



Slavery and manumission in Shakespeares the tempest

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Abstract

This paper aims at shedding light on slavery as an issue which leads to ruin societies and communities, for it is considered to be a social disease which can infect arrogant people to think that they are superior than others by considering them slaves, as well as the suffering and torture of slaves, on the other hand, the focus of this paper will be targeting the issue of manumission as a solution to the issue of slavery. Also this paper focuses on slave-master relationship in William Shakespeare's *The Tempest*.

Key words: Slavery, torture, suffering, rape, pain, servitude, labor, and manumission.

المستخلص

يهدف هذا البحث إلى تسليط الضوء على العبودية كقضية تقود إلى تدمير المجتمعات والفئات المجتمعية لكونها اعتبرت مرضا اجتماعيا يمكن أن يصيب الناس المتعجرفون ليعتقدوا بأنهم أعلى شأنًا من الآخرين باعتبارهم عبيد، إضافة إلى معاناة وعذاب العبيد، ومن جانب آخر فإن تركيز هذا البحث سيكون مستهدفا قضية إعتاق العبيد كحلا لقضية العبودية، وأبضا فإن البحث يركز على العلاقة بين السيد والعبد في مسرحية العاصفة لويليام شكسبير.

1. Introduction

Throughout the history of many nations, there are many examples which refer to slavery as a way of life to a certain kind of people, like in ancient Egypt, China, Greek, India, United States, Arabia before the light of Islam, and so on. On the other hand, there are different kinds of slavery which can badly change the behavior of people physically, intellectually, socially, and most important than all religiously. Therefore, there is an Indian myth which affects Hinduism as a religion badly, there are four main *Varnas* which mean classes: the first class is the *Brahmin* which means Priestly, the second class is *Ksatriya* which means Warrior, the third class is *Vaisya* which means Commoners, and the fourth class is *Sudra* which means Servant. They are originated from the body parts of a mythical god called Purusa (Ghosh, 2007). The Brahmins are originated from the head of god, the Ksatriyas are originated from the chest and arms of god, the Vaisyas are originated from the legs and lower body of god, and the Sudras are originated from feet of god. As a result, this myth paves the way of slavery, and leads people to think about slaves and masters.

Slavery is the concept by which certain people are mistreated, persecuted, and owned by another certain people as nothing but slaves.

Manumission is the way of freeing slaves from slavery, obedience, enslavement, servitude, and so on.

Today, there are proximately twenty one million people suffered from slavery, or what's recently called Human Trafficking, according to a statistic study in United Nations.

Today, slavery takes different forms, like child labor, bonded labor, forced labor, forced marriage, sex trafficking, and domestic servitude. Therefore, the issue of slavery and manumission in Shakespeare's *The Tempest* will be targeted and focused on as a matter of life.

2. The Character of Caliban

Caliban as an Algerian and native of the island has been considered a main subject to the modern studies of Shakespeare's *The Tempest*. Many writers have focused on Caliban as a savage character and the way he has been changed from beast to mean to prey. Caliban is considered a symbol which represents his culture. He has changed his cultural identity to the one which suited him most. Skura believes that new era is a factor which sheds light on the exploitation of the recent history of the 16th and 17th centuries (Skura, 1989). Due to Skura's vision, Prospero, away of being the godly instructor of most of the old explanations, is the nefariousness of westerners towards the orient as well as the sense of supremacy of especially the Italian and British which is impersonated by Prospero within the course of events in the play.

In a reference the subject, Leslie Fiedler wrote "..... no respectable production of the play these days can afford to ignore the sense in which [the play] is a parable of transatlantic imperialism, the colonization of the West (Fiedler, 1972). The historical and the catastrophic impact of the Western and the barbaric or the Eastern Worlds exists to discover and show the moral lessons in the play, as well as, the culture of its linguistic and psychological structures. Prospero's relationship with his slaves shows exactly the obvious example of the classic and conventional relationship between the master and the slave. The "so-called" servants of Prospero are much accurately considered slaves, full of concepts, both ancient and recent, which one is correct. Generally, servants are nothing but paid workers who have their own rights to live a suitable life, or those who access to the legal system on the other hand.

Crystal clear that there is no way that this description suits the condition in Shakespeare's *The Tempest*. Evidently servitude and oppression of slaves have been maintained as well as the bitter fact of aggression. Moreover, it remains unmistakably right that servitude and oppression of some people (slaves) have been allowed during the ancient times by rulers, like Aristotle, Qurash leaders those who controlled and ruled Mecca before the coming of Islam as a religion of peace, who considered slavery trade to be acceptable and justified with ordinary integrity, thus producing an underlying principle for obedience as a will of communal immovability. Slavery is taken place effectively in communities as Orlando Patterson believes that "a truly vibrant slave culture, if it is to avoid the crisis of honor and recognition, must have a substantial free population" (David, 1988). Evidently as Aristotle has written about the condition of slavery as a rational fact in his book *The Politics*. As Hegel argued about slavery which he called it "lordship and bondage" (Patterson, 1982) provide a fascinating reproduction of the earlier stage of history in order to give details about the concept of class distinctions: the argument also gives an analytical study of slavery and the consciousness of oneself.

Hegel considers this idea to be the establishment when people were captivated in fatal conflict in the primitive chase of the essential human beings who are in need to be realized. As a result of the conflict which led to classify people into two categories masters and slaves. Masters who faced the hardship of life and its risks for the sake of their supremacy, while slaves who gave up any sense of hope due to their fearfulness of death (Hegel, Baillie & Lichtheim, 1967).

The requirement of the masters for self-realization has never been achieved their satisfaction by the slaves, therefore the slaves are never been treated as human beings but creatures or things as mentioned in one of the conversations between Prospero' the master and Caliban. Hegel has observed that the slaves are the most important need for their masters.

The slaves are very much in need for their recognition as human beings. Therefore, they search for their identity far from the concept of slavery. According to Hegel, the slaves are capable of regaining their humanity and respect, if they abandon their fearfulness and live freely far from their masters in their daily duties. Ironically, the slaves are possibly able to regain their freedom in their services which becomes their way of life and identity. Labor could lead to their freedom

and helping them in realizing their masters as a shoulder to rely on, therefore this way supports the slaves rather than masters (Hegel, Baillie & Lichtheim, 1967).

Patterson has denied Hegel's idea of describing the slavery communities. In Shakespeare's *The Tempest*, it seems to refer to a dreamlike community, existed for the sake of dramatic purposes, accurately fifty percent of the original residents on the island are slaves and the other fifty are slave-masters. The play is nothing but Hegel's expectation on the relationship between the masters and the slaves in his concept of "lordship and bondage". Therefore, Ariel and Caliban are under the custody of their master Prospero.

Aristotle's point of view on slavery as a normal way of life has probably given one of the best opinions about it during 5th B.C. Therefore the problem of slavery has been aggravated in the Greek society, in all probability among the slaves themselves (slave revolutions were known to have taken place) and among his free citizens.

Slavery is not permitted or authorized on the island until the arrival of Prospero and his daughter Miranda; the major elements of slavery is not found. Barry Hindess and Paul Q. Hirst, consider slavery is a lawful establishment; essentially includes indirectly its obedience as a distinctive way just like in South Africa during Nelson Mandela time to a bigger construction of social and cultural relationships. Slavery is one of the elements of imperialism which is not an officially permitted as a figure of possession which grants an owner different kinds of rights over his slaves. But this documented form of rights subsists only in an exceptional community. According to these rights Prospero has adopted the idea of enslaving others on the island, by pretending that it belongs to him. Hirst and Hindess describe the slave as "is neither a subject nor a subordinate, he is a form of property; the master is ... his owner" (Hindess & Hirst, 2018). Prospero's idea of enslaving others has been described by A.E. Voss draws the essential foundations of slavery, "power, property, deracination, non-personhood, dependent labor, physical suffering and psychological damage, prejudice" (Voss, 1990).

Eradication of humans and creatures is a way in which slavery can be differentiated from imperialism which has a specific mission indirectly includes or refers to the concept of how to control other people. Despite the fact that imperialism indirectly includes slavery, but the real connection is not clear during the earlier centuries. Nonetheless, on the island we see that Prospero's treatment of his slaves is uniquely distinguished by the different backgrounds of his slaves. Prospero has freed Ariel from the curse and spell cast on by the witch Sycorax, Caliban's mother who trapped him in a pine tree, and from that moment he was enslaved by his new master Prospero. Caliban, on the other side, shifts from a condition of serving as a slave (to an actually compassionate master) to one of the most abusive slavery imposed on him by violence. despite the fact that it is not clear for slaves to show themselves enjoying their slavery, it is for all time difficult to value that manifestation as a real mirror which reflects the feeling in an organized way

of life where the possibility of using the brutality is a regular way of keeping collaboration and submission or conformity.

The straightforward way by which the colonial age of slavery is stabilized is proof of the steady potential struggle which is identified, more or less by characterization. If Prospero has to whip, punish, and maltreat his slaves to obey him, then has to face the unavoidable destiny which is the struggle of his slaves which is going to be forthcoming.

The hopelessness and the mistreatment of Prospero to his slaves lead them to think of how to get rid of their master, so for them it is going to be a matter of dead or alive. Prospero destinies his slaves' life, therefore they live on a sharp edge of death. His slaves' life is owned by him, so he is able to put an end to it at anytime he wants. To stay alive needs the existence of a potential neglectfulness: the slave has to be created to yearn for living in spite of the melancholy of his life. The master like Prospero has to make the slave think that definite death is not as good as the painful life he at the moment enjoys. As a result, while the master realizes the current time of dissatisfaction and possible struggle of his subjects, Prospero has to promote struggle adequately in order to let his slaves deluded by thinking continuously about freedom; he needs to restrain this sense suitably in order to get benefit of it. Patterson is satisfied with this aspect of slave-owning. He holds his pen and writes about the slave-owning "holding out the promise of redemption ... provides himself with a motivating force more powerful than any whip...." (Patterson, 2018). Therefore, the existence of obedience in the slave is created out of an intentionally promising wish for liberty which can be achieved and denied by the master as a matter of compliance and obedience.

3. The dilemma of Prospero's slaves

The mental and psychosomatic destruction of Prospero's slaves is perhaps expected; the special effectualness of the mental anguish on his slaves is planned by him to dishearten his slaves by the supremacy of his magical powers. Ariel has faced this kind of mistreatment, therefore he is as clear as crystal victim of slavery.

As a slave, Caliban is completely different from Ariel, he abhors Prospero, but his abhorrence supplies legitimacy to Hegel's opinion. Hegel thinks that the phenomenal submission of one person to another, imposed by all kinds of slavery comprising, most badly, the oppression of slaves, is "a condition of the consciousness of self" (Harris, 1998).

Ariel's self-consciousness has been centralized by his longing for freedom, but Caliban's self-consciousness and his ideas of revolution as well as his tremendous hatred to his master keep the consciousness deep in his heart. Caliban's case goes along with the purpose of Hegel in which he thinks that the daily duties and struggle provide the awareness of slaves: "... the bondsman [slave] becomes aware, through this rediscovery of himself by himself, of having and being a 'mind of his own'." (Harris, 1998).

The tremendous hatred of Caliban to Prospero is a strategic reconciliation which shows his sense of inferiority to Prospero emotionally and culturally. Somehow the great hatred of Caliban to his master keeps him frank and a bit in a secure place from his master. It helps Caliban to remember how he suffers from Prospero. Prospero's hatred of Caliban, on one way or another, is much less aware than that of Caliban, very principally because of his moral annoyance by which it is righteously justified because as it is mentioned in the play, Caliban tries to rape Miranda. Prospero orders and exploits Ariel to save himself and his daughter Miranda from the abhorrence, rage and cruelty of Caliban, as well as fulfilling his future plans. The current meaning of the word 'monster' is an abnormal creature, but it preserves its Latin meaning 'monere', which means 'to warn', as a result suggesting a menace. Caliban is, due to the meaning of this word, a living threat.

Prospero does not like to get rid of Caliban or Ariel, but that is painful because they are completely under his custody and as a result show no instant threat to him. Being his slaves, regardless of the effective feelings of slavery which literature has shed light on.

Caliban is useful to Prospero, for he cannot do without him, since he carries wood for him and his daughter. Prospero abhors Caliban for actually a good reason which is the attempt of raping. Ariel is a more unclear issue, but his complete obedience to and terror of Prospero are never mistaken. Abhorrence is considered to be the mutual meaning of fury. All rage doesn't lead to abhorrence, all abhorrence does lead to rage.

Ralph Berry believes "rage has long been banished from the Deadly Sins. The rage of Prospero,... hints at a moral underpinning to his emotions"(Patterson, 2018).

Caliban has learned a lot of things from his enslavement, like the Italian language, so he could curse Prospero, as well as sunlight and moonlight. His abhorrence of Prospero, on one way or another may be, is shown as an artificial feeling. This feeling is shown by the conjurer Prospero and Miranda to be a falsification of common desire which shows of hatred by an incurable nature.

Despite the fact that Caliban's life is completely under Prospero's control the control of Prospero, but his way of thinking is completely free, so he can hate Prospero who puts his body in jail. Caliban's loneliness is the power and the willingness which encourage him to get rid of Prospero. Therefore, Caliban is a slave to Prospero by body, but never by soul. Patterson proposes that "social death" of the slave is nothing but a replacement of a substituted death from penalty of death, exposure, or war.

The most important phase of this death is natal alienation which starts from previous generations, and generally from the community (Berry, 2014). The increase of Caliban's anger to beat and murder Prospero which leads him to think that the island belongs to him and he should retake it. This enthusiasm encourages him to seek justice and freedom.

Ariel, who has devoted himself willingly or unwillingly to serve Prospero, is eager to torture Caliban in order to obey Prospero. The slave Ariel as a devilish spirit doesn't have a natal origin, like relatives or ancestors, so more simply, he doesn't have any familial ties. In his longing for liberty he doesn't show any sense of belonging to any community. Unlike Caliban who believes that he is the rightful heir of the island.

Patterson finds out that the most accurate element for slaves to seek freedom, and in that case they can be as free as birds, and also they can leave his master's orders behind, simply because in every case Prospero uses his slaves, besides he is ready to suck their blood for the sake of his own will. The kind treatment of Prospero's to Ariel encourages him to take advantage of Ariel to the highest levels of action.

Earl Miner describes the different roles played by Ariel and Caliban as a typical theme and heart of the matter: "There are other creatures on the island, one of them the good spirit Ariel.... and another is Caliban, who is so much a creature of the earth that his passions are monstrous" (Dudley & Novak, 1996) . Considering Ariel and Caliban to be creatures and nonhuman is an obvious example which leads to take away from the reader the accountability of ethical judgment and from the slaves the accountability of correlation to act. There are certain kind of feelings which are most important than the longing for freedom, which motivates Ariel to remind Prospero that he wants to be free, but Prospero responds violently, threatening Ariel not to complain, because if he complains, he will split an oak tree and lock him up in it till he's howled for twelve years. Unlike Caliban, however, he has been taught to achieve his liberty only in ways of a present. Ariel has not thought to rebel against of Prospero, therefore, the relationship between the two of them is give and take. In fact at the end of the play, Ariel's freedom lets him tied forever to the master or the magician who grants it to him. Patterson shows that the freedom of slaves or manumission as an essential element of slavery strengthen relationship between the master and his slaves. Freedom of Caliban is the rightful way which leads him to hate and disobey. The obedience of Caliban is unbearable and precious and that's why in many occasion he tries to disobey Prospero. On the other hand, the obedience of Ariel has taken a perfect form in heart and soul, Caliban obeys his torturer physically. Ariel thinks that Prospero has the absolute power over everything. Despite the fact that Ariel is noticeably dissatisfied, he has understood how to be an apple polisher to Prospero unlike Caliban. Prospero promises to free Ariel if he behaves skillfully, and that makes Ariel to be active in order to satisfy his master.

The historical backgrounds of Ariel and Caliban, despite the fact that somewhat unclear and partly drawn, represent some signs of their roles of enslavement. In Shakespeare's *The Tempest* the use of the word 'slave' is mentioned eight times. The seventh uses of the word "slave" are mentioned in the First Act, more exactly in the Second Scene and all but one of those words refers to Caliban offensively. The first use of the word "slave" is said by Prospero to A

This blue-eyed hag was hither brought with child, And here was left by th' sailors. Thou, my slave, As thou report'st thyself, was then her servant. (Orgel, 2004)

Despite the fact that Ariel has called Prospero the "master," even though he never consider himself a slave but in spite of that he is called a slave by Prospero. What is the necessary part of what is mentioned above "As thou report'st thyself" shows that Prospero forces Ariel to admit that he was a slave in Sycorax lifetime, Prospero is smartly exploiting the moral vagueness of his position as one who has enslaved another. On the other hand, Caliban has, according to Prospero, caused his enslavement by his own hands. Prospero reminds Ariel of Sycorax's magic spell. Prospero considers Ariel a spy for him, in order to get rid of troubles. Ariel is a complete compliant but disappointed by the fact that Prospero does not value his daily duties. It is he, Prospero realizes, who has chosen to be a slave. He has held one of Shakespeare's most humiliating epithets.

The struggle of Caliban against slavery draws the image of a continuous anger against the authority of Prospero which subjugates him. The historical background of his commitment to slavery does have a moral lesson. It does not absolutely happen that Caliban really tried raping Miranda. Somewhat the raping story appears because of Caliban difficulties of acquiring Italian language. Caliban has no way out but to accept Miranda and her father are the controllers of the most important tool which is the Italian language. Therefore, they are his tutors, they judge his language as the Italians say " translators are traitors". If Prospero says that Caliban tries to rape his daughter, then it is. Apparently Caliban speaks gibberish, before he is been taught how to speak Italian by Miranda and her father.

4. Caliban's punishment

The historical relationship among those three characters on the island is, somehow, less obvious than seems to be. Caliban mentions that since Prospero and his daughter reached to the isolated island after a miraculous voyage which was full of danger they treated him kindly and taught him how to name things like the sunlight and the moonlight, but after that he laments the fact that he guided them to the freshwater springs and taught them everything about the island, simply because they have changed their minds and decided to treat him abusively like a slave, because of his attempt of rape.

The punishment of Caliban for his alleged attempt of raping Miranda is diversely and abundantly possible. Prospero could have slaughtered Caliban, or sexually chopped off his genital or trapped his body in a tree. Prospero has decided to use Caliban practically to fetch fuel, hew wood or bring fresh water. But, now that Caliban has lost the qualification of being a friend and drawn his destiny of slavery, therefore Prospero has been given the right to mistreat Caliban on a golden plate by Caliban himself. Caliban has to work for the benefit of Prospero willingly or

face severe punishments. He must struggle and work hard, in fact, to be equal to Ariel. Instead Caliban has decided to be motivated by wrath, disobedience, abhorrence, or struggle that show Prospero's disappointment to change or remake Caliban to be a submissive slave. On the other hand, Ariel as an example shows the simple motivation exists to please Prospero. The relationship between Prospero and Ariel is clearly a compromising one and shows Prospero's desire to value himself as a merciful master and that's why Ariel turns into a thankful slave.

There are a number of acceptable but fascinating forms of the humiliation of the slave. Prospero demonstrates the worthiness of Caliban as a slave Prospero continuously refers to the condition of Caliban on the isolated island through considering him a monster or pile of dirt. Caliban's background, for example, leads people to think about the creation of the monster as being discredited. He is, like most slaves in history, a member in a beaten nation, tribe, race or perhaps, because he is son of Sycorax, the Algerian witch who is been shipped and dropped on the island by sailors for her magical crimes. Certainly, Shakespeare in *The Tempest* refers to the inferiority as a matter of fact directly or indirectly. The sense of inferiority overcomes the slave's existence completely. Therefore, he feels different from his master racially or physically, the differentiation of the slave is interpreted to be a racial, physical, and intellectual inferiority by his master who gets to decide superiority and inferiority. The dictatorship of Prospero shows an obvious example of Caliban's sense of inferiority.

5. The new masters of Caliban

Caliban is a lonely slave and his obedience is continued by Prospero's magical powers, therefore he has no rights or promising future, as if he has been created to serve his master. He sees himself as nothing but a slave. Accordingly, when he sees Trinculo and Stephano, he doesn't consider them his liberators but new masters or gods who are going to free him from the torture of Prospero and treat him better than his old master:

"Ban, Ban, Ca-Caliban

Has a new master, get a new man!"

(Orgel, 2004)

Caliban's punishment is the main reason behind his unbearable anger. The physical pain of his body is also a reason for his disobedience.

He dreams of getting rid of Prospero, he doesn't seem to have a religious and political freedom. Prospero's elements of torture, like stitches, cramps, pinches, and body pain, are nothing but means of torture and the mistreatment of any prisoner which almost suits Caliban. And Caliban's fear of insanity is a kind of psychological war.

The sorrow and fear of lunacy and the disgust of Caliban are sympathetic by the spontaneous means to refuse oppression. Caliban yearns to strive is completely rooted in his mind that he likes to curse Prospero in a cheerful way, and that shows his dark misery that identifies his life. Skura notes "to repress his desire for power and for revenge at home, as well as

any sexual desire he feels towards Miranda. Both desires are easily projected onto the fishily phallic Caliban, a walking version of Prospero's own 'thing' of darkness" (Skura, 1989). Prospero's horror of Caliban and the wrath can be understood as a horror of his own illegal desire. Caliban, for all his complete obedience to his master, is not considered to be the ultimate slave. His wrath takes him away from Prospero who tries to control him. Panerson assures "The ultimate slave is best represented in the anomalous person of the eunuch " (Patterson, 2018).

An example of the ultimate slave is Ariel. Eunuch slaves are outcast to scorn in all communities, but occasionally they are able to gain power and influence rulers' decisions, simply because they are nothing but coward eunuchs. Caliban cheerfully wishes to fill the isolated island with the race of Calibans. Caliban's wish causes a serious threat to Prospero and shows Caliban's desire for power, as well as his desire for community. It is a desire taken place in his rapid loyalty to Trinculo and Stephano. Moreover, It is a feral and furious expression of how he is controlled, how hesitant a slave he is and how fruitlessly he has been fallen in the trap of slavery; the allergy of dissatisfaction itches his back continuously.

The eunuch slave Ariel doesn't have the capability of reproduction and cannot logically think of belonging to any community. His social behavior has been fundamentally reduced; his loneliness has been well-established by the intangibility of his body. Ariel, who devotes himself day and night to serve Prospero and who enthusiastically, even unreasonably, stabs Caliban in the back by siding with Prospero against him. He is noticeably an obvious example to those isolated characters in Shakespearean plays like The Ghost in *Hamlet*. As a result Ariel lacks the sense of belonging to a community, and that's why he yearns for freedom without community. He is miserably an obvious example to the eunuchs as described in Patterson's writing.

Orgel has described Ariel as a "poetic celebration of freedom" (Orgel, 2004). This is certainly a way of describing freedom; this description is also a real reference to the creation of devils. Ariel's magical powers are fascinating and supernatural. He causes the anguish and the physical pain of people due to Prospero's orders. On the other hand, the issues of Caliban, Trinculo and Stephano show their suffering but in a comic way. Prospero inflicts on the survivors by using Ariel to cause the tempest. Continuously Ariel as a slave aims at satisfying and fulfilling his master's desire, therefore Prospero is the determiner of Ariel's actions. Ariel's dilemma is that he has to do things as exactly as his master orders. Though Ariel, like Ferdinand, Alonso's son as a slave, discovers in his daily duties a sense of freedom.

Despite the fact, that revenge is one of the main themes in Shakespeare's *The Tempest*, but what motivates Prospero to enslave is his will to carry out his plan of chastisement and amnesty which is necessary for him, since he has the absolute power to set his slaves free. At the end, Prospero has decided to set Ferdinand, Ariel, and Caliban free after achieving his goals, which are causing the tempest to revenge, marrying Miranda to prince Ferdinand to regain his power in

Italy, and exploiting Caliban to do his daily needs. Therefore, the freedom of Prospero's slaves is a reference or an obvious example to the concept of manumission.

Conclusion

As a conclusion, there are various examples of slavery in Shakespeare's *The Tempest* which shed lights on the persecution, suffering, mistreatment, oppression, and dilemma of slaves in general.

The forced labor and bonded labor are the most obvious examples of slavery in *The Tempest*, they've been proven by Prospero's ill-treatment to Caliban as well as Ferdinand by forcing them to work for him day and night as slaves.

Practically, the domestic servitude and child labor are somehow existed in *The Tempest* through Prospero's orders to his daughter Miranda by instructing her to obey him in everything.

Analytically, the forced marriage and sex trafficking are indirectly found in the course of events in the play, Prospero has ordered Ariel to arrange a meeting between Ferdinand and Miranda in order to let them fall in love and get married, as if Prospero has sold his daughter in order to regain his power in Italy.

The issue of manumission is also existed in *The Tempest*, especially, when Prospero has decided to set his slaves free. Finally, to be noted that the greatest man on earth who has encouraged his companions and Muslims in general to manumit slaves is the prophet Mohammed peace and blessings of Allah be upon him.

Recommendations

- 1_ People should be aware of the dangerous consequences of slavery.
- 2_ Authors and Writers should enlighten people about the bitterness of slavery.
- 3_ Men of faith should remind people of manumission continuously.