *Metta* or loving-kindness, *Karuna* or compassion, *Mudita* or sympathetic joy, and *Upekkha* or equanimity. After that, the writer made a conclusion based on the findings and presented it in a descriptive manner.

### IV. FINDINGS AND DISCUSSION

#### A. *Metta* or Loving-Kindness

The person who has *Metta* in minds will conquer outrage, malevolence, contempt, and aversion. Prospero, as described, is a man who possesses supernatural abilities to control everything, including the elements and natural forces, but he has no desire to exact vengeance on his old foes. His heart is full of love, not hatred. He has no intention of harming anyone on the ship. He orders Ariel to keep the ship safe as well as the lives of all passengers on board.

*PROSPERO. But are they, Ariel, safe?*

*ARIEL. Not a hair perished; (I, ii. 216-217)*

Prospero's word proves that he has *Metta* for both his old enemies and the entire ship's passengers. In this context, he is similar to a mother who shields her child from all dangers.

One of the main reasons he instructs Ariel to create the storm is to ensure the happiness of his beloved daughter. That is why, during the storm, he separates Ferdinand from the rest of Alonso's group. He knows Ferdinand is the right man for his daughter, that he will fall in love with her at first sight and make her happy for the rest of her life. Prospero's *Metta* towards his daughter is evident in the words he tells his daughter about the things he has done.

*I have done nothing but in care of thee,*

*Of thee, my dear one; thee, my daughter, who*

*Art ignorant of what thou art; nought knowing (I.ii. 18-20)*

It suggests that Prospero does not intend to become a great duke of Milan, but that he wishes for his daughter's happiness and prosperity. It represents a father's unconditional love for his daughter. It is an unconditional love that is given without expecting anything in return (Jayawardena-Willis et al., 2019).

In terms of Prospero's attitude toward Caliban, it is true that he is harsh and cruel toward him, but that does not mean he does not have *Metta* for him. Caliban admits that Prospero treated him well and loved him when he arrived early in the play. Prospero looked after him, loved him, and taught him how to communicate in the language.

*Thou stoke'st me and made much of me; wouldst give me*

*Water with berries in 't; and teach me how (I.ii. 334-335)*

Caliban attempted to rape Miranda, which causes Prospero to change his mind about him. However, Prospero never considers killing Caliban because of his bad behavior. Caliban might have been a thorn in his side, but Prospero is kind enough to keep him in the place where he should live and continue his life.

Although Caliban is the one who is constantly defined linguistically as a villain, a monster, and as a half human and half monster, he is not a completely evil figure (Tuğlu, 2016). He has *Metta* and respects Prospero as a human being. He claims in his conversation that he took Prospero all over the island to show its beauty, as well as where the fresh and salt water, barren and fertile areas were.

*And showed thee all the qualities o' th' isle,*

*The fresh springs, brine-pits, barren place and fertile: (I.ii. 337-338)*

From this point, Prospero never denies the good relationship he had with Caliban in the beginning. Despite the fact that Caliban's bad behavior has a negative impact on the two's good relationship. Caliban, on the other hand, can be said to have had *Metta* for Prospero from the start. He is a good-hearted monster despite his appearance as a deformed monster.

#### B. *Karuna* or Compassion

*Karuna* is akin to the compassion we have for others, especially when we are in the same situation. It is triggered by witnessing someone struggling and feeling helpless, resulting in a desire to relieve their suffering. Despite his strength

and supernatural abilities, Prospero's heart can be described as tender and kind. He could not ignore and do nothing when he knew how much pain Ariel had gone through. Ariel had been imprisoned in a cloven pine-tree for twelve years because he refused to obey the old and ugly witch's disgusting orders. When the witch died, nobody could help him. He was still confined and tormented in the cloven pine-tree. He was constantly grunting in pain. The wolves and savage bears felt pity for him because his groaning was so pitiful. Ariel's suffering moved Prospero to great pity. As a result, Prospero employed his magic to free Ariel from captivity.

*What torment I did find thee in: thy groans  
Did make wolves howl and penetrate the breasts  
Of ever-angry bears. It was a torment  
To lay upon the damned, which Sycorax  
Could not again undo. It was mine Art,  
When I arrived and heard thee, that made gape  
The pine, and let thee out (I.ii. 288-294)*

Prospero's *Karuna* extends not only to Ariel, but also to all of his foes. Despite the fact that Prospero's enemies are cruelly treated and driven out of Milan, he has no desire to punish or exterminate them. His only goal is to make them realize the gravity of the crime they committed. The vicious, the wicked, and the ignorant deserve compassion even more than those who suffer physically due to mental and spiritual illness (Narada, 1988). Prospero may be aware of this truth, and he recalls the trials and tribulations he and his daughter have faced in the past. As a result, he does not want others to go through the same pain that he has. That is why his enemies' suffering moves him, and he is willing to forgive them and free them from supernatural power.

*Though with their high wrongs I am struck to th' quick,  
Yet with my nobler reason 'gainst my fury  
Do I take part. The rare action is  
In virtue than in vengeance (V.i. 25-28)*

Miranda is portrayed as an innocent woman with an open heart in the play. She is a passionate woman who is unsatisfied with seeing other people's suffering. When she sees passengers on the ship in danger and helpless, her tender heart beats faster. She begs her father to put an end to the storm. She tells her father that she cannot bear seeing the passengers suffer, and that she suffers alongside those who suffer. The passengers' cries break her heart. That is why she wishes for them to be relieved of their suffering.

*Dashes the fire out. O, I have suffered  
With those that I saw suffer! a brave vessel,  
(Who had, no doubt, some noble creatures in her)  
Dashed all to pieces! O, the cry did knock  
Against my very heart! Poor souls, they perish'd! (I.ii. 5-9)*

Miranda has a pitying heart, despite her father's assurances that he has no intention of harming anyone on the ship. Her heart is softer than flowers, and she has a passionate heart. Her compassion is sublime because she is willing to help anyone who asks for it without expecting anything in return.

Gonzalo, likewise, is an elderly lord with a passionate heart. He is unable to bear the pain of others. Gonzalo approached Prospero and his daughter with compassion when they were placed in an ill-equipped boat and secretly placed some provisions and several valuable books in the boat.

*A noble Naepolitan, Gonzalo,  
Out of his charity, who being the appointed  
Master of this design, did give us, with  
Rich garments, linens, stuffs and necessities,  
Which since have steaded much. So, of his gentleness,  
Knowing I loved my books, he furnish'd me  
From mine own library with volumes that  
I prize above my dukedom (I.ii. 161-168)*

Because of the old lord's *Karuna*, Prospero and his little daughter were saved from the dangers of the terrible winds and waves.

Gonzalo has pitying heart not only to Prospero, but also to his king, Alonso. As his king grieves greatly over the alleged death of his son Ferdinand, Gonzalo never remains silent. His passionate heart is softened and moved by Alonso's suffering. When he sees Alonso's stress, he cannot sleep. He tries a variety of approaches in order to alleviate his king's distress and make him feel better. For example, he claims that the misfortune experienced by some people around the world is even worse than that experienced by Alonso and his companions.

*Is common: every day some sailor's wife,  
The masters of some merchant and the merchant  
Have just our theme of woe; (II.i. 4-6)*

Gonzalo, as previously stated, is an elderly lord with a compassionate heart. He is especially sympathetic to Alonso. Antonio and Sebastian are two more evildoers for whom he has compassion. When the two evil doers, including Alonso,

become distracted by the harpy's denunciation, he feels sorry for them and fears that they will commit any reckless or desperate acts. That is why he asks Francisco and Adrian to accompany the three men who are on the verge of going insane.

*All three of them are desperate: Their great guilt,  
Like poison given to work a great time after, (III.iii. 104-105)*

Despite the fact that Ariel is a spirit of the air, he reacts in the same way as the other human characters in the play. He leads the distracted Alonso and his companions into a lime grove and imprisons them there, as per Prospero's instructions. He informs Prospero that the men's conditions, particularly that of the good lord Gonzalo, are truly deplorable. If Ariel had been a human being, he claims that the misery Gonzalo and the others are experiencing would have moved him to great pity.

*His tears run down his beard like winter's drops  
From eaves of reeds. Your charm so strongly works 'em  
That if you now beheld them, your affections  
Would become tender.  
PROSPERO Dost thou think so, spirit?  
ARIEL Mine would, sir, were I human. (V.i. 16-19).*

### C. *Mudita* or Sympathetic Joy

*Mudita* is the ability to be happy when we see someone else being happy and successful in a particular way without being envious of them or being influenced by them. When Prospero sees the progress of the two lovers' union: Ferdinand and Miranda, he is overjoyed. He expresses his delight by commanding Ariel to summon the humbler spirits to perform a masque to celebrate the happiness of the two lovers. Ferdinand is free to speak with Miranda now that he has passed Prospero's test. Only one restriction applies to Ferdinand: he is not permitted to satisfy his sexual desires prior to the marriage ceremony between him and Miranda.

*Incite them to quick motion; for I must  
Bestow upon the eyes of this young couple  
Some vanity of mine art; it is my promise,  
And they expect it from me (IV.i. 39-42)*

When Gonzalo learns that Ferdinand has chosen Miranda as his future wife, he expresses his empathetic joy as if they were his own children. Life will be more enjoyable if you share the happiness of others as if it were your own (Nyanaponika, 2013). Gonzalo does not hesitate to take advantage of the opportunity to bless Ferdinand and Miranda:

*....Look down, you gods,  
And on this couple drop a blessed crown! (V.i. 201-202)*

Despite the fact that Ferdinand does not ask his father for permission to choose a wife-to-be because he believes his father is no longer alive, Alonso does not object to his son's decision. He, on the other hand, is filled with sympathetic joy and accepts Miranda as his daughter-in-law. He doesn't think twice about joining Gonzalo in blessing the two lovers.

*ALONSO I say, Amen, Gonzalo! (V.i. 204)*

### D. *Upekkha* or Equanimity

*Upekkha* or equanimity is the perfect and balanced mind rooted in sight. It is a person's ability to detach their emotions from both favorable and unfavorable situations by keeping their mind open to both positive and negative emotions (Jayawardena-Willis et al., 2019).

With the help of Ariel and his supernatural power, Prospero is able to make his enemies repent of their crimes, but he is unable to transform Caliban into the good person he desires.

*A devil, a born devil, on whose nature  
Nurture can never stick: on whom my pains, (IV.i. 188-189)*

Prospero seems to be acceptable with it. He managed to maintain his mind and get through the difficult time without succumbing to the negative feelings. He is unconcerned about his inability to change Caliban's behavior. Caliban's murder plot, hatched with the help of Stephano and Trinculo, shows that Prospero can control his rage and develop equanimity toward Caliban. He maintains a calm and collected demeanor, free of rage and anxiety. Then, at the end of the play, he contemplates with a feeling of indifference and is willing to forgive Caliban.

Ariel is a delicate spirit who assists Prospero in a variety of tasks. It should be noted that Ariel functions as a powerful tool to assist Prospero in completing the project he has devised. Nobody will ever be able to challenge Prospero's power if he continues to keep Ariel in his service. Prospero, on the other hand, never needs to keep Ariel as his servant and instead gives him complete freedom. We can see that Prospero remains calm and devoid of both pain and pleasure when it comes to freeing Ariel from his servitude.

*My Ariel, chick,  
That is thy charge; then to the elements  
Be free, and fare thou well! (V.i. 315-317)*

A book of magic, as we all know, is one of Prospero's most valuable possessions. When the project he designed is successfully completed, his mind is not attached to it. The thing he has always adored has no effect on his mind. His mind is disconnected from the factors that allow him to succeed. He has no sorrow or pain in his mind. When he sinks his magic book in the deep sea, his mind is still calm and serene.

*And deeper than did ever plummet sound  
I'll drown my book. (V.i. 56-57)*

According to the analysis, the findings revealed that Shakespeare instilled the sublime state of mind or *Brahma-viharas* in his six characters. However, each character possesses different sublime states from the four sublime states of mind. Some characters only have one state, while others have multiple states. The sublime states of mind or *Brahma-viharas* that each character possesses determine their characteristics. The table 1 shows which of the four sublime states of mind the characters possess:

TABLE 1  
FOUR SUBLIMES STATES OF MIND

Characters	Four Sublime States of Mind or Brahma-vihara			
	Metta (Loving-kindness)	Karuna (Compassion)	Mudita (Sympathetic joy)	Upekkha (Equanimity)
Prospero	✓	✓	✓	✓
Gonzalo		✓	✓	
Alonso			✓	
Miranda		✓		
Ariel		✓		
Caliban	✓			

As shown in the table above, Prospero possesses all four sublime states of mind: *Metta* (Loving-kindness), *Karuna* (Compassion), *Mudita* (Sympathetic joy), and *Upekkha* (Equanimity). He is compared to the god Brahma. He not only experiences happiness in his life, but also assists the other characters in the play in their pursuit of happiness. Gonzalo possesses only two states: *Karuna* and *Mudita*. Only one sublime state of mind, *Mudita*, exists in Alonso, Miranda, Ariel, and Caliban. We can see goodness in all characters, even if they only have one or two sublime states in their minds. In the minds of the characters, only one or two sublime states are imbued. It has the ability to improve and enrich their characteristics. Caliban, for example, has previously done well for Prospero. His goodness will live on in Prospero's memory forever. At the end of the play, he is also forgiven.

## V. CONCLUSION

Six characters in Shakespeare's *The Tempest* possess sublime states of mind or *Brahma-vihara*. Practicing and developing *Brahma-viras* can help live a peaceful and patient life (Narada, 1988). *Metta* embraces all beings, *Karuna* embraces the suffering, *Mudita* embraces the prosperous, and *Upekkha* embraces the good and the bad, the loved and unloved, the pleasant and the unpleasant. When we examine the characters in the play, we notice that only one character, Prospero, possesses all four sublime states of mind. His act is compared to that of God or Brahma because his heart contains *Metta* or loving-kindness for all of his enemies. He has no desire to harm any of his foes. He employs his supernatural abilities to assist evildoers in feeling remorse for their crimes. Despite the fact that they had wronged him and his daughter in the past, he never considered retaliating. He, on the other hand, has a sincere wish for genuine happiness for all of his enemies. When he sees Ariel in pain, he makes every effort to relieve it and never fails to notice Ariel's distress. We know that Prospero is a caring father. When his daughter is overjoyed because she has found her true love, Prospero congratulates her on her achievement as if it were his own.

Prospero seems to understand the worldly conditions: rise and fall, success and failure, loss and gain, honor and blame. He maintains a calm mind without rage and anxiety. He forgives Caliban even though he still retains his evil nature and never changes his behavior. Despite the fact that Ariel is his special assistant, Prospero is content to let him go. Although he values his magic book, he has no regrets about drowning it.

Gonzalo possesses two sublime states: *Karuna* and *Mudita*. However, because of the two sublime states he possesses, he is regarded as a noble old lord in the play. On the other hand, Alonso, Miranda, Ariel, and Caliban have only one sublime state. They are, however, regarded as praiseworthy characters. It is safe to say that only one or two states of *Brahma-viharas* quality are instilled in one's mind, they are worthy of having the quality of a good person. Shakespeare's villain, Caliban, is regarded as a savage and a semi-demon due to his attempted rape of Miranda. He is, however, deserving of the title of goodness because he has shown *Metta* towards Prospero in the past.

## REFERENCES

- [1] Fronsdal, Gil. (2020). *The Four Faces of Love: The Brahma Viharas*. <<https://www.insightmeditationcenter.org/books-articles/the-four-faces-of-love-the-brahma-viharas/>> [accessed 1 January 2021].

- [2] Harbage, Alfred, ed. (1969). *William Shakespeare: The Complete Works*, New York, Viking Penguin.
- [3] Jayawardena-Willis, T.S., Pio, E. and McGhee P. (2019). "The Divine States (brahmaviharas) in Managerial Ethical Decision-Making in Organisations in Sri Lanka: An Interpretative Phenomenological Analysis." *Journal of Business Ethics* 168: 151-171. <<https://doi.org/10.1007/s10551-019-04240-6>>.
- [4] Narada, Thera. (1988). *The Buddha and His Teachings*, Buddha Dharma Education Association Inc.
- [5] Nyanaponika, Thera. (2013). *The Four Sublime States: Contemplations on Love, Compassion, Sympathetic Joy and Equanimity*. <http://www.accesstosight.org/lib/authors/nyanaponika/wheel006.html> [accessed 11 January 2021]..
- [6] Panyanantapikkhu. (1998). *Duty of Human (Complete)*, Bangkok, Dhammasapa.
- [7] Paul, Rjinder. (1997). *"Shakespeare: The Tempest."*, New Delhi, Rama Brothers.
- [8] Phra Brahmaganabhorn (P.A. Payutto). (2008). *Dictionary of Buddhism*, Bangkok, S.R. Printing Mass Product.
- [9] Phra Thep Sophon (Prayoon Dhammajitto). (1996). *Manee Haeng Panya (Gems of Wisdom)*, Bangkok, Dhammasapa and Sathabanluedhamma.
- [10] Qader, Md. Abdul. (2020). "Modern Reflection In Shakespeare's Plays" *International Journal of Scientific and Research Publications* 10(1): 456-461. <<https://doi.org/10.29322/IJSRP.10.01.2020.p9771>>.
- [11] Sarkar Bijay, Kumar. (2019). "Buddhists Concept of Brahma-Vihar: An Analysis of Morals." *RESEARCH REVIEW International Journal of Multidisciplinary* 04.01: 185-188.
- [12] Tuğlu, Begüm. (2016). "Identities in The Tempest, Tempests in Identities." *International Journal of English and Literature* 7(5): 62-68. <<https://doi.org/10.5897/IJEL2016.0915>>.
- [13] Well, Stanley. (1978). *Shakespeare: An Illustrated Dictionary*, New York, Oxford University Press.
- [14] Wichadech Khanthong, Vuthikaro Phramaha Somboon, and Supason Prapan. (2019). "The Application of Metta in Thai Society in Accordance with Theravada Buddhism". *Academic Journal of Humanities and Social Sciences Burapha University* 27 No. 55: 23-39.



**Pradit Nareerak** was born in Chaiyaphum, Thailand on 11, February, 1975. He received a BA degree (English) at Mahachulalongkornrajavidyalaya University in 1997. He received an MA degree (English Language and Literature) at Madras Christian college in India in 2000. He received a Ph.D. degree (English-Comparative Literature) at the University of Madras in India in 2009.

He has been teaching at Kamphaengphet Rajabhat University in Thailand since 2003. He works as an associate professor in the English department, at Kamphaengphet Rajabhat University in Thailand now. His areas of interest in research are English Literature, English studies, and Buddhist studies.