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A Postcolonial Reworking of the Self-Other Dichotomy in Aimé Césaire's
Play *Une Tempête/ A Tempest* (1969). A Theatre Adaptation of
Shakespeare's Play Classical *The Tempest* (1611).

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Declaration

We hereby declare that this thesis is entirely the result of our investigation and that due reference or acknowledgement is made, whenever necessary, to the work of other researchers.

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Dedication

This thesis is dedicated to our beloved families for their support and encouragement not only through this study but also throughout our entire educational career. To our friends for their motivations and advices.

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Abstract

During the postcolonial periods, many of countries have their independence, this study includes Césaire's rewriting of *The Tempest* d'après de Shakespeare proceeds along the colonizer/colonized lines of Shakespeare's composition, the playwright Aimé Césaire was writing for both the colonizers and the colonized, whereas Shakespeare was posing problems with the colonizer/colonized connection for his strictly English (i.e. colonizer) audience. Both playwrights, Shakespeare and Césaire used comparable techniques to present their ideas, but their goals were very different due to their differing interests. Despite having different interests, they employ the same strategies, which can be summed up as follows: the plays' plot and structure, hazy, far-off settings, intriguing and pertinent universal themes, and the use of language to reveal the characters' thoughts and viewpoints, which is a key element in their plays.

Relying on the theories of Julia Kristeva's *Intertextuality* (1966), Edward Said's *Orientalism*, Frantz Fanon in *The Wretched of the Earth* (1961), Homi Bhabha's *Location of Culture* (1994). It emphasizes the representation of characters belonging to minority groups in relation to characters from Western European societies. This chapter, also, discusses the way Césaire re-articulates the self/other relationship underlined by Shakespeare's original play around the White/Black dichotomy.

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General Introduction

The late nineteenth century was the climax of imperialism. Michael Adas, in his article, “Imperialism and Colonialism in Comparative perspective” (1998) throws light on one major motive for imperialist expansions which is that of invading nearby nations and countries (371). Following from this, imperialism had a significant impact on the evolution of social institutions and events throughout history. It is mainly related to the development of major human concerns such as ethnicity, gender equality, culture, and identity (Dizayi 1). Adas goes further in his assumptions by highlighting that as a term imperialism was associated, hand in hand, with colonialism as “it points specifically to the historical process concerning European powers or their posterity in distant places and its postcolonial influence on the literary works of former-colonized areas” (371).

Getting to know the other or commonly known under the concepts of ‘alterity’ or ‘otherness’ has been a leitmotif in the literature that emerged alongside European nations’ overseas explorations through the centuries. In there, one of the most complex issues that characterized the period was the representation of the relationship between colonizing and colonized peoples. It was believed that colonialism could only exist by postulating that there existed a binary opposition into which the world was divided. Hence, the establishment of an empire depended upon a stable hierarchical relationship in which the colonized existed as the other of the colonizing culture (Saifullah 45). In fact, the concept of the savage could exist only if there was a concept of civilized to contradict it and this cartography of difference that was brought by colonialism did not represent a geographical fixity but represented the fixity of power. Hence, with a shrewd attempt to bring light to humanity, the west created a surrogate and even ‘undergrounds self’ (Ibid).

This relation between colonizer and colonized which was built on a rigid hierarchy of difference was at odds with any fair economic, cultural or social exchange and this could be represented as a necessary civilizing task that involve aspects such as education. An example of these formulations which was drawn attention to by Abdul R. Mohamed concerns Rudyard Kipling's famous admonition to America in 1899 to 'Take up the White Man's Burden' after their war against Spain in the Phillipines rather than following their anti-colonial model (Cited in Al Azawi 237). It is worth noting that in colonized areas where subjects were from a different race, or where minority indigenous peoples existed, the ideology of race was a central element in the constructions and naturalization of an unequal form of intercultural relations.

This vision of the colonizer as being center and the colonized as the margin has been one of the most contentious ideas in post-colonial discourse and at the heart of the attempt at redefining what occurred in the representation and relationship of peoples of the colonial period. In the second half of twentieth century many countries nourishing an anti-colonial sentiment started movements for independence which culminated with the emergence of postcolonialism as a movement. The term 'postcolonial' refers to the period when colonies were divided within the European colony, creating binaries that reflected the colonized and the colonizers. (Sawant 120). Accordingly, postcolonialism refers to the effects of colonialism on cultures and societies that, at first, historians after WWII referred to as 'the post-independence period.' Bill Ashcroft, Gareth Griffiths and Helen Tiffin in *The Empire Writes Back: Theory and Practice in Post-colonial Literatures* (1989) note that "more than three-quarters of the general people living in the world today have had their lives affected by the experience of colonialism," (1).

The inclusion of postcolonial literary works in the curriculum of famous literature courses has underlined the importance of postcolonial literary works in the greater picture of world literature. Undoubtedly, literature can provide a vivid image of any period in history and

authors have the possibility of giving oppressed populations under colonial authority a voice. Their anguish and struggles in everyday life, all of which, have been carefully documented and eloquently depicted in post-independence literatures (Dizayi 1). Though the colonial enterprise fabricated this binary opposition between self/ other to assert its authority in colonized regions, the reconsideration of this power relationship within the dichotomy appeared in several postcolonial literary works, yet under different aspects based on the geographical, cultural and socio-historical specificity of the postcolonial context. One of the tasks undertaken by postcolonial writers was to rewrite Western colonial narratives on the Orientals from an Eastern perspective that reconsiders the false images on oriental people in general and Africans in particular. One of the most active representative of this resisting group is the Caribbean writer Aimé Césaire in his famous and successful rewriting of the British writer; William Shakespeare's Western Canon *The Tempest*(1611).

Thus, this study aims to highlight how Césaire's *A Tempest* revisits Shakespeare's *The Tempest* with regard on the self/other dichotomy and its implications seen through a racial lens. This perspective allows the reconsideration of the dynamic of power of the original version between the white master and his black servants. Moreover, this line of reasoning sheds light on both the deconstruction of the racial bigotry within the dichotomy and the essentialisation of the other's inferiority based on race.

It is worth mentioning that since the early sixteenth century, a special narrative representing oriental people has become a central part of western consciousness and literature. This narrative which revolved around Orientals as being savages and uncivilized was reflected in the works of many authors of the era as in Shakespeare's plays such as *The Tempest* (1611). Shakespeare(1564-1616) is a British poet, actor and dramatist, yet his national and international fame was sat on his theatre such as *Romeo and Juliette*(1594), *Hamlet*(1603), *Othello*(1604)

and other *Macbeth*(1606). Shakespeare's reputation culminated during Queen Elizabeth I reign (1558-1603). Besides, themes such as love, ambition and revenge which were discussed in his early theatrical productions, Shakespeare dealt with imperialism as with *The Tempest* that aligned with the era's growing sentiment for expansionism. The play is about magic, betrayal, love and forgiveness. It is set on an island where Prospero, the former Duke of Milan, and his daughter; Miranda arrive and settle after a shipwreck for twelve years. Along with the vengeful tempest that the island's new lord invokes using magic against his former enemies; his brother; Antonio and Alonso; the king of Naples that left him to die on a raft at sea, Shakespeare juxtaposes the European character's subduing relationship with the non-Europeans; Ariel; the fairy- spirit and Caliban; the island's native.

Though the rhetorical and political purposes of these authorizing views on the orient were obvious, the postcolonial writing back adventure was inescapable and necessary. In fact, the publication of canonical works such as Shakespeare's play has led to a web of reactions and re-writings that worked to reconsider Western European hegemony. One of these postcolonial works that fueled this textual resistance to Shakespeare's faulty representation of the colonized in Shakespeare's *The Tempest* is undeniably Césaire. Conscious of Western stereotypical representations of blacks, Césaire makes of the rendition of this western classic a reflection of the decolonization process at work starting from the second half of the 20th century. By shifting the story's point of view from the dominating to the dominated and remapping it within a black theatre mould, the Martinican and father of the Negritude movement embarks the postcolonial audience in a reading the self/other dichotomy from the racial prism. Though the racism practiced on colonized populations was common to black communities, beyond racial discrimination in contexts such as the Caribbean with its non-continental geographical and multi-ethnic characteristics exacerbated the complexity of the postcolonial experience and its challenges (Martinez 88). In fact, early in postcolonial studies, Caribbean writers commented

on the cultural phenomenon of an empty island and the implications of a fantasy of an island void of local people in terms of cultural sense of belonging and racial identity.

Like all works of literature, the two plays, Shakespeare's *The Tempest* and Aimé Césaire's *A Tempest* have stimulated a great wave of criticism from different perspectives and standpoints. In his article, "*Une Tempête politicizing The Tempest: Césaire Rewrites Shakespeare*" (2018), the assistant lecturer in literature, Lotfi Salhi, argues that Shakespeare's play includes a relationship based on segregation between master and slave. In fact, the character Prospero is represented as the owner of the land usurped from Caliban, the land's lord (18). The discourse of colonialism is explicitly included in *The Tempest*. Through the play, Prospero attempts to civilize other humans mainly non-Europeans as he sees himself more superior to the colonized side (Ibid 19). Prospero embodies Western colonialism which out of superiority attempts to give a right of tapping Caliban and his land. Salhi refers to a discussion between Francis Barker and Peter Hulme's in Ania Loomba's and Martin Orkin's essay about *The Tempest*. He assumes that as Francis Barker and Peter Hulme argued in a revisionist essay on *The Tempest*.

Colonialism had previously been acknowledged only as a source as a material of Shakespeare's play; they showed instead how colonial discourse was central to the play thematic as well as formal concerns, forming not a background but rather one of dominant discursive contexts.(18-19)

Departing from the same perspective, G.wilson Knights in his work *The Shakespearian Superman a Study of The Tempest: The Crown of Live* (1947) reads Shakespeare's play as "a signification of England. He explains that the "inclusiveness of Prospero art illustrate British tendency" (254). In other words, the critic's reading sets Shakespeare's play within the historical and political contexts of its production marked by British imperialist expansion and

domination of Oriental people as embodied by Caliban and Ariel. Additionally, in *Prospero and Caliban: the Psychology of Colonization* (1956), the psychologist Octave Mannoni considers the play as a vehicle to show the reasons and the consequences of colonization, hinting to Prospero's feeling of inferiority (67). In fact, Antonio and Alonso's conspiracy against Prospero that deprive him from his title and noble status, affects him significantly as it forges and nurtures the exploitative nature of the relationship he builds with the island's locals to regain his superior status. In his article "*The Tempest and the Renaissance Idea of Man*" (1964), James E. Phillips highlights the racist and monstrous way in which Shakespeare depicts the island's local; Caliban. He declares that

Through Caliban, Shakespeare intended to represent some form of life or activity below that of civilized man, whether it be the primitive savage encountered in England's colonial ventures, the monster frequently described in contemporary travel literature, the devil- Demon) of black magic and medieval Christian tradition, or the cannibal, from which his name seems to be derived .(150)

Hence, according to the critic, Shakespeare presents Caliban as lesser degree than Prospero describing him as "servant monster" "poor monster" "misshapen knave". Moreover, Caliban "is no longer a natural man but a savage monster who reflects European fears of the non-European world" (393).

Supplementally to what been mentioned previously, in "*The Tempest and the Discourse of Colonialism*" (1995), G.A. Wilkes emphasizes the fact that the play represents the idea of colonialism. As well as, He proclaims that the character Prospero recurrently mentioned as a monster *The Tempest* can readily be seen as a text which is complicit with colonial power. He says: "Prospero is the usurping invader, nervous about the legitimacy of his rule, and Caliban

is the representative of the subjugated race, his language lessons seen as an attempt to eradicate his own culture, or to bring it under imperialist control“(42).

Aimé Césaire’s postcolonial play; *A Tempest* has been, too, discussed from different critical perspectives/ angles. Kaushal Desai notes in her article “‘Analysis of Aime Césaire’s’” (2014) that Césaire changes the characters and events to expose Shakespeare's Prospero as an exploitative European authority and Caliban and Ariel as exploited locals. (paragraph1) Césaire’s *The Tempest* is a powerful answer to Shakespeare’s *A Tempest* because it reads it from the point of view of the colonized and creates a clash with Shakespeare as a literary figure (Ibid paragraph 2).

In Postcolonial Drama: Theory, Practice, Politics(2020), Helen Gilbert and Joanne Tompkins argue that Césaire reworks Shakespeare’s play to show the magic of Prospero as technological surpass and announce ‘Caliban’ as ‘a rebel’. Moreover, according to the critics, the play introduces the issue of race through the black slave Caliban and Ariel as mulatto (31). Hence, the locals; Caliban and Ariel who are mistreated based on their race inscribe in Césaire’s revisiting in a new perspective which is materialized by transgression and revolt against the White master Prospero. Moreover, Martin Munro’s article “‘Review: *A Tempest* by Aimé Césaire: Philip Crispin in the Modern Language’” (2003) goes deeper by affirming that *Une Tempete* by the Martinican playwright is a postcolonial work reworking the European Canon. It addresses a number of race and class themes that are so handled in Shakespeare’s *The Tempest*. However, when Césaire disposed of it in the context of African independence in the 1960s, “ he made certain changes so that his rewriting transcends mimicry and creates a new world” (213) Lotfi Salhi goes further in his article “ *Une Tempete* Politicizing *The Tempest*” noting that Césaire includes the self/other binarism implicitly. He portrays Prospero as a person who would naturally appeal to an idealistic Western politician, use of Caliban’s body and

territory. The image of blackness does more than only develop and reinforce whites' ideology. In reality, the rigorous boundary between "self" and "other" is determined by this element of difference between the two characteristics, giving the first preference over the second (23).

Our review of literature of the two plays has enabled us to delineate major issues such as betrayal, magic and exploitation. On the one hand, that the critical studies agreed on the fact that Shakespeare's play advocates for dominant systems of power and sustains political systems of his era. Furthermore, the play's popularity which was attended by English nobility reflects the superiority and immorality of the upper class that resulted in the othering of non-Europeans in Shakespeare's self/other dichotomy. On the other hand, the critical coverage addressed to Césaire highlights that *A tempest* is inscribed within the process of decolonization that sought to abrogate the colonizer's effect. Besides, the play's success as postcolonial work which portrayed colonized people that resulted in the reconsideration of the self/other dichotomy in Césaire's play. Yet, the non-Europeans characters' such as Caliban and Ariel rise against the exploitative European; Prospero suggests a deconstruction of Shakespeare's self/other dichotomy and the following research question that is worth exploring in our study: In what ways does Césaire's revisiting of Shakespeare's classic, deconstruct and extend our understanding of the self/other dichotomy departing from the cultural and geographical specificities of the Martinican context?

Altogether, we will rely Franz Fanon's *The Wretched of the Earth*(1961), Julia Kristeva's theory of Intertextuality(1966), Edward Said's *Orientalism*(1978), as well as Homi Bhabha's "Hybridity" in *The Location of culture*(1994) as theoretical works to discuss our main concern. To start, Franz Fanon's assumptions in his works *The Wretched of the Earth* and *Black Skin White Masks* (1952) introduce a psychological interpretation of colonialism. Through his personal experience, Fanon exposes the racism he suffered from in France due to

his skin colour (Mondial 2966). In their article “Blackness, Colorism, and Epidermalization of Inferiority in Zora Neale Hurston’s *Color Struck*: A Fanonian Reading of the Play” (2022), Mahsid Mirmasoomi and Farshid N. Roshnavand highlight the fact that the white society remains conserving the same oppression types and sustaining it through a comprehensive dissemination of negative stereotype of race. (55) Nimet Karadag notes that “Europe has a racial framework, writes Fanon. He argues that white people judge him based on his physical appearance, which has negative implications on black people” (1468) These stereotypical representations which depict the blacks as a symbol of vice and corruption and thus, consequently, make them hate themselves and attempt to mimic the whites in a process he identifies as epidermalization.” (Ibid 63)

Fanon was very much concerned with the psychological effects of racism upon the colonized. He highlights that racism creates an inferiority complex for the colonized. He notes some facts about colonizer and colonized psyche. He assumes that “there is a fact; white men consider themselves superior to the black men, there is another fact black men want to prove to white men at all costs the richness of their thought, the equal value of their intellect” (Fanon 10) Indeed, The colonial world colonizes the indigenous psyches and lowers them to animal status as discussed by Fanon in *The Wretched of the Earth* (1961) As a result, the colonized loses touch with his original self-awareness and attempts to acquire and recognize it via the colonizer’s perspective. As a result, the colonized has internal battles between two competing personalities: his own and his tormentor’s. In a word, colonialism (colonized relationship) is the genesis of dual consciousness. (Rezig et al 36) Evidently, Fanon’s psychological introspection will help us to understand inferiority complex of Caliban and Ariel in Shakespeare’s play as well as their submission to Prospero’s authority which is deconstructed obviously in Césaire’s revisiting of the classic.

The study refers, too, to Julia Kristeva's review of Mikhail Bakhtin's concept of Intertextuality as it regards to the text as interaction between literary texts. In the manner of Mautner R. et al (1993), the concept of Intertextuality is an interchange between different texts. Intertextuality can be said "to arise when literary texts connect with other literary texts, with non-literary texts...It comprises a historical component in the relation between new cultural products and earlier ones." (460). Commenting on Kristeva's concept, in *Intertextuality: The New Critical Idiom* (2003), Allen Graham notes that "a text is a permutation of a text. Intertextuality is the space of a given text, in which several utterances, taken from other texts intersect and neutralize one another" (35). The theory of Julia Kristeva applies to Césaire's re-adaptation of Shakespeare's play as departing from the same mechanisms of the original text in terms of plot and dichotomies, Césaire reworks the self/other power dialectic and adapts it to his motherland's geographical and cultural postcolonial context.

Moreover, "Orientalism" as a theory is defined "as a study of the Orient". (Moosavinia et al 104). In his book *Orientalism*, Edward Said puts it as the way the orient is depicted by the occident, a fabricated false image about the East which is completely incorrect. He alludes that the knowledge of another different culture should be based on coexistence with each other rather than the conflict of power and dominance such as colonisation. (Quoted in Magnier 1). Furthermore, Said criticizes the stereotypicality that led to superstitions on the Orient. He looks forward to change the misconceived picture included in Western discourse. In his article, "The *Tempest* from Colonial and Postcolonial Lens" (2021), Amir Mohammad Mohammadi highlights that "orientalism which provides rationalization for European Colonialism based on a self-serving history in which the West built the East as highly different and inferior and therefore in need of Western intervention or rescue" (86). Following from this, Said's theory on *Orientalism* will allow us to question the truthfulness and reliability of the stereotypical representation of the colonized in Shakespeare's play as it suggests aspects of a growingly

controversial western orientalist literature and based on Césaire's reworking of colonized characters' construction and development in *A Tempest* as an anti-orientalist work.

In *The Location of Culture*, Homi Bhabha employed the notion of hybridity to forward a theory in contrast to Edward Said's ideas, which centered on Foucault's knowledge and power thesis (Dar 131-151). He noted that when the cultural characteristics of a colonial power and its colony mix, a new identity that does not fit any one particular or stereotypical cultural description results (Meredith 2). Bhabha continues by developing the idea of a "third place" that falls midway between two different civilizations. This setting permits the blending of many cultural characteristics without bias, compulsion, or force (Bhabha 4). Caliban is a conquered outsider who cannot precisely recreate himself for the European invaders. It fuels Caliban's desire to fight for freedom, which causes him to rebel against Prospero and the colonial government. It demonstrates his hybrid character, which Prospero fears may cause him to lose control of the island and threatens the "monolithic strength" of the invaders. While Ariel is a submissive spirit in contrast to Caliban, his desire for freedom also makes him unruly (Saifullah 643). Bhabha's work offers a fresh understanding of Caliban's speech actions in Césaire's book, redefining the power dynamic between him and Prospero.

According to what has already been mentioned, the materials selected for our research include two selected plays: *The Tempest* and *A Tempest* written by William Shakespeare and Aimé Césaire, respectively. Since our topic concerns the study of how these above mentioned plays are bound together as far as the self and the other dichotomy is concerned.

This dissertation will be divided into two chapters and a conclusion. The first chapter of this thesis entitled, "Socio-cultural Context", is concerned with the depiction of the self/other as reflected in the relationship of the white master with the black slave in European dominant

societies and in Western literary narratives. It also deals with the rise of post-colonial literature in general and theatre in particular as a reaction to colonial theatre.

The second chapter is entitled “‘Reworking Self/Other dichotomy in Aimé Césaire’s play’”. It is divided into two analytical sections. The first section sheds light on the reconsideration of black identity and power dialectic between Prospero and his servants. The second section focuses on the counter literary strategy in relation to the power dynamic within the self/other dichotomy employed by Césaire. Moreover, the section discusses the mechanisms of adaptation undertaken by Césaire to deconstruct the essentialization of race and the revolutionary new world identity that the hybrid Caribbean context offers.

Finally, the conclusion will sum up the findings of this study. It will demonstrate Aimé Césaire’s reworking of William Shakespeare’s play extends our understanding of the self and other dichotomy.

Chapter one

Socio-cultural Context

The first chapter addresses the articulation of the self/other as embodied in the relationship of the white westerner with the black easterners in western colonial narratives. It also, deals with the emergence of post-colonial literature as a reaction to colonial literature and its stereotypical representations of the Orientals in general and blacks in particular. Finally, a conclusion wraps up the main ideas discussed previously in the chapter.

1. The Representation of the Self/Other in European societies:

The concept of “otherness” has been a prominent concern in western thinking, yet its primary role proved to be the separation of communities, societies, races, and even nations into classes. In fact, a kind of dominance based on leadership by a group in numerous fields of activity at the same time, such that its ascension commands popular assent and looks natural and inevitable. Hence, this fight for power, also known as hegemony, is the by product of a logical system in which a dominating in-group (us, the self) contradicts several dominant out-groups (Hall 258-259). Hence, this discursive process based on a real or imagined stigmatizing presents a motive of discrimination. (Stanzak19) The idea of otherness was established on a variety of foundations including the discourse on race. In fact, the superiority that western societies created based on the whiteness/blackness dichotomy has kept people from African descent at the bottom of the racial hierarchy and, hence, imprisoned them in the status of the other.

2. The Representation of the Self/Other in European Colonial Narratives:

Imperialism indicates various forms of exclusion and oppression, the use of the term always involves the risk of the establishment of a structure of marginality for certain groups.

However, it cannot be reduced to a hierarchy of power that leaves some particular races on the margin. It is worth saying that Eurocentric ideology established simple but deeply rooted distinctions such as self Vs other, civilized Vs savage, white Vs Black, occident Vs orient. Yet, before going further, it worth making a clear distinction between “imperialism” and “colonialism” as terms. In *Culture and Imperialism* (1993), Edward Said endeavored to bring some clarifications. According to him, “imperialism” means the practice, the theory, and the attitudes of a dominating metropolitan center ruling a distant territory; “colonialism”, which is almost always a consequence of imperialism, is the implanting of settlements on distant territory” (8). The British empire being one of the Greatest empires in Europe extended its territories far to the Indian subcontinent, Australia, Africa and sections of North America and the Caribbean islands as for British colonization was part of the process of exploring exotic and intriguing areas that they would civilize (Orchi 2).

Hence, the perception of the experiences of subaltern groups as marginal is a direct consequence of these binaristic structures created by dominant discourses such as patriarchy, imperialism or ethno-centralism and which prove that certain forms of experience are peripheral while others are not. One of the most noticeable binary systems perpetuated by imperialism is the invention of the concept of race. The reduction of complex physical and cultural differences within and between colonized societies to the simple opposition of black/ brown/ Yellow/ White is in fact a strategy to assert a binarism of white/non-white which asserts a relation of dominance. Besides, relegating the vast continuum of ethnic variation, racial mixture and cultural specificity across time and space to otherness, confirms imperialism’s logic of power through the concept of race. (20-21).

It is worth noting that the processes by which the orient’ was and continues to be constructed in European thinking were translated and popularized in Edward Said’s seminal work *Orientalism*. Orientalism is a concept that has been broadly utilized and broadened in the

domains of non-European territory in the European world including history and philology. Edward Said assumes that “orientalism is an academic discourse as well as a style of thought based on an ontological and epistemological distinction between the “Orient” and the “Occident””(1) But most broadly, Said discusses this concept as a corporate institution for dealing with the Orient by making statements about it by “authorizing views of it, describing it by teaching it, settling it, ruling over it: in short Orientalism as a Western style for dominating, restricting and having authority over the Orient”(Ibid 3).

The idea of an authentic superior European race and culture is one that has been present in many debates about colonial literary works. The re-reading of western textual materials with an eye to Orientalism has been enabling historicist understandings of literary representation as well as its potentially collusive relationship with the histories of colonialism. Developments in colonial historiography and related fields such as historical anthropology have made possible new insights into the relationship between seventeenth and eighteenth centuries’ English literature and empire. In an effort to disentangle literature from nationalist agendas and to disrupt the co-dependence between nationalism and the literary canon, scholars have emphasized the hybridization at work in the production of literary texts and suggested a revision of the history of the English novel by focusing on its ability to integrate elements from “Eastern” texts, forms, and genres (Berghe 127).

An example of this exotic literature is Daniel Defoe’s nineteenth century British novel *Robinson Crusoe* (1719). The novel a product of bourgeoisie who portrays colonists as heroes and does not regard colonialism, possession and profit as the source of power for all acts (Dan and Rui196). In fact, Crusoe in Defoe’s classic built himself in two ways through the colonial process; the first method was to bring European advanced culture to the island by recording his daily life; the other method was to sacrifice the cost of the aboriginal other. By demonizing the

island's local; into a similar phenomenon, Robinson declared his superiority. In fact, this power dialectic resulted in Crusoe's imposing of western lifestyle, language, and religion on the island and since no sense of resistance was exhibited by Friday, he became a silent other. (Ibid 197).

Jonathan Swift is another British writer of the Enlightenment period. His novel *Gulliver's Travels*(1727) is one of the most vexing texts in English literature that prompted several readings from different perspectives among which the self/other lens.(“Gullivers’ Travels Foreignness and the Other’’) One of the things we really like about *Gulliver's Travels* is that it's never totally one-sided. These aren't just the adventures of Gulliver looking around at a lot of strangely tiny and strangely huge people. Gulliver may make these foreign people seem distant, ridiculous, or worthy of satire, but they always seem human, with the same uncertainties that Gulliver feels towards them. Of course, considering Gulliver's final opinion of mankind, maybe making strangers seem more human isn't such a great thing after all consolidates the vast web of stereotypical representations that European literatures have built on all that is non-European (Ibid).

In similar regards, Rudyard Kipling's famous poem 'The White Man's Burden' (1899) came at a pivotal point in the American debate on imperialism. In fact, the quest for empire dominated latter nineteenth century's Western affairs. The poem is about European and North American powers colonizing the world and the right mindset that this requires. Yet, latter the phrase was related to white civilizations' supposed historical task of colonial subjugation to govern and civilize non-white societies. It is worth noting that beyond the quest for raw materials, racism played a role in the movement as many nations, including Great Britain argued that their civilization was the fittest and should be spread to backward people. Rodriguez and Pery stresses the fact that the poem is an appeal for white readers to embrace Britain and the

United States' colonial mission and encourages their missions in othering subaltern groups in areas like the Philippines, the Caribbean, and Africa (Rodriguez_and_Pery paragraph2).

Since these Western literary voices and their writings share the same stereotypical representations of the orient, they have contributed in creating and perpetuating the idea of otherness as taboo through the invention of different concepts such as race. However, with the breakthrough of postcolonial literatures and studies, alternative readings and appropriations started undermining the improper European representations of blackness and deconstructing the logic of power within it.

3. The Representation of the Self /Other in White Western Societies:

The discovery of America by Christopher Columbus in 1492 represented a watershed moment in colonialism's history. The sea traveler mirrored the European colonial urge for expansion; an enterprise that worked to erect western civilization as the dominant culture by usurping the New World's riches ; wiping out native cults and replacing them with Christianity (Alqaryouti and Ismail 139). In fact, his diaries suggest that his main goal was to control the region and increase Europe's wealth with gold. Following from this, he thoroughly depicted dehumanized visions of the indigenous people of these newly discovered territories. As a result, a self/ other dichotomy was developed for colonial reasons portraying colonized people as monsters. In sum, the self/other binary opposition is consistent with colonial discourse and brought benefits to the metropolis while legitimizing imperialism (Alqaryouti and Ismail 139 - 140).

The reign of Queen Elizabeth I, which was marked by enormous change, was once regarded as the “Golden Age” in English history. The Renaissance that started in the 14th century and ended in the 17th century was a blossoming artistic movement throughout this

period. “New birth” is the appropriate word to sum up the entire period of artistic rebirth during which the great ages of Greece and Rome were reexamined. This artistic resurgence was not only related to the revival of antiquity, but also with the genius of the Italian people, who completed the conquest of the Western world (Burckhardt 240). The path of expansion was still being paved at the time of Elizabeth I as Britain established overseas colonies starting from the 16th century. By the second half of the 18th century, Britain has built a vast empire in America and the West Indies. Hence, from the 17th century onwards, Britain was significantly involved in the transatlantic slave trade. Many colonies and indigenous peoples, such as the aboriginal in Australia and the indigenous peoples of the United States were stripped of their land and vibrant traditions by the British Empire.

The European value system that had created the concept of race created, too, as well as the concept of ‘race ideology’ as an efficient exploitation tool in colonial overseas expansions. Aimé Césaire denounces Whiteman’s foolishness and abuse of power by exposing the European humanitarian project as a fraud, as is characterized by avarice, exploitation and servitude at odds where aspects such as morality and reality.

As a result, the image of black people and European colonial systems formulations about on black identity create a naturalization of blacks’ inferiority within the self/other dichotomy. Through this study, black or mulatto slaves are undergoing different kinds of persecution due the denial of their black identity and the vast range of ethnic variations and mixtures related to it.

4. Post-colonial Literature Reaction to the Self/Other:

The word “postcolonial” initially surfaced in academic journals as underlying themes in the writings of Bill Ashcroft, Helen Griffiths, and Helen Tiffin in the mid -1980s. The term

had entrenched itself in scholarly and public discourse by the mid-1990s. The reading and production of literature written in formerly or currently colonized countries, as well as literature written in colonizing countries that deals with colonization or colonized peoples, is discussed by postcolonial theory. It focuses on how colonizing culture's literature distorts and inscribes the inferiority of colonized people, as well as writing by colonized peoples attempting to explain their identity and recover their past in the face of unavoidable Otherness (Al-Saidi 95). It is this literature that has been written to give voice to the world's most helpless and impoverished people (95).

According to Sudhir Mathpati Postcolonial allude to writing, culture, and people who were formerly colonized by European authority. The goal of postcolonial critique is to expose the colonial ideology hidden in European literature about the “other”. The term “postcolonial” is a good replacement for terminology like “third world” or “commonwealth literature,” among others. (95) Postcolonialism is concerned with national culture after imperial authority has departed. Myth, history, language, and environment, as well as self and other, are central issues for postcolonialism and postcolonial literature. The main proponents of postcolonial theory are Edward Said, Gayatri C. Spivak, Homi Bhaba, Frantz Fanon, Albert Memmi, and others (ibid).

The question of self and other is the most provocative issue in the post-colonial period, and can be regarded as the most important one due to the crisis that exists around it in all the postcolonial communities. Postcolonial theory was developed to address the reading and producing of literature from formerly or presently colonized countries. Post-colonization is about individuals and their particular experiences: marginalization and displacement, whether from the perspective of the colonizer or the colonized. The notion of Otherness lies at the heart of postcolonial thought (Al-Saidi 96).

Considering contemporary criticism of the radicalist and essentialist standpoints on race in postcolonial discourse and early postcolonial literature, theoretical assumptions as expressed in Aimé Césaire Negritude that aligns with Frantz Fanon's critical vocabulary were formulated against colonial alienation but not only. In fact, Césaire's writings problematize black essentialism and the very idea of racial particularism that perpetuated the self/other dichotomy and the binary division of the world into two halves. Doris L. Garraway in "What is Mine": Césairean Negritude between the Particular and Universal"(2010) highlights the fact that Césaire does not opt in his discourse for a constructivist model that evacuates both race and for which particularism is both a negation and fundamental condition of possibility(71). Aspects that are at odds with black essentialism in postcolonial literature and that advocate for universalism, pluralism and hybridity present in contemporary writings that take from theoretical concepts such as Homi Bhabha's Hybridity are put forward.

From what have been listed above, we come to the conclusion that the Representation of the Other in European societies was built on the division of societies into classes has been demonstrated to be a function of the idea of "otherness." In fact, it's a form of leadership in many different areas of activity at once that is built on domination. As a result, this struggle for dominance, also known as hegemony, is the result of a logical system in which a dominant in-group (us, the self) opposes numerous dominant out-groups. Several underpinnings, including the discussion of race, were used to construct the concept of otherness. African Americans have been maintained at the bottom of the racial hierarchy and, as a result, are trapped in the status of the other due to the superiority that western nations built based on the whiteness/blackness dichotomy.

In this chapter we have tried to explain how the Self and Others are represented in European Colonial Narratives: One of the most obvious binary systems supported by

imperialism is the idea of race. It makes the distinction between white and non-white, implying a dominant relationship. Historicist interpretations of literary representation have been made possible by re-reading western literature with an eye toward Orientalism. Scholars have highlighted the hybridization at play in the creation of literary works in an effort to divorce literature from nationalist goals.

The self/other binary antagonism which is congruent with colonial ideology, helped the city while establishing imperialism as legitimate, and is beneficial to both. It was formerly thought that the reign of Queen Elizabeth I, which was marked by much change, was the "Golden Age" of English history. A flourishing artistic period, the Renaissance lasted from the 14th century until the 17th century. The "race ideology" was also developed by the European value system that gave rise to the idea of race as a useful instrument for exploitation throughout the growth of colonial rule abroad. Aimé Césaire exposes the European humanitarian endeavor as sham, denouncing Whiteman's stupidity and abuse of power. Through this study, it is revealed that slaves who are black or mulatto are subject to many forms of discrimination because their black identity is denied.

The reading and writing of literature from historically or currently colonized countries was the focus of postcolonial theory. Post-colonization concerns people and their unique experiences. Frantz Fanon's critical language, were developed against colonial alienation but also for other reasons. In reality, Césaire's writings challenge the notion of black essentialism as well as the binary partition of the universe into two halves based on race.

To conclude this chapter allowed us to get an idea on the position of black people in White Western societies and how they are represented in European colonial narratives as represented in the self/other dichotomy. Furthermore, the chapter presents clear the reasons that motivated the reworking of the White/Black dichotomy in postcolonial literature.

Chapter Two

Reworking self/other dichotomy in Aimé Césaire's *A Tempest*:

This chapter analyzes William Shakespeare's *The Tempest*(1611) and Aimé Césaire's *A Tempest* (1969) relying on the theories of Julia Kristeva's Intertextuality(1966), Edward Said's *Orientalism*, Frantz Fanon in *The Wretched of the Earth*(1961) and Homi Bhabha's *Location of Culture*(1994). It emphasizes the representation of characters belonging to minority groups in relation to characters from Western European societies. This chapter, also, discusses the way Césaire re-articulates the self/other relationship underlied by Shakespeare's original play around the White/Black dichotomy. Besides, it sheds light on the way Césaire rejects the particularism around race and introduces a constructivist model that advocates for cross-race breeding and new perspectives on racial identity through the gate of hybridity.

This chapter is divided into two sections. The first section based “ The Adaptation of the Self/Other to a Black Theatre” discusses the Self/Other parallel to be uncovered and moulded in the relationship between the white master and his black servants based Kristeva's assumptions on the intertextual relationship between texts. The section, also, delves into the White Westerners' politics of blacks Africans' othering and its consequences in literature as well as the renegotiation of power dynamic within the dichotomy with reference to Edward Said's theory in *Orientalism*. Finally, this section throws light on the physical and mental subjugation endured by Caliban and Ariel based on race. The second section entitled “Self/Other within the Martinican Context” centers on the parameters of adaptation undertaken by Césaire to rework Shakespeare's classic to resonate with the Caribbean context, its people and its cultural and geographical specificities in terms of identity .The analysis relies on Homi Bhabha's theory *Hybridity* to deconstruct the essentialization of race within the self/other binarism and its consequences such as the naturalization of the other's inferiority as applied on

black characters and refusal of a delimited cultural identity typical of the Caribbean context to introduce a new racial dynamic. In fact, Blent spirit-like aspects that are related to characters such Ariel are put forward as part of the adaptation to Césaire's motherlands' cultural specificity through the processes of hybridization and creolization of the former white/White colonizer's identity.

1. The Adaptation of the Self/Other to a Black Theatre

'Intertextuality' is a term coined by Julia Kristeva in 1970 that brings to light the fact that "no text is intelligible except in its differential relations with other texts" (Baker and Hume²³¹) The Bulgarian-French female philosopher, literary critic and psychoanalyst published a sizeable body of work including books and essays on the concept. Kristeva highlights the fact that authors are not original and do not create anything new from their texts. Instead they compile from already published works. Following from this, she defines text as "a permutation of texts, intertextuality in the provided text", in which several statements from other texts overlap and negate one another" (Kristiva 36). Yet, despite the fact that Barker and Hume perspective assumes the inter-relationship between texts, it stresses the distinction between source criticism and intertextual approach (Pocock 29). Besides, critics emphasize the fact that texts are not the final objects of study and principal units of meaning as there is a need to figure out the discourse or field through which texts are produced (235).

New historicists who, on the one hand, took this departure in analyzing William Shakespeare's *The Tempest* were far from the first to identify remnants of early colonial texts in the text. Previous attempts to relate the play to specific colonial writings, on the other hand, were more concerned with understanding the playwright's influences or justifying the play as about colonialism rather than understanding the motives that gave birth to the play and its role within that discourse. In fact, history and historical documents are no longer "reduced to being

no more than a background from which the single and irreducible meaning of the text such as Shakespeare's text is isolated '' (230) but are instead viewed as a rich context in which the text must be ''read with'', they are the precondition of understanding the play's historical and political signification'' (230 -233).

Departing from this approach, a comparable relationship between Shakespeare's *The Tempest* and Aimé Césaire's *A Tempest* can be unraveled. As a Western writer, William Shakespeare's text impacts non-Westerners such as the writer and playwright such as Aimé Césaire and his play *A Tempest* to follow his path, and sometimes and from a postcolonial perspective react to the negative portrayal of non-westerners noticed in the original version. In fact, the post-colonial writer seems to answer back what Shakespeare embedded about non-Westerners in his works in general and *The Tempest* in particular. Departing from Shakespeare's representation of the self/other dichotomy, Césaire questions through characters' building, mainly non-Europeans, the inferiority of otherness as materialized in the hostile treatment of blacks servants such as Caliban and Ariel by their White European master. In addition, whatever, we may conclude about Shakespeare's classic is that one thing for certain: Prospero utilizes his magical weapons to abuse his slaves and secure his own reign over the island. Césaire was seemingly aware of this while he was writing his play. He assumes in this regard:

I was trying to de-mythify' the tale. To me Prospero is the complete totalitarian. I am always surprised when others consider him the wise man who forgives. What is most obvious, even in Shakespeare's version, is the man's absolute will to power. Prospero is the man of methodical conquest in other words, a portrait of the 'enlightened' European world coming face to face for the first time with the world of primitivism and magic. (qtd. In Belhassen, 176).

In his work *Orientalism* (1978), Edward Said (1935-2003) provides cutting-edge insights into one of the most pressing and popular issue which is the self/other. Said (1935-2003) popularizes the notion of the 'other' (Ahmed53). *Orientalism* is a concept that has been broadly utilized and broadened in the domains of non-European territory portrayal in the European world. In fact, the term examines the processes by which the 'Orient' was, and continues to be, constructed in European thinking. The term has since been a hot matter of debate as it evaluates non-European cultures, beliefs as well as their mode of knowing the 'other' (153). Following from this perspective, Said regards Orientalism as being:

The corporate institution for dealing with the Orient dealing with it by making statements about it, authorizing views of it, describing it, by teaching it, settling it, ruling over it: in short, Orientalism as a Western style for dominating, restructuring and having authority over the Orient''. (3)

The Orient is not an inert fact of nature, but a phenomenon constructed by generations of intellectuals, artists, commentators, writers, politicians and more importantly, constructed by the naturalizing of wide range of Orientalist assumptions and stereotypes (153). His ideas establish the relationship between the occident, which is narratively characterized as superior, and the orient, which is narratively identified as inferior. In fact, the relationship between Occident and Orient comes out a relationship of power of domination, of varying degrees of a complex hegemony'' (5). The Occident characterizes the Orient as weaker and more rebellious, creating a stark difference between the two civilizations. The way Europe looks is seen to be perfect, whereas everything that contradicts these acts and attitudes is thought to be defective. Hence, under the umbrella of Western hegemony over the Orient from the eighteenth century onwards, there emerged a complex Orient suitable for the study in the academy, for display in the museum, for reconstruction in the colonial office, for theoretical illustration in

anthropological, biological, linguistic, racial and historical theses about mankind and the universe (Said 7).

Shakespeare's *The Tempest* (1611) sheds light on the complexity of the relationship between West and Orient. Prospero represents European self/ occident/ master who, thanks to his abilities, takes possession of a distant island. He subjugates the locals; Ariel and Caliban and maintains his authority with a combination of threats, terrorizations, enchantments, and spells. Prospero appears as a proponent of colonialism and supporter of a colonial legacy of enslaving the natives and expanding imperial rule over the island by trying to capture the sole power of the island that is not his own and using his European authority over the non-European people such as the island's natives.

Ariel, is "an airy spirit" who is obliged to bow to Prospero and execute his orders. Prospero freed Ariel from his confinement by the end of the play, yet he never owned his freedom throughout the play. By Prospero's command, Ariel summons a severe storm called 'Tempest'. Prospero is the only one able to see Ariel. The airy-spirit completes all of the chores required to please his master. Prospero, also, pledges Ariel's release in exchange of him fulfilling the remainder of his orders (54). Edward Said's idea of the other can help to highlight Ariel's ambiguous, fanciful, non-concrete and airy representation, which is heavily influenced by colonialism's mindset.

Another tenant of the island, Caliban is depicted as having all of the characteristics of other/orient/slave as defined by Said. He is portrayed as primitive and aggressive in Shakespeare's play. He is created demon, not a human, according to Prospero as in the following:

PROSPERO (to Caliban): Thou poisonous slave, got by the Devil himself

Upon thy wicked dam, come forth!. (1.2.31)

Other instances of discrimination are, also, seen in Miranda's voice when she refers the island's local this way "Tis a villain, sir, I do not love to look on." (1.2.31) The colonizer has the idea that they should rule the 'impotent', and Caliban is weak in the hands of the 'strong' Prospero'. Within a construction, it is the mindset of the powerful that they are born to rule and the powerless are destined to be subjugated.

Shakespeare's *The Tempest* and Aimé Césaire's *A Tempest* have been produced in light of the Colonialist and Orientalist discourses, respectively, yet based on the original version and Shakespeare's approach to otherness; we will discuss the differences in the treatment of this issue from Césaire's perspective mainly with regard to characters' construction. In fact, we will focus on problematic of othering as well as the mechanisms of deconstruction of naturalization of inferiority related to otherness within the relationship between Prospero and his slaves, respectively, referring to Said's *Orientalism*.

Prospero, Caliban, Miranda, and other characters are frequently linked in the play to one another through dichotomies. Shakespeare succeeds in demonstrating the power contrasts between Westerners and natives that result in the process of othering. Shakespeare's play depicts a comparable interaction between a powerful master figure and his servants. In fact, Prospero is portrayed as the imperialist, civilizer and noble king who through his magic, colonizes Caliban's island and brings European knowledge as he reveals it to his daughter.

PROSPERO: Twelve year since, Miranda, twelve year since,

Thy father was the Duke of Milan and Prince of power.

MIRANDA: Sire, are not your my father?

Thy mother was a piece of virtue and

She said thou was my daughter. And thy father

Was Duke of Milan, and His only heir

And princess, no worse issued. (1. 2. 12)

Moreover, he endeavors to impose his structure and order of the so-called West over his servants asserting his superiority. It results with the stigmatizing of the other as different and inferior starting with Ariel; the fairy-spirit. He refers repeatedly throughout the play to Prospero as his “master” Ariel abides by the hierarchical system more strictly being in the inferior position as he fulfills all Prospero’s commands as referred in the following passage:

PROSPERO: Come away servant, come! I am ready now.

Approach, my Ariel Come!

ARIEL: All hail, great master, grave sir, hail! I come.

To answer thy bet pleasure, be’t to fly,

To swim to dive into the fire, to ride.

On the curled clouds. To thy strong bidding task. (1. 2. 22)

Despite the fact that Prospero’s relationship with Ariel holds some areas of complexity as it oscillates in between servitude and companionship, he remains subordinate to the Westerner. Unlike his submissive attitude in Shakespeare’s play, Ariel shows some resistance in Césaire’s version as he keeps reminding Prospero to give him back his freedom and feels nostalgic about the days of his captivity because of the evil tasks that Prospero asks to perform

ARIEL: Sometimes I almost regret it...After all; I might have turned into a real tree in the end... Tree: that’s a word that really gives me a thrill! It often springs to mind: palm tree-springing into the sky like a fountain ending in non-chalant, squid-like elegance.(1.2.10)

Similarly, Prospero establishes a master/slave relationship with the island’s other tenant; Caliban. In addition, to having lost his island to the foreigner, Prospero locks him in servitude

PROSPERO: shake it off. Come on.

We'll visit Caliban, my slave who never...

CALIBAN: (within) There's wood enough within

PROSPERO: Come forth, I say there's other business for thee.

Come thou tortoise! When? (1.2. 30)

Moreover, thanks to the help of Ariel's magical powers, Prospero keeps Caliban under constant threat and ends up sabotaging all his attempts to revenge and get his freedom as in the following:

PROSPERO: Hag-seed, Hence!...

Fill all thy bones with aches, make thee roar.

That beasts shall tremble at they din.

CALIBAN: No, pray thee.

I must obey. His art is of such power.

It would control my damn's god Setebos.

And make a vassal of him. (1.2.34)

Though Prospero's hegemony over the island in Césaire's rewriting is not as evident as it is in Shakespeare's version, as the negative essentialism of the other's inferiority nurture more violent and radical reactions from the two slaves, Prospero remains an influential master that decides to establish or not an equal relationship with his servants by granting them freedom.

Caliban, unlike Ariel, underlies a negative mode of representation in both versions, though holding some areas of positivity in terms of character's development and achievements. In fact, the island's former lord falls into the realm of the absolute other as he is silenced and disrespected. In fact, he is considered as Prospero's property and referred to negatively with demeaning terms such as "slave", "villain" (1.2.31) Just like Shakespeare's version, Césaire's rewriting, too, gives insights into the negative othering of Caliban by the white westerner through a harsh terminology such as "savage", "dumb animal" "beast"(1.2.11). Despite the fact that in both plays, Caliban's character is constructed in negative light that did not contribute

to the deconstruction of the naturalization of the other's inferiority, he represents the voice of non-conformity and rebellion; though under different aspects in the plays, respectively.

As a result of being treated with violence, Caliban holds a hostile attitude towards his master. It is worth mentioning that Caliban is the character with the most talking-back speeches with Prospero in the original version that stands as an undeniable proof of the tense relationship between master and servant. In fact, Caliban starts by cursing his master as in the following passage:

CALIBAN: Cursed be I that did so! All the charms
Of Sycorax, toads, beetles, bats, light on you!
For I am all the subjects that you have
Which first was mine own king. And here you sty me
In this hard rock, while you do keep me from me
The rest o'th'island. (1.2.32)

Robin Dudié in his article "Rewriting Orientalism: *The Tempest*(1611) vs *A Tempest*(1969): Postcolonial Rewriting Under Consideration " notes that in Shakespeare's classic " there are two longer passages where Caliban plans and executes the conspiracy against Prospero"(6) Though Caliban's hostility is limited to insulting and cursing the powerful master in Shakespeare's text, Caliban's revolt gets intensified in Césaire's play. In fact, unlike Caliban's revolt in the original that stays more on the surface level, his rebellion in *A Tempest* is planned and well -prepared as the protagonist gains more awareness of the master's unjust treatment. In fact, his talking-back speeches are not only more important in Césaire's play but, also, consolidated with battle-songs (7) as in the following passage

CALIBAN: Shango carries a big stick,

He strikes and noney expires!

He strikes and lies expire!

He strikes and larceny expires!

Shango, Shango

' ho! (3.4.52)

In fact, Caliban holds changing mindset and expresses his well-preparedness for the confrontation with the master as he informs his new master Stephano:

CALIBAN: Well, you see, this island used to belong to me, except that a man named Prospero cheated me of it. I'm perfectly willing to give you my right to it, but the only thing is, you'll have to fight Prospero. (3.2.43)

Undoubtedly, literature can provide a vivid image of any period in history and authors have the possibility of giving to oppressed people as it is the case with characters such as Caliban and Ariel under colonial stigmatizing a voice. In fact, the anguish and struggle of people belonging to minority groups such as Blacks is carefully documented and eloquently depicted in works such as Aimé Césaire's reworking of Shakespeare's classic (Dizayi 1) .Though the colonial enterprise fabricated this binary opposition between the self and the other to assert its authority in colonized regions, the postcolonial reconsideration of this power relationship appeared in several literary works, yet under different interpretations appropriations based on the geographical and cultural specificity of the postcolonial context.

As we have already mentioned so far, our theme deals with intertextual relationship between Shakespeare's *The Tempest*, Césaire's *Une Tempête*. It seems that the two complementary theories which concern Frantz Fanon's *Black Skin, White Masks* and Homi Bhabha's *Hybridity* theory in *Location of Culture* can fit best our problematic. We will try to show the relationship between the two playwrights Césaire, and Shakespeare's discourse which

is based on clashes and antagonist confrontations. This analysis will be done at the level of characters.

Frantz Fanon is well-known theorist of this school of postcolonial thought. His publications *Black Skin, White Masks* (1967) and *The Wretched of the Earth* (2004) have contributed significantly to debates on race discrimination of the second half of the 20th century. Homi Bhabha writes in the preface of *The Wretched of the Earth* that in his two theoretical works, Frantz Fanon evokes the concrete and contrasting worlds of colonial racism as experienced in Metropolitan France in the 1950s and during the anticolonial Algerian War of Liberation. (IX) Bhabha highlights that in his discussion with the French theorist Jean Paul Sartre, Fanon notes that the colonized person is aware of his image. Bhabha goes further by bringing forward the fact that “the defenses of the colonized are tuned like anxious antennae waiting to pick up the hostile signals of a racially divided world” (Ibid IX).

Global duality should be put in the historical context of Fanon’s founding insight into the “geographical configuration” of colonial governance (WE iii) Fanon discusses the Manichean or compartmentalized structure of colonial society. The generic duality that spans the global world of colonized societies is “a world divided in two... inhabited by different species” (WE xii-xiii) Yet, Fanon notes that the racialization of inequality does not, apply uniformly to the inequities of contemporary global underdevelopment, but the racial optic stands as a form of social difference and discrimination that does clarify the role played by the obscuring and normalizing discourses of progress and civility in both East and West that tolerate differences they are able to culturally assimilate into their own singular terms (xii-xiii).

Fanon’s great contribution to our understanding of ethical judgment and political experience to insistently frame his reflections on violence, decolonization, national consciousness and humanism in terms of psycho-affective realm-the body, dreams, psychic

inversions, displacements and phantasmatic political identifications.(xix) The nervous conditions and political agitations of psycho affectivity compose and decompose the compartmentalized worlds of colonialism and metropolitan racism. In *Black Skin, White Masks*, Fanon dramatically explores the psycho-effective predicament of the Antillean Negro as he is assailed by the depersonalizing discriminatory gaze of racist recognition 116).

Black people's inferiority complex was so strong that they wanted to adopt white people's taste, manner, and even identity. Aimé Césaire was saddened to observe, for example, how a black poet who had won a poetry competition had to disguise himself as a white poet. This black winner's pride, according to Césaire, was a "crushing indictment "(Depestre89)Blacks lost any nurturing sense of identity by adhering to white taste, style and way of thinking, which he referred to as assimilation.

As a result, the colonized modify their views since they feel compelled to conform to the colonizer's various modes of thought. They believe they must adapt because this will ultimately lead to equality. When they strive to fit in with the colonizer, unfortunately, they lose their sense of self-worth. Caliban's figure in *A Tempest* depicts the colonized by being subjugated because of his race. The colonized in either *A Tempest* or in all these tests believe they are of lesser quality, which impacts their self-image and feeling of worth. Ariel falls within the scope of the in between in Shakespeare's *A Tempest*. Becausee Ariel had a different skin color than Caliban, who has a darker skin, he was handed more compassionately (Sarah 20).

The Wretched of the Earth has become as Stuart Hall has remarked the "Bible of decolonization". It is also been justly argued, a symbol of Pan-African solidarity composed of his syncretic experiences of the Maghreb, West Africa, South Africa and the Antilles with scant awareness of Latin America with the exception of Cub and the Middle East(xvi/ xvii) Fanon transforms its economic terms of reference; he places the problem of development in the context

of these forceful and fragile psycho-affective motivations and mutilations that drive our collective instinct for survival nurture our ethical affiliations and ambivalences and nourish our desire for freedom(Ibid XVIII).

John Drabinski notes that, throughout the key chapters of *Black Skin White Masks*, Fanon connects racialized subjectivity's existential experience with colonial rule's calculative logic. The first chapter of Fanon's work deals with language. In fact, in his reflections on language, racism and colonialism, Fanon emphasizes the fact that speaking a language is to engage in a world, to embrace a civilization. In many aspects, the assertion mirrors the intellectual atmosphere of mid-century French and German philosophy, which explores the same claim in phenomenology, existentialism and hermeneutics...to talk like a colonized person is to engage in one's own subjugation and to reflect your alienation's basic structures in everything from vocabulary to grammar to accent.

Prospero introduces Caliban's character through his eyes as being mainly barbaric and animalistic. It is notable that he is doing it on purpose in order to establish his authority and superiority among the island's natives and to justify his teaching to Caliban his European language and to better control him. What Prospero is doing in Shakespeare's play, has a lot to do with proceeding to othering as a way of creating a binary contrast in order to explain all of his harsh and inhuman actions towards Caliban (7). It allows Prospero to control and commands him his own language, while Caliban's only benefit is that he now understands how to insult him in his own tongue (Shafiee 9).

This racialization of inequality in the French colonial context does apply to racial inequities of contemporary global context. In fact, the theoretical assumptions of Fanon as well as the lofty ideal for postcolonial society impacted the 20th century anti-racist movements such

as Negritude and Black Power Movement. The legacy of Fanon is observable in the movement introduced by Aimé Césaire by the end of the first half of the 20th century.

Aimé Césaire is a famous Caribbean writer and one of the founding fathers of Negritude movement which is defined as a movement that extends perceptions of people of negro descent as possessing a distinctive personality into all spheres of life, intellectual, emotional and physical.(145) Césaire saw Negritude as a historical phenomenon that had evolved from commonalities in the post-colonial history of African peoples, particularly the experience of the Atlantic slave ships and plantation slavery" (144-145) (Dura 792). However, Césaire did not establish this movement alone, as Léopold Sédar Senghor, and Léon Damas should be recognized for playing significant roles in this restoration of Black cultural identity. The whole concept of Negritude developed from the revolt against French colonialism, and racism. Soon after World War I, the Africans who were in the French army stayed there, which brought out the ideas of colonialism, and political assimilation. These French citizens met with black figures such as Edward Wilmot Blyden, Alexander Crummell and W.E.B Dubois in the United States to discuss the troubles within African culture and Black African heritage (Ibid).

Approaching Shakespeare's classic from racialized perspective is materialized in Césaire's adaptation of *The Tempest*. In there, the main theme is changed, the protagonist is changed and the narration is changed as it deals with the story from the point of view of the island's black natives; Caliban and Ariel. In making *A Tempest* an adaptation for black theater, Césaire suggests his governing principle: the master/slave relationship. This relationship between the colonizer and the colonized in Césaire's *A Tempest* is manifested clearly through two major characters, Prospero and Caliban, the former is the representative of colonizers while the latter is the representative of the colonized (Abd-Aun and Diab 792). In this play, Aimé Césaire designed Caliban as a black slave, Ariel as a mulatto because mulatto slaves were

traditionally viewed as better treated and he puts them on an island in order to set the action within a recognizable set of Caribbean problems of material and cultural dominance (Ibid)

Aimé Césaire explores the colonizer's racial divides in *A Tempest* (1969) setting the action as a conflict between a colonizing European master and his slaves. The play's subtitle "Adaptation for a Black Theatre" is supposed to fundamentally question the world order, in which Caliban, a slave, revolts against his master; Prospero and creates a space for self-questioning and introspection. *A Tempest* dramatizes Negritude's essential ideals and reflects a specific historical moment in the process of decolonization. According to Rob Nixon can be defined as " the successful revolt in which Caliban broke out of the prison of Prospero's language by converting that language to his own needs for self-expression" (Mahdi Al-Azawi 236). *A Tempest* is a rewriting that not only makes a striking reflection on colonialism and its repercussions on the colonized but also exposes how Prospero's image and identity as an uncivilized savage is twisted against him. Caliban, or the black African, is positioned as the other in *A Tempest* as the target of colonial assault. The Europeans believe that progress and light are at the heart of their civilizations, which contradicts other cultures' irrationalism and primitivism. However, this enlightenment is a sort of barbarism as Western civilization is nothing more than a mask for their avarice.

While studying Caliban from a racial perspective, it's equally necessary to pay attention to the mulatto slave. "After all, we are brothers in sufferings and slavery" claims Ariel (20) though both Caliban and Ariel want to be free of Prospero's clutches, their approaches are entirely different. Caliban's is a rebellious one, whilst Ariel's is a meek one(Bonneau 28)

Césaire's legacy, which he established through his views on colonialism and African American culture, was carried through the Black Lives Matter Movement. This is a modern movement that demonstrates how Césaire's past beliefs are still relevant in today's culture. In

fact, both movements promote the history, culture, and individual identity of Black people. Frieda Ekotto, a professor of Afro-American and African Studies at the University of Michigan notes that reading Césaire's work in light of recent events and African-American people's ongoing struggles is to bear witness to the blackness'' (Sprague 244). The African independences of the late 1950s and 1960s were experienced by Aimé Césaire who had become one of the foremost voices of the anticolonial struggle. Césaire's mother country 'Martinique' had suffered from the negative impact of European colonialism, more precisely, the French one. That is why his themes turn around the dispossession of the African people who are the violated victims of colonialism (Munro 213).

Following from this, Césaire introduces characters in his reworking of Shakespeare's play to bring to light his anti-colonialist message and establish ties to civil rights figures such as Martin Luther King Jr. and Malcolm X. Like Césaire, Philip Crispin recognizes "how his own culture and heritage were razed from the collective memory of an enslaved and transported African Diaspora and that he strives to re-discover, value and honour." (151) Martin Luther King and Malcolm X were African-American civil rights activists who fought for racial equality. Their influence and speeches were successful in America and their messages impacted the lives of so many people as they had the same battle as young black males in a system of whites, yet drifted apart from each other because they both wanted freedom. Their religious beliefs influenced their future lives significantly. As a matter of fact, Martin Luther King adopted Christian views which he demonstrated in his famous speech in 1963. The wonderfully crafted one hour presentation analyzed America's racial issue and reported through interviews the differing perspectives of African-American leaders.

Aimé Césaire's *A Tempest* is written as a postcolonial response to William Shakespeare's *The Tempest*. It embodies the spirit of rebellion of oppressed peoples against

European colonization among the colonized American and African countries.(Guo 1) Césaire's re-writing not only creates a powerful commentary on colonialism and its effects on the colonized, but, also, reveals how that image and identity imposed by Prospero on Caliban as an uncivilized savage is turned on him. It is notable that the hegemonic discourse defines itself by establishing "taxonomy" of civilization, defining the agent of civilization and its subjects, and creating the stereotypes of "civility" and "barbarism" (Henke 45). In *A Tempest*, Caliban is positioned as the 'other'; the object of aggression according to Prospero that stands for the 'self'. The Europeans assume that progress and light are at the core of their civilization, which negates the irrationalism and primitivism of other cultures. However, this 'enlightenment' is a form of barbarism for Western civilization and a disguise for their greed, destruction and "the return of irrationality because it allows men to suppose themselves gods." (During 36)

The Tempest can easily be interpreted as a work that supports colonial power. Prospero is the usurper, wary of the situation. Caliban is the representative of the people who oppose his rule. His language instruction was perceived as an attempt to free a subjugated race. Eviscerate his own culture or subjugate it to imperialism control (Wilkes 42). *The Tempest* is a work in which Shakespeare portrays the 'white man's burden', colonization, and the colonizer's hegemonic dominance over the indigenous people. It is exposed by Caliban in the following passage "This Island's mine by Sycorax my mother which thou tak'st from me. When thou cam'st first." (1.2.32) Because of his domineering behavior, Prospero is a symbol of colonial power on island. Caliban one of the island's locals that stands up against the colonial power. Prospero represents European colonial power and white hegemonists. Caliban and the other resident of the island Ariel, are representatives of America's black race. As a result of the racial prejudice, the colonizer gains authority over the natives. The 'blacks' are always on the margins when it comes to white hegemony.

Caliban is treated as a slave and considered a half-man by Prospero in the play. Despite the fact that Darwinism came after Shakespeare's *The Tempest*, it is relevant to the theory of evolution as he is considered as a less developed than Prospero. He is “connected to beasts, fish, and animals”, according to Garber (2008), which makes his inferiority instinctively justified to readers. According to Prospero, Caliban lacks the human qualities that characterize a proper human civilization, such as a developed language, a distinct personality, and a recognized religion. Hence, in an attempt to elevate his poor standing, he is compelled to learn the master's language and culture as Caliban is associated with the absence of civilization while Prospero is associated with its presence (Alqaryouti and Ismail141).

Ahmad H. Mzeil in his article *The Ambivalence of the Colonial Project in The Tempest* assumes that Prospero like every colonial system, is pursuing the strategy of erasing the native people's past, as this past serves as a reminder of independence, singularity, and a history in which the colonized was a free and sovereign people. This singularity is a challenge to Prospero because it gives Caliban a distinct mindset and the right to equality, rendering the confinement and bondage imposed by Prospero as a colonizer against Caliban as a colonized invalid (119). Because of the superiority of his race, abuses the indigenous people such Ariel, Caliban and his mother Sycorax. In fact, he refers to her as being a “the foul witch ” (1.2.27) and treats her like a beast. Moreover, her son; Caliban is forced to be his slave and refers to him as a "creature of darkness," demonstrating the play's racial bigotry and the power struggle within the white/black dichotomy.

2. Self/Other within the Martinican Context

This section addresses the issue of self/other resorting to Homi K. Bhabha theory of hybridity in *The Location of Culture* (1994) in order to discuss hybrid cultural identities in Aimé Césaire's *A Tempest* that challenges the naturalization of blacks' inferiority as transposed to the

self/other dichotomy. Due to colonial experience and intercultural relationships, mixed identities emerged, yet in order to discuss hybrid identities, it is worth mentioning the major assumptions that the theory of hybridity stands on. Bhabha assumes that “ hybridity is the process by which the colonial governing authority undertakes to translate the identity of the colonized(other) within a singular universal framework, but then fails producing something familiar but new”(72) The combination of one’s culture with other culture(s) brings forward a new hybrid culture. Bhabha, also, highlights the experience of migration and characters having different racial origins open a space of mixing and hybridization process. In other words, intercultural and racial contacts allow the emergence of hybrid identity which gather two cultural and racial influences into one.

However, we notice that characters in Césaire’s rewriting are introduced with different levels of hybridity for subaltern characters who consequently develop different strategies to find their own identity in between their African-Caribbean origins and the European cultural influences of the island’s European new lord. As an African-Caribbean native, Caliban faces problems while trying to translate his identity into his white master’s identity. Prospero’s first words on the island’s native(s) Caliban, Ariel and Sycorax succinctly encapsulates a world divided into two halves: the self and the other. He assimilates the self’s world to the Western values in terms of race(whiteness), education and language as opposed to the other’s world which is reflected in the negative way Prospero refers to Caliban as “ litter” “ a freckeld whelp, hag-born) not honored with human shape”, “ a dull thing”(1.2.28) Just like in Shakespeare’s original play, Caliban in Césaire’s *A Tempest*, as a subaltern colonized character is considered as inferior because of his black skin and subjugated by the Westerner. Because of the naturalization of the other’s inferiority based on race, Caliban is compelled to conform to the master’s authority and mode of thought. Hence, he adapts to the master’s European model hoping that this will ultimately lead to equality. Though frustrated from being deprived from

speaking his mother tongue and being aware of the profitable purpose behind his learning of the master's language, Caliban ends being taught the language of the colonizer as reported in this passage:

CALIBAN: You taught me language and my profit on't.

Is, I know how to curse. The red plague rid you.

For learning me your language. (1.2.33-34)

Though Prospero insists on the fact that Caliban must be appreciative of learning a European language because it is meant to better his life, Caliban understands that it is one of the numerous Western myths used to subjugate colonized people. When Prospero expresses his worries to Ariel about Caliban's growing sense of emancipation (1.2.10), he shouts to Prospero's face in a language different from his European language the term 'Uhuru' (1.2.11). In fact, the term comes from the Swahili language of the Muslim Yoruba Tribe from Nigeria which means freedom. Though Prospero dismisses Caliban's speech as savage, he throws Prospero's linguistic domination and mastery into disarray. Though some critics questioned the place of African culture in the Caribbean context of Césaire's re-adaptation of Shakespeare's play, other critics such as Mahdi Al-Azawi highlight the symbolic import it vehicles in terms of brotherhood and continuance of African values. Yet, it is worth noting that in this renegotiation of power within the self/other dichotomy, Caliban's daring linguistic choice contributes to the reconsideration of the Western myth of the sacredness and superiority of Prospero's European language as it is mixed with African cultural linguistic references. Irina Dzero in her article "Meanings of Hybridity in Aimé Césaire's *Discours sur le colonialisme*" (2011) emphasizes the fact that some scholars praise hybridity as a strategy for empowering the subaltern.(102) This empowerment is obviously visible in the rest of the conversation between Prospero and Caliban. Indeed, this subversive act definitely nurtures the black

character's growing sense of rebellion as considering himself no more inferior to the westerner; he expresses openly his disdain for his European language

PROSPERO: Mumbling your native language again! I've
already told you, I don't like it. You could be polite, at least;
a simple "hello" wouldn't kill you.

CALIBAN: Oh, I forgot ... But make that as froggy, waspish,
pustular and dung-filled "hello" as possible. May today
hasten by a decade the day when all the birds of the sky and
beasts of the earth will feast upon your corpse. (1.2.11)

As a result, he rebels against Prospero and the colonial legacy. Caliban's situation ensures his hybridization. Prospero's authority is threatened by this process which creates an ambiguous scenario that calls into question Prospero's monolithic power. Hybridity and ambivalence are utilized in this way in Césaire's reworking of Shakespeare's classic. Ambivalence promotes Prospero's decentring from his position of power by scaring and othering him, resulting in Caliban's enmity and rebellion against him (Saifullah 647).

Ariel is, too, another occupier of the island who is incapable of reproducing himself accurately to the European settler. The airy spirit in Shakespeare's play is obliged to bow to the white settler and execute his orders. Despite the fact that Prospero freed Ariel from his confinement, he never actually owned his freedom throughout the play. By Prospero's command, Ariel summons a severe storm called 'tempest' at the play's start. Prospero is the only one capable of seeing Ariel in the play. Ariel completes all of the chores required to please his master and Prospero, also, pledges Ariel's release in exchange for him obeying the remainder of his orders (Saifullah 645). Edward Said's idea of the other can help to highlight Ariel's ambiguous fanciful, non-concrete and airy representation, which is heavily influenced

by colonialism's mindset. As a result, he possesses a distinct combination. He is a spirit, although he operates in the human realm. He blends spirit-like feature with human characteristics and it is this colonial ambiguity that ensures the ambiguity in Ariel's representation (646).

Nevertheless, in Césaire's adaptation, Ariel holds human features as he is introduced as a mulatto slave. Just like Caliban, Ariel relationship with Prospero in *A Tempest* is no more than the master/slave relationship despite his help to Prospero by using his magic to dump the ship that was carrying the nobles. He acts as if the master has the power to dominate whole characters through power and even magic. Caliban's and Ariel's conversation about slavery and freedom shows their opposing viewpoints and tells something about their master's relationship. Ariel does not try to win over his master, instead he accepts his past, regardless how difficult it was. He dreams of a future planet where he might live peacefully with Prospero and Caliban. Césaire's Ariel aspires to bring the oppressed and colonizers together explaining that "I'm not fighting for my freedom, for our freedom, but for Prospero, too, so that Prospero can acquire a conscience"(22).

Ariel, a divided colonized-divided self, is another character who has trouble adjusting accurately to the white colonizer. Though his ambiguous representation blent spirit-like features with human characteristics in Shakespeare's original play, it is replaced by a crossbreed figuration peculiar to the Caribbean context of the mulatto slave character embodied by Ariel. The following definition explains the interchangeable terms that are linked to hydrity

Mestizo/ Mesitizaje/ Métisse, respectively Spanish and French, semantically register, refer to the idea of a mixing of races or cultures. Initially, they emerged from a colonial discourse that privileged the idea of racial purity and justified racial discrimination by employing the quasi-scientific precursors

of physical anthropology to create a complex largely fictional taxonomy of racial admixtures(mulatto, quadroo, octaroon, etc)(121-122).

Robyn Dudié highlights the fact that both Caliban and Ariel represent the racial others in *A Tempest*(45). Caliban can be regarded as the symbol of primitive human race, a degenerated semi-human character revealing his greed, disorder and lust. In fact, Ariel just like Caliban represent third world colonized subjects that are othered by the European white colonizer Prospero. In fact, both of them Caliban are the imaginary forms of non-Europeans as imagined by the Europeans to justify colonialism (46).However, the ambivalence of their physical appearance entails, also, their mental figuration. This provocative feature stimulates Ariel to be turbulent for liberty resulting from their resistance.

Though Ariel is ascribed a more positive representation of otherness from the part of the master in Shakespeare's play as he proves himself to be good-working, he is represented in more negative terms in Césaire's rendering as he is seen essentially insisting on getting his freedom. In fact, though Ariel's relationship with the master is complex, in Césaire's version, makes the relationship with the master problematic. Despite the fact that Ariel is portrayed with a palette of attributes such as invisibility, delicacy, musicality in Shakespeare's classic, he, barely, talks except when being ordered by the master. It is worth noting that Ariel has six talking back speeches in the rewriting. In the first speech, Ariel confesses his disgust an deception by his master and his tasks as well as on how unwillingly he is still waiting from him to end his servitude as it is reported in the following conversation between the slave and his master.

ARIEL: Master, I must beg you to spare me this kind of labour.

PROSPERO: (shouting) Listen, and listen good! There's a task to be performed,
and I don't care how it gets done!

ARIEL: You've promised me my freedom a thousand times, and I'm still
waiting.(1.2.10)

Furthermore, the initial clarity of the hierarchical relationship within the self/other dichotomy between Prospero and Ariel which is visible in Shakespeare's play becomes obscure in Césaire's reworking. In fact, the endearings such as 'My dear Ariel'(1.2.15) that Prospero attributes are a strategy from the master to keep Ariel compliant, yet the moment Ariel starts asking for his freedom and questioning Prospero's legitimacy, the relationship becomes more formal which are illustrated by the neutral and quite formal tones they attribute to one another 'Master' and 'Ariel'(2.2.27; 3.3.46). This rebellion against Prospero and the colonial legacy reinforcing their hybridization that indicates Prospero too close to lose his sole power.(44) Furthermore, in another speech he discusses the suffering of his enslavement with Caliban and acknowledges their shared sufferings in terms of racial discrimination in addition to relating himself to his struggles for freedom as in the following:

ARIEL: Greetings, Caliban. I know you don't think much of me, but after all
we are brothers, brothers in suffering and slavery, but brothers in hope. as well.
We both "want our freedom. We just have different methods. (2.1.20)

Ambivalence and hybridity are closely associated with the non-European characters' fluid identities which leave the characters in a crisis of identity in the play. The problem arises when the characters find themselves with a baffling uniqueness and discover themselves as a muddle of complex identities in a hybrid formation(45).

Here their language is an important device to study on and to gain a vision of their identity which is double, divided, hybrid and ambivalent (45). Césaire's *A Tempest* is a rewriting that shows the action through Caliban's perspective. Caliban is transformed by Césaire from the colonizer's notion of the other into a paradigm for a revolutionary new world identity. Caliban is shown outspoken and confident in his abilities to re-possess and control the island despite Prospero's superior race which gives him the right to declare himself the island's supreme master. Césaire's Ariel is depicted as a mulatto slave, Caliban a black slave and Eshu the black god who is both creator and trickster is introduced.

ESHU: Eshu can play many tricks...

Eshu plays trick on the Queen ...

Eshu plays a trick on a bride,...

Eshu can throw a stone yesterday And kill a Bird today...

Eshu is not the man to carry a heavy load...

Eshu is a merry elf, ...

And he can whip, you with his dick, ...(3.3.48)

Césaire not only rewrote *The Tempest*, but he also added and eliminated characters. He overpowered the Greek goddesses Iris, Juno and Ceres who represented western ideals, with the African god Eshu, who symbolized the continuance of African values and reestablishing West African Yoruba cultural primacy.

Accordingly, to what is mentioned Julia Kristeva's Intertextuality, Edward Said's Orientalism, Franz Fanon's *The Wretched of the Earth*, and Homi Bhabha's *The Location of Culture*, a comparable relationship between Shakespeare's *The Tempest* and Césaire's *A Tempest*, it can be unraveled as a western writer, Shakespeare's text impacts non-westerners such as the writer and playwright Aimé Césaire in *A Tempest* to follow his path, in fact Aimé

Césaire seem to answer back what Shakespeare embedded about non westerners, by the characters Prospero as the self, Ariel as an airy spirit who is obliged to bow to Prospero and execute his orders and Caliban depicted as having all of the characteristics of other/orient/slave. It emphasizes the representation of characters belonging to minority groups in relation to characters from Western European societies. This chapter, also, discusses the way Césaire re-articulates the self/other relationship underlined by Shakespeare's original play around the White/Black dichotomy. Besides, it sheds light on the way Césaire rejects the particularism around race and introduces a constructivist model that advocates for cross-race breeding and new perspectives on racial identity through the gate of hybridity.

However, Shakespeare's *The Tempest* (1611) sheds light on the complexity of the relationship between West and Orient. Prospero represents European self/ occident/ master, who thanks to his abilities take possession of a distant island. He subjugates the locals; Ariel, and Caliban and maintains his authority with a combination of threats, terrorizations, enchantments, and spells. Prospero appears as a proponent of colonialism and supporter of a colonial legacy of enslaving the natives and expanding imperial rule over the island by trying to capture the sole power of the island that is not his own and using his European authority over the non-European people such as the island's natives.

General Conclusion

This thesis has discussed the representation of the self/other dichotomy in Césaire's *A Tempest* as a reworking of Shakespeare's *The Tempest*, as embodied in the relationship of the white westerner with easterners. In attempt to prove the othering of black or mulatto characters and the mechanisms they have resorted to reconsider their inferior status within Western Self/other as reflected in the White/Black dichotomy, a number of postcolonial theories have been referred to including Frantz Fanon, Julia Kristeva, Edward Said and Homi Bhabha.

European Colonial Narratives deeply rooted distinctions such as self Vs other, civilized Vs savage, white Vs Black, occident Vs orient And according to Edward Said's *Culture and Imperialism*(1993), and also in in White Western societies, As a result, a self/ other dichotomy was developed for colonial reasons portraying colonized people as monsters. In sum, the self/other binary opposition is consistent with colonial discourse and brought benefits to the metropolis while legitimizing imperialism. This present study has been an attempt to prove the relationship between the characters in both plays, Césaire's *A Tempest* and Shakespeare's *The Tempest*, as the self/other dichotomy in European societies, the superiority that western societies created based on the whiteness/blackness dichotomy has kept people from African descent at the bottom of the racial hierarchy and, hence, imprisoned them in the status of the other. Shakespeare' *The Tempet* and Césaire's *A Tempest* have highlighted many aspects of the self/other dichotomy of characters belonging to different contexts and having different backgrounds, yet from different perspectives and under the influence of different discourses. And the way Césaire rejects the particularism around race and introduces a constructivist model that advocates for cross-race breeding and new perspectives on racial identity through the gate of hybridity.

Through the Departing from this approach, a comparable relationship between Shakespeare's *The Tempest* and Aimé Césaire's *A Tempest* can be unravelled. As a Western writer, William Shakespeare's text impacts non-Westerners such as the writer and playwright such as Aimé Césaire and his play *A Tempest* to follow his path, and sometimes and from a postcolonial perspective react to the negative portrayal of non-westerners noticed in the original version. The post-colonial writer seems to answer back what Shakespeare embedded about non-Westerners in his works in general and *The Tempest* in particular. Césaire questions through characters' building mainly non-Europeans the inferiority of otherness as materialized in the hostile treatment of blacks servants such as Caliban and Ariel by their White European master.

In addition, whatever, we may conclude about Shakespeare's classic is that one thing for certain: Prospero utilizes his magical weapons to abuse his slaves and secure his own reign over the island. Prospero represents European self/ occident/ master who, thanks to his abilities, take possession of a distant island. He subjugates the locals; Ariel and Caliban and maintains his authority with a combination of threats, territorizations, enchantments, and spells. Prospero appears as a proponent of colonialism and supporter of a colonial legacy of enslaving the natives and expanding imperial rule over the island by trying to capture the sole power of the island that is not his own and using his European authority over the non-European people such as the islands's natives.

This thesis can be a starting point for further research and studies. It has provided important information about the reworking of Aimé Césaire's *A Tempest* in Shakespeare's *The Tempest* on the complexity of the relationship between West and Orient (East).

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Résumé

La Tempête de William Shakespeare est sa dernière œuvre dans laquelle il traite de la question du maître et de l'esclave à travers les personnages qu'il contient Prospero, qui est considéré comme le maître (colonisateur) de l'île en raison de sa grande puissance par magie, Ariel et Caliban, qui représentent l'autre colonisateur qui n'accomplit que les désirs de son maître.

Basé sur les théories de Julia Kristeva *Intertextualité* (1966), Edward Saïd *Orientalism*, Frantz Fanon *Les Damnés de la terre* (1961), et la théorie de Homi Bhabha *Lieu de Culture* (1994), mettre l'accent sur la représentation des personnages appartenant à un groupe par rapport aux personnages d'Europe occidentale. Une relation similaire entre *La Tempête* de Shakespeare et *Une Tempête* de Césaire peut être démantée. En tant qu'écrivain occidental, le texte de Shakespeare influence les non-occidentaux à suivre sa voie, et l'écrivain postcolonial semble répondre à ce que Shakespeare a fait en incluant les non-occidentaux dans son la cécité en général et dans *Une Tempête* en particulier.

ملخص

مسرحية العاصفة لويليام شكسبير آخر أعماله التي عالج فيها قضية السيد و العبد من خلال الشخصيات الموجودة فيها, بروسبيرو الذي يعتبر سيد (المستعمر) الجزيرة بسبب قوته الكبيرة بفعل السحر, أريال و كاليبان اللذان يمثلان الآخر (المستعمر) الذي يلبي فقط رغبات سيده.

بناء على نظريات جوليا كريستيفا /التنصص (1966), إدوارد سعيد/الإستشراق, فرانز فانون معذبو الأرض (1961), و هومي بهابها موقع /الثقافة (1994), تؤكد على تمثيل الشخصيات التي تنتمي إلى مجموعة الأقليات فيما يتعلق بشخصيات من مجتمعات أوروبا الغربية, يمكن تفكيك علاقة مماثلة بين مسرحية شكسبير العاصفة و مسرحية سيزار عاصفة بصفته كاتباً غربياً فإن نص ويليام شكسبير يؤثر على غير الغربيين لمتابعة طريقه مما يبدو أن كاتب مابعد الإستعمار يرد على ما قام به شكسبير بتضمينه عن غير الغربيين في أعماله بشكل عام و في العاصفة بشكل خاص.

