



The Virtual Tempest, Digital Caliban and Robotic Ariel in the Trans-Created *Toufann: A Mauritian Fantasy* by Dev Virahsawmy

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Abstract

Shakespeare has always been the source of inspiration to the generations all over the world stage. *Toufann* by Dev Virahsawmy is one such piece of clone. The world has taken a drastic turn in the 21st century. Digitalisation is the only normal in abnormality of the millennials with the upsurge of ‘technology’ as the ‘spear’ of Shakespeare and ‘network’ a ‘villain’ as Prospero creating ‘magic’ and ‘illusion’ in our lives. ‘Virtual’ has become ‘real’ and real has taken a backseat in the heaven called ‘home’.

In this techno-savvy, digital, virtual world; it is imperative for the ‘Humanities’ to adapt the new normal. *Toufann* is one such child of this techno-renaissance playwright Dev Virahsawmy, a Mauritian playwright creating a ‘tempest’ by virtual slides on computer. Caliban is no more looked as black, beast, filthy or low born; he is a smart, handsome, creative, technical man with a heart already lost to Cupid’s bow. Miranda is a feminist; reading Simone de Beauvoir’s *The Second Sex* pregnant with Kalibann’s child. Ariel is a Robot; now emotionless, mechanical and artificial. Ferdinand is infertile, fickle minded and wants the companionship of Robot Ariel.

The present paper will discuss the techno aspect of the play in detail with the tinge of focus on the turns of events in the neo-millennials.

Keywords: Techno-renaissance, Digital characters, Virtual actions.