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William Shakespeare's *The Tempest*, Aimé Césaire's *Une Tempête* and Dev Virahsawmy's *Toufann* as Intertexts

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To my parents,

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Abstract:

This dissertation is entitled “William Shakespeare’s *The Tempest*, Aimé Césaire’s *Une Tempête* and Dev Virahsawmy’s *Toufann* as Intertexts”. It aims to investigate how William Shakespeare, as a Western bard, influences and gives an impetus to the non-Westerners mainly the postcolonial writers and playwrights to follow his path, and sometimes, to respond to his negative portrayal of the non-westerners. The post-colonial writers tend to answer back what Shakespeare embedded about non-westerners in his works in general and *The Tempest* in particular.

Accordingly, in this research, we have investigated in *The Tempest*, *Une Tempête* and *Toufann* how Aimé Césaire and Dev Virahsawmy were influenced, positively and negatively, by William Shakespeare.

In order to realize the objective of this research, we have opted for two important literary theories. These theories concern the Russian theorist Mikhail Bakhtin’s dialogism, and the Martinican psychiatrist Frantz Fanon’s postcolonial theory.

We have divided our dissertation into two chapters. In the introduction we have introduced and given some explanation of the theme of our research including the review of literature in which we have mentioned some works and critics that in one way or another dealt with the three playwrights and studied them from different perspectives. Afterwards, we have introduced our problematic which concentrates on the analysis of how the three playwrights clash over the referent of colonialism and all what the latter implies on the one hand, while on the other hand, Césaire and Virahsawmy through their adaptations have stylized to a great extent the English national icon “Shakespeare”.

To analyze this theme, we have divided our research paper into two chapters. In the first chapter which is entitled **Shakespeare, Césaire and Virahsawmy: Life, Times and Influence**, we have provided the reader with useful information about the historical events which took place in England, Martinique and Mauritius when, respectively, *The Tempest*, *Une Tempête* and *Toufann* were written and performed. The second chapter contains two sections. The first section which is entitled **Césaire and Virahsawmy as Hidden Polemics** explains the clash and the conflict of ideologies among the three playwrights that can be shown at the level of the setting, characters and themes, as well as language whereas the second section is devoted to the analysis of how Césaire and Virahsawmy have stylized Shakespeare by imitating his way of writing and borrowing from him many aspects related to the form as well as to the content in relation to the setting, characters and themes, in addition to language.

Finally, in the conclusion, we have given an overview about the ideas that are developed in the present dissertation at the same time we have confirmed our hypotheses which have been introduced in the introduction.

GENERAL INTRODUCTION

Introduction

The following research concerns the analysis of Shakespeare's *The Tempest* (1611), Aimé Césaire's *Une Tempête* (1969) and Dev Virahsawmy's *Toufann* (1991) as intertexts. These three plays share one point in common which is the fact that the latter playwrights have found in Shakespeare's *The Tempest* a founding text that inspired their works. Therefore, *The Tempest*, *Une Tempête* and *Toufann* can be qualified as intertexts.

Intertextuality- as a term and as Kristiva's coinage in 1960- includes a Latin prefix "inter" which establishes the idea of exchange while Intertextuality as a concept concerns the exchange between different texts i.e. "Intertextuality can be said to arise when literary texts connect with other literary texts, with nonliterary texts...It comprises a historical component in the relation between new cultural protectors and earlier ones" (Mautner. R, 1993:460).

In *The Bounded Text* (1980), Julia Kristiva explains that authors do not create their texts from their original minds, but rather they borrow them from prior texts. In other words, Intertextuality calls to the importance of prior texts. It insists that the autonomy of texts is a misleading idea, and that a work has meaning only because certain things have previously been written. In this context, Kristiva says that a text "is a permutation of texts, an intertextuality is the space of a given text, in which several utterances, taken from other texts, intersect and neutralize one another" (Quoted in Graham Allan, 2000:35). Her contention is that a literary text is not an isolated phenomenon, but it is made up of a mosaic of quotations (Kristiva quoted in Mkafee Noëlle, 2004:26). That is expressed in Césaire and Virahsawmy who have set their works from the Western canon .

Une Tempête and *Toufann* are not the only texts inspired by the English Bard's last play, *The Tempest*. The latter gave an impetus to a host of imaginative and theoretical texts such as Octave Mannoni's *Prospero and Caliban: Psychology of Colonization* (1950), Frantz Fanon's *Black Skin, White Masks* (1952), George Lamming's *The Pleasures of Exile* (1960) and *Water*

with Berries (1971), Roberto Fernandez Retamar's *Caliban* (1971), *A Grain of Wheat* of Ngugi Wa Thiong'o and many others. These above texts question the traditional stereotypes embedded in *The Tempest* mainly the relationship of Prospero and Caliban which is qualified as a master/slave relationship. Moreover, the main hidden objective, inside those alternative texts, is to cast off the colonial myth and the western colonial stereotypes.

The Review of Literature

Like all works of literature, the three chosen plays, *The Tempest*, *Une Tempête* and *Toufann* have stimulated a great wave of criticism from different perspectives and standpoints. This criticism differs from one period to another according to the ideologies and the perspectives of the critics.

By reviewing each work separately from the others, we can say that Shakespeare's works or artistic achievements in general and his plays in particular have been the object of intense studies carried out from various approaches: the feminist, the colonial, the postcolonial, the psychoanalytical, the cultural...etc. More than the other plays, *The Tempest* has provoked very conflicting reactions from critics and it has been the subject of study of innumerable critical essays.

According to Stanley Wells, Derek Traversi, David Pinnington, *The Tempest* is referred to as Shakespeare's "last play".

Derek Traversi, in his article "The Last Plays", argues that *The Tempest* has been regarded as Shakespeare's farewell to his audience, theatre and his art in general. To reinforce this idea, Traversi says, "The epilogue to *The Tempest* represents a consciously final gesture of farewell on Shakespeare's part to his audience and his art" (1982:374). In other words, *The Tempest* is Shakespeare's small remarkable conclusion to a long artistic career.

In this context, Stephen Wall suggests: “It would be widely agreed that *The Winter’s Tale* and *The Tempest* provide a noble conclusion to Shakespeare’s development, and involve a profound resolution of themes apparent throughout his work” (quoted in Ricks. C, 1971:234).

Kenneth Pickering, another critic, shares with the above-mentioned critics the idea of farewell but he goes further by considering *The Tempest* as an autobiographical work in which Prospero stands for Shakespeare. In other terms, Prospero is Shakespeare’s spokesman (Pickering. K, 1986:03). Even Robert. B. Pierce claims “Prospero has...been seen frequently as Shakespeare himself, as an artist or dramatist in general, and as God” (Pierce,1999:382). It is important to note that Shakespeare’s play was produced after Shakespeare’s retirement to Stratford. Therefore, it shows that Shakespeare’s soul was at rest with itself.

G. Wilson Knights has also approached Shakespeare’s last plays with particular emphasis on *The Tempest* in his essay “Myth and Miracle” (1929). He suggests that “tragedy is never the last word” (Quoted in Ricks. C, 1971: 234). By writing his last plays in general and *The Tempest* in particular, Shakespeare had another goal behind.

Always within the same context, Stephen Coote in his article “Shakespeare: The Last Plays” argues that Shakespeare’s last plays among them *The Tempest* “provide a response to Shakespeare’s tragic version” (1993: 147). Hence, after writing a series of tragedies, Shakespeare turned to comedies. However, according to David Pinnington and Loreto Todd, the case of *The Tempest* is quite special since it embodies some characteristics of both genres. That is to say, it can be qualified as a tragicomedy because it conforms to John Fletcher’s definition of tragi-comedy. The author of *The Faithful Shepherdess* (1608), Fletcher, defines this literary genre as follows: “A tragicomedy is not so called in respect of mirth and killing, but in respect it wants deaths, which is enough to make it no tragedy, yet brings some near it, which is enough to make it no comedy...” (Cuddon J.A, 1977:934-5).

Before going further, it is worth reminding the reader about the aspects of both tragedy and comedy. The former deals with the themes of revenge, sorrow, death, alienation, separation and suffering, while the latter tackles the themes of celebration of marriage, gathering of families, happiness and mainly reconciliation.

Stephen Coote goes further to say that when *The Tempest* was written, Shakespeare was at the height of his genius in the art of theatre. He praises the final years of Shakespeare's literary career by declaring the following:

The three great plays of Shakespeare's final years are *Cymbeline* (1609-10), *The Winter's tale* (1609-10) and *The Tempest* (1611). Each of these reveals the profound and continuing experiment and artistic intelligence of the highest order seizing on the new, pushing at the frontiers of drama and constantly delighting an audience (1993: 146).

Carol Gesner, in her article which is entitled "*The Tempest* as Pastoral Romance", makes reference to Edwin Greenlaw who demonstrates that the plots of *As You Like It*, *Cymbeline* and *The Winter's Tale* contain some pastoral elements. This stands as evidence that Shakespeare depended on the established pastoral tradition when he wrote *The Tempest*. Since some of these pastoral elements are, Miranda's ignorance of the fact that she is the daughter of the rightful Duke of Milan, her being reared and growing in pastoral seclusion on a desert island, and Ferdinand's appearance in the role of the lover who undertakes pastoral labor in order to win her hand. Furthermore, just as in the pastoral, the identity of Miranda and that of her father are revealed to the rest of the islanders. At the end, reconciliation took place and the two lovers plan for marriage. All these incidents in *The Tempest* push Carol Gesner to affirm that *The Tempest* "is primarily a pastoral play" (1959: 532-3).

From a historicist standpoint, *The Tempest* is interpreted in relation to its historical context. According to Jerry Breton's readings, *The Tempest* makes the reader and the critics go back to history and delve deeply into the development of early seventeenth century, with its issues and specificities, when England was a great colonial power (Brotton.J,1998: 25).

Therefore, Shakespeare's play carries the idea of colonialism and the colonizer's civilizing mission. This point of view is sustained by Ania Loomba and Martin Orkin's assertion that "The meanings of Shakespeare's plays were both derived from and used to establish colonial authority" (1998: 01).

Wilson Knights sinks deeper to affirm in *The Crown of Life* (1947) that Prospero is a representative of England's will to colonize as well as to raise savage peoples from their dark, primitive state of superstition, blood-sacrifice, taboos, witchcraft, the fears and slaveries to a more enlightened life of the civilized world (quoted in Skura, 1989:46).

Similarly, Paul Brown claims that *The Tempest* bears colonialist ideas i.e. colonial discourse in the sense that it does not only reveal colonial prejudices but even fosters and preaches colonialism. John Drakakis, in his turn, fosters this idea by declaring:

We have tried to show, within the limits of a brief textual analysis, how an approach via a theory of discourse can recognize *The Tempest* as, in a significant sense, a play imbricated within the discourse of colonialism; and can, at the same time, offer an explanation of features of the play either ignored or occluded by critical practices that have often been explicit, whether consciously or not, with a colonialist ideology (2002: 208).

Shakespeare has been also approached from a colonialist perspective. This study relates the question of radical identity and colonial discourses to Shakespeare's texts. The two critics, Martin Stephen and Philip Franks say that *The Tempest* vehicles the idea of colonialism through Prospero, the white colonizer, and Caliban, the colonized subject, the relationship which binds the two is that of the colonizer (imperialist) and the native of the land (the colonized) (Stephen. M & Philip. F, 1996: 117). In her book *Performing Nostalgia: Shifting Shakespeare and the Contemporary Past*, Hopkins claims that "The textual body of Shakespeare's plays has been a prevalent and enduring component of Western colonial practice...no western text has played a more visible role in the representation and reconstruction of the colonial body than

Shakespeare's *The Tempest*" (2008:06). She adds that "*The Tempest*...cries out to be read in the context of the growing push towards mapping and exploiting the New World" (ibid).

David Pinnington develops further this theme of colonialism which is present in *The Tempest* to show and explain the master-slave relationship that links Prospero, the epitome of civilization and order with Caliban, the primitive who embodies all the savage features and uncivilized behavior (2001: 51).

In his article entitled "The Tunis, Sir, Carthage, Contesting Colonialism in *The Tempest*" (1998), Jerry Brotton, the Research Fellow in the University of Leeds. UK, affirms that the story of *The Tempest* addresses the encounter of the English man with the Other. The play turns around the encounter of the white man "Prospero" with the aboriginal native "Caliban". Each of these figures belongs to a distinct world, the old world and the new world respectively. Brotton affirms in this concern: "I would argue that the play is precisely situated at the geographical bifurcation between the old world and the new" (1998:37).

Many critics view *The Tempest* as Shakespeare's study of the colonists adventures in the New World. Shakespeare's monster is related to the native peoples who had been colonized by Europeans and were throwing off their foreign governors and asserting independence. "Like Caliban, most colonized peoples are disinherited, subjugated, and exploited. Like him, they learned a conqueror's language and values. Like him, they endured enslavement and contempt by European usurpers. Eventually, like Caliban, they rebelled" (Vaughan. Virginia M, 1985:402).

In his article "Caliban's Indian: The Americanization of Caliban" Alden T. Vaughan proposes that "Caliban must symbolize the Indians who lost their land and often their liberty to European intruders" while "Prospero's dispossession of Caliban is a prototype of England's dispossession of American aborigines (1988:139). That is to say, *The Tempest* turns around the struggle between the aboriginal and the oppressive/ aggressive civilization.

In the same context, Leslie Fiedler in his book *The Stranger in Shakespeare* focuses his interest on the figure of the *Stranger* who does not concern only the “savage man of Ind” but also the woman, the Jew, and the witch are included. Fiedler associated the play of *The Tempest* with the myth of America and the Indian. The latter is considered as the last *Stranger* in Shakespeare as Fiedler states: “The last stranger, in fact, whom this globe can know, until we meet on his own territories, or in ours, the first extraterrestrial, whom until now we have only fantasized and dreamed” (1972: 208). He adds: “no respectable production of the play these days can afford to ignore the sense in which it is a parable of transatlantic imperialism, the colonization of the West” (ibid).

Differently from the two previous interpretations of *The Tempest*, in general, and Caliban in particular, in her article “Creature Caliban” (2000), Julia Lupton interprets the character of Caliban in relation to the geographical world into which he belongs. She says that Caliban is not a New World figure but he belongs to the Old World. She writes in this context: “All the geographical indicators of *The Tempest* mark Caliban as an Old World figure, born from an Algerian mother and an unnamed father on an unnamed island between Tunis and Naples” (2000:06). Moreover, Julia Lupton’s interpretation of Caliban does not stop here but she goes further to make an association between *The Tempest* and *Othello* by considering Caliban as “a sorry cousin of Othello” (ibid).

This flood of recent commentary on *The Tempest* has raised much controversy and altered our understanding of the play. Susan Bennett draws parallels between the land and the female body. Accordingly, in the process of colonizing new territories and occupying new lands, the colonizers will have access to female figures who were the aspects of appropriation. This idea finds its expression through the following passage: “Only when power is guaranteed is the colonizer prepared to evacuate the hitherto virgin territory (the island, his daughter’s body). Miranda, then, is as much a colonial territory as the island where she has been brought up on,

and her reproductive body ensures for her father the re-production of his own power back to Milan”(Quoted in Hopkins. Liza, 2008:8-9).

From a psychological point of view, Rob Nixon in his article “Caribbean and African Appropriation of *The Tempest*” (1987) has cited the French social scientist Octave Mannoni who wrote a book under the title *Psychologie de la colonization* in which he prompts to find a new significance for *The Tempest*. Mannoni relates the play to the psychological climate of colonialism by referring to the binary opposition between Prospero’s inferiority complex and Caliban’s dependence one. He goes to describe Prospero’s pathological lust for power/domination and Caliban’s rage of being betrayed rather than of being exploited (Quoted in Nixon. R, 1987:563-4). From here comes the idea that Caliban, in his revolt, does not intend to win his freedom but to have a new master. This interpretation stands for an ideology which puts Caliban, the representative of his race, in a state of dependence. He cannot survive on his own. So, Mannoni reduced colonialism, as a crisis, to an encounter between two psychological types (ibid).

To counter argue the colonialist and psychologist interpretations of Shakespeare’s play, the post-colonial readings of *The Tempest* try to contradict the discourse of power embedded in Shakespeare’s text. This wave of post-colonial critics emerged recently when the colonized countries got their independence. If we take an example of post-colonial criticism of Shakespeare, it is convenient to refer to Ania Loomba and Martin Orkin’s book *Post-colonial Shakespeares* (1998) that seeks to break the colonial myth which has been associated, implicitly or explicitly, with Shakespeare’s plays in general and *The Tempest* in particular. In other words, the main purpose of the post-colonial criticism is to demystify Shakespeare.

We cannot deny the fact that Shakespeare is the most produced playwright in the world. He fascinates many writers, artists and playwrights to draw on his work in creative and sometimes conflicting ways. Even the Martinican writers are not immune from this fascination and

influence. Among them, it is convenient to refer to the Martinican Aimé Césaire who inspired his last play *Une Tempête* from the western bard.

The African independences of the late 1950s and 1960s were experienced by Aimé Césaire, the great poet of Negritude, who had become one of the foremost voices of the anti-colonial 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. M, 2003: 213).

Césaire's *Une Tempête* (1969) too has been the subject of discussion of many critics. Martin Munro in his Review of "A *Tempest* by Aimé Césaire" (2003) explains that Césaire found a solution to attack the institution of colonialism when he largely abandoned poetry in favor of the theatre, believing it to be the adequate medium through which he could address to the world at large the issues and political specificities of the emerging post-colonial world (ibid).

Césaire's last play *Une Tempête* (1969) was first produced at an international festival in Hammamet, Tunisia, "close to Sycorax origins and to Claribel's destiny", as Philip Crispin expressed it in his article "Aimé Césaire's *Une Tempête*: A British Premiere at the Gate Theatre" (2001: 139).

Munro goes further in his review declaring that *Une Tempête* is a postcolonial composition of rewriting the European canon (Shakespeare). It treats many issues related to race and class which are even present in Shakespeare's *The Tempest*. However, Césaire has made some modifications when disposing it in the 1960's African independence context. In this context, Munro suggests: "Césaire's rewriting goes far beyond imitation and creates a remarkable confident and powerful commentary on colonialism and its effect on the colonized subject" (2003: 213).

As we have already mentioned, our theme examines the textual intersection between Shakespeare's text and Césaire's one. It is worth introducing to the reader that the two plays have been already put into perspective by Judith Holland Sarnecki in his article "Mastering the Master: Aimé Césaire's Creolization of *The Tempest*, *The French Review*" (2000). In this article, Holland reviews some previous critics that Césaire's *Une Tempête* has received especially the European ones. As an example, James Arnold affirms that it is in *Une Tempête* that Césaire "reorients our understanding of the Renaissance man: he is the learned humanist who is suspect to the church but, more importantly, he is the explorer-navigator whose enormous energies are directed toward territorial expansion through colonization" (1978: 238). From this quotation, we can guess that Césaire changed the traditional version of *The Tempest* and adopted it for a black audience. Therefore, the ideology of *The Tempest* shifted and changed in *Une Tempête* by introducing political and racial themes. By doing so, Césaire's modern text criticizes and parodies Shakespeare and the original text.

Arnold James in his turn, carried out a comparative study between Shakespeare and Césaire in an article entitled "Césaire and Shakespeare: Two Tempests" (1978). In this article the author suggests that Césaire's *Une Tempête* is a critique to the original, Shakespeare's *The Tempest*, since "comparison of these two plays leads necessarily to considerations of theatre as a *critical reflection* on the value system of western humanism" (Italics mine. Arnold. J, 1978: 237).

Judith Holland also has cited another critic Lawrence Porter who considers *Une Tempête* as a medium through which Césaire ironizes the westerner's civilizing mission and attacks the evils of colonialism. He argues that "Césaire shows how the West's civilizing mission becomes one more form of violence. Moreover, *Une Tempête* vehicles a detailed condemnation of imperialism and racism (2000: 276).

This challenge of European colonialism is made by the Caribbean through using a European text as a strategy for getting out from under this ancient Western domination. In other words, *Une Tempête* is used as a means of getting rid of colonialism. Furthermore, it is an attack against the racial and class conflicts embodied in the original text *The Tempest*. This idea found is expressed by Philip Crispin who suggests: “If Shakespeare provides an official colonial perspective, Césaire - with astonishing fidelity to the original- translates this and gives voice to the occluded, colonized and oppressed” (2001: 140).

In addition to what has been mentioned previously, as an adaptation of Shakespeare’s *The Tempest*, *Une Tempête* examines Western colonialism and racial conflict through the relationship between Prospero and his slaves. Accordingly, Césaire’s version portrays Prospero as a decadent imperialist, Ariel as a pacifistic mulatto slave while Caliban is portrayed as an unwilling black slave.

In his article “*Une Tempête*, Adaptation de *La Tempête* de Shakespeare pour un théâtre nègre by Aimé Césaire” (1971), Richard Regosin declares that, from Shakespeare to Césaire, Prospero evolves and changes. He moves from the Renaissance man who stands for reason and values all that is best and refined to become, in Césaire’s work, the white colonizer whose sole aim is to discover new lands, confiscate new territories and dispossess peoples from their own properties (1971: 993).

Writing from a post-colonial perspective, Richards Regosin takes an example of the character of Caliban, a representative of his race (minority), who refuses the white culture as well as he rejects the white world image and negative stereotypes imposed on him as dirty and sexually obsessed. He challenges Prospero in his process of sticking to his past. He wants to take the name X to be “l’homme dont on a volé son nom” (I.ii.28). Caliban has become the black militant revolutionary whose cry, in English, “freedom now” links him to the universal struggle

of his oppressed brothers (1971: 953). He prefers to die with dignity rather than to live as oppressed and humiliated: “mieux vaut la mort que l’humiliation et l’injustice” (II.i.38).

Rob Nixon develops this idea by praising Caliban as a rebel and a hero in a Hegelian dialectic of the slave and the master which makes the slave Caliban more important than his master. For it is the slave who makes history not the idle master. Prospero makes himself as a ruler thanks to Caliban’s enslavement. Prospero and his daughter Miranda are dependent on their slave who supplies them with food and services (1987: 571). “We cannot miss him: he does make our fire, / fetch in our wood, and serves in offices/ That profit us” (I.ii.37). In addition, the relationship between Caliban, the black slave, and Ariel, the mulatto, is not neglected by the critics. For Judith Holland, it stands for Martinican racial hierarchy while Caliban and Ariel’s different nature and the way of perceiving things draw critics to relate them respectively to Malcolm X and Martin Luther King’s ideological differences in their Civil Rights Struggle (Sarnecki. J. H, 2000: 283).

In his (1993) Monograph Aimé Césaire: “Une Traversée paradoxale du Siècle”, Rafaél Confiant, a post-modern Martinican theoretician, criticizes Aimé Césaire’s position towards the younger generation of Martinican as well as towards his politics especially the movement of Negritude. Moreover, he dismisses *Une Tempête* considering that the conflict between Césaire’s Caliban and the white colonizer is not yet settled. Therefore, they are in an infinite struggle. Confiant declares: “Césaire’s Caliban remains locked in conflict with the white colonizer” (1993: 277). Confiant with Chamoiseau and Bernabé wrote an article “Eloge de la Creolité” where they deny their spiritual father Aimé Césaire and his philosophy of Negritude. Their position is affirmed in declaring that “La Négritude Césairienne est un baptême, l’acte primal de notre dignité restituée. Nous sommes à jamais fils d’Aimé Césaire. Nous sommes à jamais fils d’Aimé Césaire” (ibid: 277). The “Creolistes”, as Raphaél Confiant complain on Césaire’s

neglect of Creole culture; in his ignoring of the language of the people and by preferring French and the ethos of the francophone islands.

Always in Judith Holland's article, we find that he mentioned Roger Thompson, the writer of *Trois calibans*. The latter explains that Césaire in *Une Tempête* redistributes Shakespeare's roles by infusing some modification at the level of relationships that each subject has with himself and his surrounding world. That is why he considers the play as "un retournement d'un retournement" (ibid: 279). In addition, the fact of reversing Caliban's role in *Une Tempête* "causes his savagery and monstrosity to disappear and Prospero's one to manifest itself" (ibid).

When Aimé Césaire rewrites *The Tempest*, he relies on language to attain his crucial objective since according to him it is mystical "l'arme miraculeuse" or "miraculous weapon". This suggests that Césaire turned the language into a weapon to use it against the oppressor. Moreover, the fragmented language of Césaire's Caliban like Creole, a mixture of maternal tongue and tongues of the masters, reveals the sufferings of the oppressed people under the nightmare of colonization (Sarnecki. J. H, 2000:276-277). However, by mastering the language of the master, Césaire through Caliban "beats Shakespeare at his own game" (ibid: 281). Therefore, Césaire's mastery of the French language allows him to use it for his own ends. He has turned it into a weapon to use it against the conquerors.

The product of Caribbean experience, French education and African studies, Aimé Césaire received critics from the younger generation of Caribbean authors because of his depending on the Western icon and his forsaking of the Creole in favor of French language and culture. Daniel Delas compares Césaire to Prometheus (Greek myth) when he claims: "Césaire steals the white culture in much the same way that Prometheus stole fire from the gods" (Delas quoted in Sarnecki J. H, 2000: 278).

In addition to the Caribbean writer's adaptation of Shakespeare, many Mauritian writers of Creole among them Virahsawmy cannot resist Shakespeare's influence. The imprint of

Shakespeare on Virahsawmy is greater than his imprint on all other Mauritian writers (Toorawa. M. S, 2001:126).

Toufann, Dev Virahsawmy's rewriting of *The Tempest* in Mauritian Creole (Wilkinson. J, 2001: 109) was first written in 1991 and staged at Rose Hill Plaza Theatre in Mauritius in 1995. It is translated into English by Nisha and Michael Walling and produced in England by Michael Walling; the artistic director of the London based Border Crossings, Theatre Company.

Virahsawmy's *Toufann* has received serious critical attention from Mauritian as well as from foreign critics. It is important to begin with the title *Toufann* since it is very significant. Such nomination exists in both Farsi and Hindi languages to mean "tempest". It is used by the dramatist Virahsawmy to evoke his own ancestral ethnic tradition as an Indo-Mauritian. In an interview with Michael Walling, Jane Wilkinson, a Professor of English at The Instituto Universitario Orientale, Naples, reached the idea that the use of Hindi title is a way for Virahsawmy to say that "I'm sticking to my past" (2001:119). Even Françoise Lionnet, in her article "Creole Vernacular Theatre: Transcolonial Translations in Mauritius" (2003), gives a great importance to what the title stands for.

Described as "The Mauritius Fantasy of Three Acts", *Toufann* is partly an engagement with *The Tempest* (Martin Braham et al, 2001: xii). It has received an international recognition and wide range of audience as well as it enabled Virahsawmy to be among the major figures in contemporary African drama (Lionnet. F, 2003: 915). Moreover, what adds to *Toufann* much praise and recognition is the fact that Virahsawmy combines several Shakespearean characters from *The Tempest* and from some other plays like *King Lear* and *Othello* (ibid: 919).

If we appeal to some biographical notes, it is worth reminding the reader that Dev Virahsawmy is an important public intellectual figure in Mauritius. He is an advocate of cultural and ethnic diversity and he commits himself to social justice and human rights. After independence in 1968, he was active in politics. However, he left the political field to devote

himself entirely to writing and teaching. He worked as a linguist to promote the development of Mauritius Creole as a written language. He has done much for increasing the social prestige of his language. In his process of elevating the status of Creole, he tried to interpret and adapt, by using Creole, some British literary works, French and Indian classics (Lionnet. F, 2003: 915).

Françoise Lionnet has studied Virahsawmy's *Toufann* from different perspectives. She considers it as a comedy which "allegories the problematic potential of electronic media and the dangerous political uses of global technology" (ibid: 919). From this quotation, we guess that the Creole Mauritius 'Dev Virahsawmy' through *Toufann* tries to attack the Mauritius widespread usage of the technological means. Hence, he finds in *Toufann* the way to expose his country's issues of race, gender, sexuality and language and he declares in an interview: "I'm certainly influenced by local events." (Wilkinson. J, 2001:114). By so doing, he succeeds to be a radically original reworking of the conventional Shakespearian text, *The Tempest*, with its topics and issues (2003: 919).

Besides, the publication of *Toufann*, an adaptation of Shakespeare's *The Tempest*, enables Virahsawmy to join the club of Post-colonial writers such as George Lamming, Aimé Césaire and others. Those writers found from the western works a source of inspiration. Their common purpose is to attack colonialism with all its shapes and forms.

Much importance is given in *Toufann* to the use of technologies of representation (maps) and detections (radars, cameras). Prospero is portrayed as the knowing and the powerful sovereign subject whose access to instruments of authority and knowledge gives him control over nature and individuals. He directs everything in his control room "kontrel roum", Kalibann, by contrast, becomes *a submissive other* free without making any effort to rebel against or ask Prospero for recognition as Césaire's *the other* (Caliban) does in *Une Tempête* (Lionnet. F, 2003: 926). Hence, unlike so many African and Caribbean appropriation of *The Tempest*, Virasahwmy's *Toufann* is not a "component of the grander counter-hegemonic endeavors of the

period” (ibid). Virahsawmy perhaps has been “electrified by newly-gained independence, revolution and black power, but his play does not form part of a collective call for a renunciation of Western standards” (Nixon. R, 1987: 557).

Françoise Lionnet’s reading of *Toufann* is far away from any postcolonial critical theory. In other words, her interest is not situated within the idea of “counter discourse”. She conceives Virahsawmy’s commitment in what she has called “a Transcolonial” form which is a kind of mutual solidarity between Mauritian and African writers since they have nearly experienced the same conditions of colonialism and the post-independence’s corrupted rulers (2003: 917).

Generally speaking, we can say that Françoise Lionnet is a great critic of Virahsawmy’s plays in general and *Toufann* in particular. More precisely, her interest is to study Virahsawmy as a playwright, linguist and politician in relation to the Mauritian people and his contemporary African writers and playwrights in general.

Hypothesis and Problematic

Our review of literature on the three selected plays has enabled us to discover that Shakespeare, Césaire and Dev Virahsawmy have never been put together into perspective. Hence, our purpose in carrying out this research is to show to what extent Césaire and Virahsawmy have dialogised Shakespeare in general and his play *The Tempest* in particular.

The study of the intertextual/ dialogic relationship between the three chosen plays will be our main focus in carrying out this present research. Moreover, it is of great interest to confirm through deep analysis that Shakespeare’s *The Tempest* has been the stimulus which pushed Césaire and Virahsawmy to produce their works.

The review of literature has shown that the three plays in question have never been analyzed together. Our issue is to analyze how the three playwrights clash over the referent of colonialism and how in spite of the different ideological claims agree with him. We notice that the belated playwrights Césaire and Dev Virahsawmy have stylized to a great extent the English

playwright ‘Shakespeare’. The common point between the three dramatists is the idea of “tempest”, the metaphor that captures respectively the Renaissance shift in worldview, the national revolution that accompanied the independence of the colonized people and the post-colonial world and the change of world order after the fall of the wall of Berlin and the end of the Cold War.

Methodology and Outline

As we have already mentioned, the materials selected for our research include three selected plays: *The Tempest*, *Une Tempête* and *Toufann* written respectively by Shakespeare, Aimé Césaire and Dev Virahsawmy.

Since our theme concerns the study of how these above-mentioned plays are bound together as intertexts, we think that it is of great interest to refer to the Russian theorist and historicist Mikhail Bakhtin whose theory of dialogism helps to realize the objective of the present work.

In this project work, we have also found that the postcolonial theory should be injected in the analysis. This postcolonial theory concerns a Martinican Frantz Fanon’s book *Black Skin, White Masks*. Accordingly, the reference to Bakhtin’s dialogism and Frantz Fanon’s postcolonial theory will allow us to study the intertextual and dialogic relationship between the three selected plays.

We intend to divide our present research into two chapters. The first chapter concerns the political, social and historical contexts of Shakespeare, Césaire and Dev Virahsawmy. We will put our emphasis on the period in which the three selected plays, which represent the skeleton of our research, were published.

We have divided the second chapter into two sections. The first section will be devoted to the analysis by starting with the portrayal of both the native/colonized and white/colonizer in the three plays; *The Tempest*, *Une Tempête* and *Toufann*. This section will be entitled: **Césaire and**

Virahsawmy as a Hidden Polemics to Shakespeare. These relationships will be shown at the level of characters and themes, setting, and language.

Césaire and Dev Virahsawmy as Stylization represents the second section of the second chapter. It will be consecrated to the study of characters and themes, setting, and language in the three plays.

In this part, we should introduce some useful information concerning the theory which fits our theme and helps us to reach our objective in this present research. Our emphasis will be put on dialogism. According to Bakhtin, the dialogue requires the interference between different ideas and different claims. He argues that all meaning is relative in the sense that it comes only as a result of the relation between two sides and two claims. In this context, he affirms:

The idea lives not in one person's isolated individual consciousness, if it remains there only, it degenerates and dies. The idea begins to live, that is to take shape, to develop, to find and renew its verbal expression, to give birth to new ideas, only when it enters into genuine dialogic relationships with other ideas, with the ideas of others. Human thought becomes genuine thought, that is, an idea, only under conditions of living contact with another and alien thought, a thought embodied in someone else voice, that is, in someone else consciousness expressed in discourse. At that point of contact between voice-consciousnesses the idea is born and lives (Bakhtin in Pam Morris, 1994:98).

Before going so far, we should point out that even though language carries a discourse, it differs from it. Considering linguistics as a discipline which accounts for language, it cannot deal as adequately as possible with the discourse and its dialogic relations such as agreement, disagreement, affirmation and so forth. The discourse exceeds the linguistic field; so, it appeals to the field of meta-linguistics which Bakhtin considers that it can investigate the phenomenon of discourse. It is worth mentioning that Bakhtin in his essays: *Problems of Dostoevsky's Poetics* and *The Dialogic Imagination* distinguishes between three types of discourse; the direct discourse and the objectified (represented) one. Both these types of discourse are single voiced discourses since "they represent a single consciousness and intention". However, the double

voiced discourse is a discourse in which an author can take someone else's direct discourse and infuse it with authorial intention (ibid:102).

As far as the third type of discourse is concerned, it is referred to as a double voiced. In this discourse "an author can also take someone else's direct discourse and infuse it with authorial intention and consciousness while still retaining the original speaker's intention" (ibid). Unlike the single voiced discourses which "represent a single consciousness and intention", in the double voiced discourse two consciousnesses coexist.

The double-voiced discourse consists of three varieties: parody, stylization and hidden polemic. However, our emphasis should be put on the first and the last varieties.

For Bakhtin, in stylization the authorial intention/purpose coexists with, and does not oppose, the purpose of the other's discourse "The author's thought once having penetrated someone else's discourse...does not collide with the other's thought, but rather follows after it in the same direction" (ibid). To explain more this idea Bakhtin adds "Stylization stylizes another's style in the direction of that style's own particular tasks...the author's thought, once having penetrated someone else's discourse and made its home in it, does not collide with the other's thought, but rather follows after it in the same direction" (Bakhtin in Pam Morris,1994: 106).

Before moving to the third variety of double-voiced discourse, it is worth noting that in both varieties (stylization and parody), the author employs the other author's words and expressions to reach his authorial aims and purposes which differ in each variety. So, in "Parody...as in stylization, the author again speaks in someone else discourse, but in contrast to stylization parody introduces...arena of battle between two voices" (ibid:106).

In the third variety of the double-voiced discourse, the authorial discourse is separated from the other discourse but inflects and changes the other's voice and intention. Moreover, the author does not use the other's discourse for his authorial purposes only but he exerts a certain force upon it. Therefore in the hidden polemic, the relationship between the author and the

other's discourses is based on clashes and antagonist confrontations "the other's words are treated antagonistically". To confirm the above-mentioned idea, Bakhtin states:

The other person's discourse remains outside the limits of the author's speech, but the author's speech takes into account and refers to it. Another's discourse in this case is not reproduced with a new intention, but it acts upon, influences, and in one way or another determines the author's discourse, while itself remaining outside it. Such is the nature of discourse in the hidden polemic (...) In a hidden polemic the author's discourse is directed toward its own referential object, as is any other discourse, but at the same time every statement about the object is constructed in such a way that, apart from its referential meaning, a polemical blow is struck at the other's discourse on the same theme (ibid:107).

In addition to Bakhtin's dialogism, we have chosen Frantz Fanon's book *Black Skin, White Masks* (1952) as an example of the postcolonial theory that will sustain our analysis.

The post-colonial refers to the period which followed the decline of colonialism. In other words, this era marks the end of European dominating powers over the other nations. Therefore, the term post-colonial makes from the issue of colonialism a matter of the past whereas postcolonial (not hyphenated) concerns a collection of theoretical and critical strategies used to examine the culture (literature, politics, history) of former colonies of European powers.

So, according to Bill Ashcroft et al in *The Empire Writes Back*, the term post-colonial stands for "all the culture affected by the imperial process from the moment of colonization to the present day" (1989:02). Bill Ashcroft seeks for reasons why postcolonial literary theory emerged, and he finds that "the idea of post-colonial literary theory emerges from the inability of European theory to deal adequately with the complexities and varied cultural provenance of postcolonial writing-European theories themselves emerge from particular cultural traditions which are hidden by false notions of the universal (1967:11). Therefore, there is a necessity behind the emergence of postcolonial theory. The latter will be able to deal with all what is related to the newly independent nations.

The post-colonial era is characterized by a circulating discourse called the postcolonial discourse or a postcolonial theory. This theory is led by many postcolonial theorists like Edward Said, Gayatri Chakravorty Spivak, Homi. K. Bhabha and others but our emphasis should be placed on the psychiatrist Frantz Fanon. In fact, *Black Skin, White Masks* made Fanon a contributor to the postcolonial studies. It is in this book that Fanon developed his analyses of the psychological and sociological consequences of colonization.

In *Black Skin, White Masks*, Fanon affirms that colonialism led to the alienation of the non-white colonized peoples and promoted the white colonizers' history, language, culture and beliefs to be universal, superior and civilized comparing them with those of the colonized. Fanon's book represents his personal experience as a black intellectual in the world dominated by white man and white ideology. In this book, he elaborates the psychological relationship between the colonizer and the colonized as well as he explains how the culture of the oppressed is alienated and inferiorized and how his consciousness as a human being is denied.

Frantz Fanon divided his book into eight chapters. He explains that language is an important step towards colonization. However, to use one's language means to be under his control. Since language is an important aspect of culture, to speak one's language is to accept his culture and endorse it as the Martinican psychiatrist illustrates through this expression: "it is implicit that to speak is to exist absolutely for the other...to speak means...above all to assume a culture, to support the weight of civilization" (Fanon, 1967: 17-18). Thus to accept the language of the colonizer means to accept all the white stereotypes which identify blackness with evil and sin. In order to escape from all these preconceived ideas about blacks, the black man has to internalize white men's cultural values and education. In other words, he wears white mask and tries to be as a white man.

Fanon insists in his book that the world is divided into two blocks, the white block and the black one. This racial division and disparity is the result of colonization "It is the racist who

created his inferior (1989:93). So, colonialism is responsible for the sufferings of the black man and the white man too. As Gendzier affirms in his article under the title of “Psychology and Colonialism: Some Observations”: “The colonial scene, can transform the psychology of both colonizer and colonized, affecting the self image of each and the relations of both” (Irene L. Gendzier, 1967:502).

In *Black Skin, White Masks*, Fanon examines the work of one of his contemporaries Octave Mannoni’s *Prospero and Caliban; Psychology of Colonization*. Fanon dismisses Mannoni’s beliefs that the colonized people had the feeling of inferiority before the arrival of the white men. The colonizers felt themselves as superior masters who had the legitimate right to control. Therefore, the colonized peoples were waiting for those whites to subjugate them since they could not live in their own and were dependent on the white men. Furthermore, Fanon explains this inferiority complex and relates it to the Negro who tries to make from his skin a white one (to whiten his skin). In other terms, the black man always tries to find a solution to cast off and throw away the burden of the black color imposed on him (corporal malediction) (Fanon, 1967:111). The blacks despise themselves for being black and consider themselves as inferior and insignificant. This complex does not concern only the black man. However, even the white man suffers from superiority complex. Therefore, the two races suffer from a psychological illness. The latter strikes Fanon as he says:

One thing has struck me: the Negro enslaved by his inferiority, the white man enslaved by his superiority alike behave in accordance with a neurotic orientation. Therefore I have been led to consider their alienation in terms of psychological classifications” (Fanon, 1967: 60).

So, Contrary to the black man who is given a distorted image “the Negro is an animal, the Negro is bad, the Negro is the mean, the Negro is ugly” (Fanon, 1967:113), the white man considers himself superior, beautiful, kind, and civilized “the white man wants the world, he wants it for himself alone. He finds himself predestined master of this world. He enslaved it” (ibid:128).

The color of the skin plays a pivotal role in the classification of races. However, the whites conceive themselves as a chosen people and a selected race. This is apparent in the color of their skins (white) whereas the other races whether black or yellow were associated with sins and evil “the torturer is the black man, Satan is black, one talks of shadows, when one is dirty one is black- whether one is thinking of physical dirtiness or of moral dirtiness...in Europe, whether concretely or symbolically, the black man stands for the bad side of the character” (ibid:30).

Besides the inferiority complex, the Negro is phobogenic. To define this concept, Fanon appeals in his book to Hersard who defines phobia as follows: “phobia is a neurosis characterized by the anxious fear of an object, of a situation”. Thus, phobia is a mental illness which manifests itself in the form of anxiety, feeling of insecurity and fear of something or a situation. From all these, we guess that the black man is ill and suffers physically and psychologically (Fanon, 1967: 154).

As a response to the European and westerners in general, Frantz Fanon denounces the European prejudices about the Negroes who are considered as savages, brutes, illiterate genital and sexually obsessed especially when he declares: “in my case I knew that these statements were false. There was a myth of a Negro that had to be destroyed by at all costs” (ibid:117). He adds in this context “the white man was wrong, I was not a primitive, not even a half-man, I belonged to a race that had already been working in gold and silver two thousand years ago” (ibid:130). Thus, All Fanon’s efforts affirm that his ultimate goal is to help the black to lift the colonial burden and to free himself from many complexes which are constructed and consolidated thanks to the colonial enterprise and imperial environment.

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CHAPTER ONE

Shakespeare, Césaire and Virahsawmy: Life, Times and Influences

William Shakespeare: Life, Time and Influence

Since the context and background knowledge are indispensable tools for helping researchers to understand and enjoy literature in its time and place, our intention in this part of our research paper is to shed light on the periods in which the three selected plays; *The Tempest*, *Une Tempête* and *Toufann* were written respectively by three playwrights; Shakespeare, Césaire and Dev Virahsawmy.

Let us follow the chronological order and begin with Shakespeare's last play *The Tempest* by focusing on the age in which Shakespeare's genuine art reached its high tide of flourishing.

William Shakespeare is an English playwright, writer, poet, actor and successful dramatist. He lived between 1564 and 1616. After being recognized as an actor and playwright, Shakespeare joined up one of the most successful acting troupes in London: The Lord Chamberlain's Men. Then, when Shakespeare and his fellow playwrights became wealthy, they were able enough to build their own theatre across the Thames (South of London). They called it "The Globe" opened in July of 1599 with the motto "Totus mundus agit histionem" (A whole world of players). After the death of Queen Elizabeth I and the succession of James I to the throne of England in (1603), the troupe was given another name by the new king that is the King's Men or King's company.

It is important to point out that Elizabeth I (the queen of England 1558-1603) was the queen during most of Shakespeare's life-time. The virgin queen came to the throne of England at the age of 25 after the death of her half-sister Mary Tudor in 1558.

Historically and politically speaking, the Age of Queen Elizabeth, whose reign was a fruit of immense upheaval, used to be seen as the "Golden Age" in English history. This era witnessed a highly flourishing artistic wave called the Renaissance. "New birth" is the adequate

expression which has been chosen to sum up the whole period of the artistic rebirth in which the great ages of Greece and Rome were looked at again. This artistic rebirth is not only the revival of antiquity but it was also associated and mingled with the genius of the Italian people which fulfilled the conquest of the Western world (Burckhardt, 1990:240).

The movement of the Renaissance occurred in the period between 1350 and 1600. Italy was the cradle of this revival, however, later on, it affected the other Western European countries. In other words, the great rebirth of art and ideas began in Italy, and later the new attitudes and the new artistic forms spread and reached the shores of the rest of Europe (Burke. Peter, 1997:01). England was not immune from the influence of the Renaissance. However, the latter has not reached the English shores until the sixteenth century. Moreover, “the decade of the 1590s was the flowering time of the English Renaissance” as Ford Boris asserts (1993:68).

This wonderful time in history had many characteristics and themes among which we can mention the theme of exploration of the world and discoveries overseas, the discovery of the individual after a deep slumber that he suffered from during the Middle Ages without denying the rediscovery of classical antiquity (Benton. William, 1970:906). Renaissance Italy removed the veil of the Middle Ages that yoked individual consciousness for centuries. This artistic wave emancipated man as an individual who is conscious of himself not as a member of race, people, party or corporation (Burckhardt, 1990:213-2). Hence, the Renaissance marked a shift from the religious circular thinking to secular thinking which was based on reason, and it overlapped the end of a period in European history called the Middle Ages.

Shakespeare with his predecessors like Christopher Marlowe, Philip Sidney, Edmund Spenser and others were inspired and influenced directly or indirectly by these irresistible excitements of the Renaissance. Since Shakespeare lived in an environment which praised and admired classical literature, he borrowed its themes as well as its classical imagery. As a result, this artistic rich material fed Shakespeare’s imagination.

Shakespeare was a classically educated poet who was fond of the classics. They were his chief book-education. They were one of the greatest challenges of his creative power. His classical training was wholly successful because it taught him the beauties of the classics at school, encouraged him to continue his reading of the classics in mature life, and helped to make him a complete poet, and a whole man.

Shakespeare began writing during the reign of Queen Elizabeth I. Her Age marked the increase in voyages of discovery overseas as well as it witnessed the growth of public interest to accumulate wealth and riches overseas in addition to the establishment of colonies and plantations in the distant territories. The Queen herself encouraged these activities and pushed her seamen or seadogs, as she named them, to take adventure. That is why the virgin Queen was referred to as the Lady of the Seas.

Elizabethan subjects' prosperity depended on foreign trade since her reign witnessed the rise of merchant capital. This flourishing in trade connected England with the four known continents. Shakespeare was only one among many contemporary dramatists like Christopher Marlowe, Thomas Middleton, Ben Jonson, and others who produced a remarkable variety of plays whose topics turn around British history and classical mythology. Therefore, Shakespeare as a representative of his age showed his interest in the sea and trade. This fact denotes that the British society, in which Shakespeare was a member, was an increasingly mercantile society (Boris. Ford, 1982:17). The demand for freer credit and freer movement of capital led to the forming of chartered companies which regulated English trade with many parts of the world such as Russia Company (Muscovy Company) in 1553 and the East India Company which was chartered by Queen Elizabeth herself in 1600 (ibid:38).

Even though the Elizabethan Age was regarded as a Golden Age of English history, in its core it was a period of revolts in Ireland and the North of Ireland as a result of the attempt to conquer it and fulfill the unity of Britain (Ricks. Christopher, 1993: 284-5). Moreover, the

sixteenth century was restless because of the atmosphere which was created by the new discoveries and the new wealth. In addition, the Elizabethan Age experienced a religious movement called the Reformation which was bound up with national history. The Reformation is a revolution in religious life resulted in a break from Rome, the creation of a distinct English church or Anglican Church (**ecclesia anglicana** in Latin) and the assertion of the royal supremacy over it. This important event led to political upheavals, religious disagreements and conflicts in the British society (ibid:18). Elizabeth of England, through the Act of Uniformity of 1559, imposed the first book of Common Prayer in order to ensure uniformity of religious practice. This Act of uniformity was felt necessary in order to prevent the division of the kingdom. Later on, through the Acts of Supremacy and Uniformity, the Queen formed the core of what was known as the Elizabethan Settlement.

Even though the Elizabethan Age was the age of conflicts as it was previously mentioned, generally speaking it was prosperous. This prosperous age under the last Tudor Queen Elizabeth I was followed by the Jacobean Age (1603-1624) under the reign of the first Stuart king James I of England and VI of Scotland.

It is wise to remind the reader by affirming that Shakespeare lived under the reign of two monarchs; Queen Elizabeth Tudor and the Stuart king James I. In other words, Shakespeare witnessed the period of transition from the Tudor Dynasty to the Stuart Dynasty.

After fifty years of female reign, James I came to the throne of England. He was a highly intelligent man who had been experienced from Scottish politics. He was a man of art since he published several volumes of poetry and religious books like *The Basilikan Doron* (1603) and *The Trew Law of Free Monarchies* (1598) without denying the new translation of The Bible: The Authorized Version of 1611 which was considered as the early seventeenth century prose. Most of his works of art insisted on the Divine Right of Kings. When he succeeded to the

English throne, he was a learned literary ruler and he was thirty-seven years old, therefore, he was experienced enough in Scotland (Kenyon,1990:57-8).

By the Act of Succession in 1604, the Stuart king James I became the king of England, Scotland and Ireland. Thus, he held the absolute power over the lives and properties of his subjects. He inherited two monarchs, England and Scotland, while Ireland was taken by force. In other words, Ireland was held under the British control through conquest. Thus, 1603 marks the beginning of a new period, a new era in which the multiple kingdoms of the British Isles were ruled by a single monarch who took London as his basis (Coward. B, 2003:106).

The first king of the Stuart dynasty ruled Britain with absolute power, exercising his authority over his subjects. He had a power of raising and casting down, of life and of death. The king could levy taxes, pardon criminals, declare wars or settle peace. The sovereign's word was law, his power to summon and dissolve parliament was unquestioned. Monarchs were linked to God "even by God Himself they are called gods" as James I once declared in his speech in the Parliament. This is the philosophy of the Divine right of Kings (Kishlansky. Mark, 1997:34-5).

James I was the defender of the Divine right of kings and went further to claim that monarchy derived its authority directly from God. So, only God could judge him. This belief on the Divine right of kings was supported even by the scripture (The Bible) as well as elaborated by Sir Robert Filmer who wrote *Patriarcha* in 1620 and published posthumously in 1680. In this book, Robert Filmer set the origins of kingship which go back to Adam's authority over his family, wife, his tribe or over his nation. Hence, all government was patriarchal (ibid). These beliefs justify why in the period from 1611 to 1621 James I ruled without parliament and denied its existence (Kenyon.J.P,1990:77). James declared in the Parliament: "what God hath conjoined, then let no man separate. I am the head and it is my body" (ibid:77). Therefore, the Stuarts had always been denounced for their absolutist theories of governance.

Similar to the Elizabethan Age, in the early seventeenth century, English merchants did not take only the Baltic and Mediterranean sea as their base of trade, however, they ventured to the Far East and made colonies, established settlements across the Atlantic. This marked the establishment of the first English colony at James Town in Virginia in 1607. Then, they carried their expeditions and expanded their areas to Bermudas and to the other parts in the American continent (Coward. Barry, 2003:25).

James I did not only interfere in the Americas but he also took an active part in the plantation of Ulster (Ireland). The native Irish inhabitants were almost forcibly removed from their lands and settled separately in the West of Ireland in order to clear the lands for English and Scottish settlers. Hence, the Irish lands had been confiscated from their owners. The English unjustified behavior and tyranny did not stop here but went further to consider the Irish people in the seventeenth century to be barbaric, uncivilized, sub-human species, maybe to justify their inhuman practices (ibid:127).

As far as the Stuart dynasty is concerned, many historians and literary critics had commented on this period by saying that it brought a division to the governing classes especially Stuart monarchs struggles with the Parliament that ultimately led to the Civil War. Even in social life, in thought, as well as in literature, many changes took place as Ford Boris points out: “the period about 1600s marks a turning-point in English history” (1997:18). Indeed James I brought many changes to the realm. These changes were religious, economic, cultural as well as political.

After having provided the reader with a general survey of the Elizabethan and the Jacobean periods, it is worth sticking to the precise and detailed study of the world in which the Shakespearian play *The Tempest* was published and performed.

The Tempest was written about (1611-1612), first published in the first folio 1923. It was performed in November 1st 1611 at the Whitehall.

Though, we cannot draw an exact context of *The Tempest*, we can guess that it is the direct product of its immediate environment. John Bender says in his article: “The Day of *The Tempest*” that Shakespeare’s last play’s performance in November the 1st represents the Hallowmas or All Saints’ Day”. This date marks the beginning of winter which was always associated with festivities and celebrations. In addition to all what is previously mentioned, John Bender adds another occasion and reason behind the performance of *The Tempest* to James’ first return to his residence in the Whitehall from the sports of the Summer Royal Progress and the autumn hunts. This return was always celebrated by a play and on November 1st, this play of course was *The Tempest* of Shakespeare. In this day exactly the Stuart king James I went to establish Winter Court at Whitehall (Bender. J. B,1980:237-8).

In his article “Voyage to Tunis”, Wilson Richard related *The Tempest* to the marriage of the prince of Wales to Catherine, daughter of Grand Duke Ferdinand of Tuscany. The latter wanted Milan to regain its independence from the uprising of Duke Philip II of Spain. In 1611 the prince returned to Tuscany for a bride, and a week later *The Tempest* was performed (Richard. Wilson, 1997:339-40).

Always in the context of ceremonies and celebrations, the second performance of *The Tempest* in Shakespeare’s life time was done before king James I at Whitehall in 1613 in celebration of the marriage of the king’s daughter, princess Elizabeth, to Frederick Elector Palatine, a protestant prince (John.G. Demaray quoted in Liza Hopkins, 2008:03).

Lisa Hopkins in her book *Screen Adaptation: Shakespeare’s The Tempest* goes further to affirm that the immediate circumstance which pushed Shakespeare to write his play was not the marriage of the princess but the shipwreck and the experience of the English sea adventurers; Sir George Somers, Sir Thomas Gates, William Strockey, Sylvester Jurdon and Richard Rich which took place at the Coast of Bermudas (Bermoothes) on their voyage to establish Jamestown colony in Virginia on July 25th, 1609 (2008:34). So, according to what has been said previously,

The Tempest was set in the New World or in the Americas as Ronald Dakaki, in his article “*The Tempest* in the Wilderness: The Racialization of Savagery” (1992), declares: “Our play “*The Tempest*” is a more important window for understanding American history, for its story is set in the New World” (Dakaki, 1992: 893).

Many events took place before and after the performance of *The Tempest*. These events can be cited as the following: the English invasion of Ireland, then the Americas and the establishment of the colonies and plantations there. Thus, the broader context of the play coincided with the spirit of building a great empire that was growing in England. In other words, the context of *The Tempest* is a strictly colonial context. John Dakaki affirms:

The timing of that first performance of *The Tempest* was crucial: It came after the English invasion of Ireland but before the colonization of New World, after Smith’s arrival in Virginia but before the beginning of the tobacco economy, and after the first contacts with Indians but before full-scale warfare against them. In this historical moment, the English were encountering “other” peoples and delineating the boundary between civilization and savagery. The social constructions of both those terms were dynamically developing in three sites-Ireland, Virginia, and New England (1992: 893).

In his article “The Narrative Sources of *The Tempest*”, J. M. Nosworthy comments on *The Tempest* by saying that it is an amalgam of three narrative sources combined by Shakespeare that are Virgil’s *Aeneids*, William Thomas’s *Historie of Italie* and Christopher Marlowe’s *Dida, The Queen of Carthage* (1948:282-3). New historicists said that Virgil is the source of Shakespeare’s inspiration of *The Tempest* because the events and the actions of Virgil’s play are similar to the events of Shakespeare’s play and both the plays took place between Tunis and Naples i.e. in the Mediterranean (Wilson. Richards, 1997:333).

Shakespeare’s work is derived from other different sources. *The Tempest* embodies a number of elements which existed a long time before Shakespeare was born such as fairy tales, myths and folk tales. The play shares some features even with *Commedia dell’Arte*.

David Pinnington affirms, in his critical essay of *The Tempest*, two contemporary pieces of writing, which Shakespeare would have known, are analogous to the subject matter of *The*

Tempest. These are Montaigne's essay *On Cannibals*; the relevant source/literary influence on Shakespeare's play which was translated into English by John Forio in 1603, and the pamphlet published in 1610, *A Discovery of the Bermudas* otherwise called "the Ile of Devils" (Pinnigton, 2001:08).

Through our reading of *The Tempest*, we have noticed that Shakespeare mentioned the names of some Mediterranean regions like Algiers, Tunis, Naples and so forth. These geographical places can add to the play much importance. The idea that is expressed previously can be fostered and sustained by Jerry Brotton who declares:

The presence of a more definable Mediterranean geography which runs throughout the play, and which emanates outward from disputation over contemporary Tunis and classical Carthage, suggests that *The Tempest* is much more of a politically and geographically bifurcated play in the negotiation between its Mediterranean and Atlantic contexts than critics have recently been prepared to concede (1998:24).

The Mediterranean sea mainly in the sixteenth and the seventeenth centuries was the strategic base for the practice of piracy. This phenomenon was a great problem that even the English merchants' ships faced in the Mediterranean sea for centuries. Nearly all the Mediterranean countries were practicing piracy not only Algiers and Tunis. Even Alberto Tenenti states in this concern: "It was not only in Algiers that men hunted each other, sold or tortured their enemies, and became familiar with the miseries and horrors of the "concentration camp" world: it was all over the Mediterranean" (quoted in Wilson Richards, 1997:335). As a consequence, many English ships were captured, seized and their crew were made as slaves in the Berber states in the period between 1609 and 1616 (ibid).

During the sixteenth century, the Barbary Coast that is apparent in Shakespeare's play *The Tempest* was gradually taken under the Turkish domination or the historical great empire known as the Ottoman Empire. The Ottoman regencies or provinces as the example of Algiers (1530), Tripoli, Tunis (1574) were at that time like illegal markets of European white slaves (Barbary slaves) directed by the *Corso*. This kind of marketing based on capture and ransom. If

we associate this with what has been expressed previously about *The Tempest*, it is worth reminding the reader that Prospero takes Ariel as his faithful slave and promised him freedom and deliverance after performing some services for him. Prospero does the same thing for Caliban and Ferdinand. Therefore, the bondage didn't concern Africans or blacks (black slavery) but even the Europeans/ whites (white slavery) who were captured in raids to be sold in Algiers, Sycorax's home before her banishment, and mainly Tunis and the other Barbary states under the Turks (Wilson. Richards, 1997:336).

The relationship between England and the Turks was so complicated and the reason was that of piracy in the Mediterranean where the British merchants were an easy prey to Barbary pirates as Foster affirms: "For centuries the Barbary pirates had plagued the world. Long before any settler had set foot in the New World, they had begun their raids on merchant vessels" (2007:01). This practice didn't concern only the Barbary pirates, but, even the English piracy was at a stage of flourishing especially during the reign of Queen Elizabeth I. However during the late sixteenth century, England witnessed the emergence of imperial ambition under the Virgin Queen. The English merchants and seamen found from the Mediterranean sea their own parts and trading posts (Maclean. Gerald, 2007:65).

The Turks were not the only enemy of the English, Spain represented the main rival and competitor of England especially in the 1570s and 1580s. Piracy became England's answer to Spain's imperial expansion. Then their conflicts reached their peak and became open in 1588, this date represents the date of the defeat of the Spanish Armada by the English Royal Navy. The Queen entered into partnership with private entrepreneurial privateers and encouraged expeditions that sought new channels and new sea routes for English trade as well as for threatening and attacking the Spanish colonies in the New World. However, soon after the restoration of peace with Spain those pirates were condemned especially after the succession of James I (Jowitt. Claire, 2000:25).

The British people's encounter with the other peoples pushed them to affirm their national identity by refusing and rejecting all what is alien, exotic or "other". So like other European nations, the early modern English people were considering themselves as being as a distinct national entity by measuring themselves against other nations including the Irish, the Ottomans and other Asiatic, African and New World peoples (Pinnington, 2001:50).

Apart from this, in Shakespeare's time, many English people believed in the power of magic because people lived in harsh conditions mainly the uneducated people. Even though the reformed church of England made an end to many mysteries and magic practices which were associated with the Christian medieval church, people were still invoking these powers that they thought could help them in moments of troubles and hardships. Therefore, this phenomenon is present in *The Tempest* through Prospero, as a white witch, who used magic to serve his needs in the exile (ibid: 10).

Indeed *The Tempest* was written at a time when the belief in the supernatural was widespread. Even king James I had written about magic in 1603 *Treatise on Magic*. The Jacobeans had identified two kinds of witchcraft. The white magic was practiced by "white witches" who derived their powers from God, while "black magic" was practiced by "black witches" who were the disciples of the devil, used their magic powers for evil practices. If we apply this to *The Tempest*, we find that Prospero is an epitome of white magicians whereas Caliban's mother Sycorax belongs to the second category, i.e. the black magician (Pinnington, 2001:50).

Since Shakespeare is called the spirit of his age, he faithfully portrayed the Elizabethan-Jacobean period in his works. *The Tempest* is the richly complex play that signifies the storm, a major metaphor which refers to natural disasters or disequilibrium of the state or of the individuals when it was written.

Aimé Césaire and Dev Virahsawmy: Life, Times and Influence

As far as the two remaining plays are concerned, we have witnessed through our analysis that *Une Tempête* (1969) and *Toufann* (1991) share some historical features since they were written respectively by the two important figures Aimé Césaire and Dev Virahsawmy who lived nearly under the same conditions and underwent nearly the same experience. However, we should study the postcolonial context of each play separately.

Most of the pioneering figures from the Post-war founding generation of Caribbean literature are still active in publishing and writing poetry and drama. Among these figures, we cannot deny the presence of the Caribbean writer, poet and playwright Aimé Césaire who considers Drama as an excellent means of reaching the public. Hence, for Césaire drama is so important, its function resides in the fact that it shapes the mentality of African society. Therefore, it facilitates and contributes to the growth and development of awareness and consciousness. Césaire's drama has its specific characteristics and features. He states in this context:

My drama is primarily political because the principal problems facing Africa are political. I would like to bring Negro culture Up-to-date and give it a continued existence so that it becomes a culture which will contribute to the reconstruction of a new revolutionary order in which the African personality will be able to expand (quoted in Depestre. René, 1969:270).

However, before going so far, it is worth mentioning some important details about the life and the literary career of the Caribbean author of *Une Tempête*, Aimé Césaire. The latter was born in 1913 in Martinique in the French Caribbean. Césaire's parents were indigenous Martinicans. He left for Paris in 1931 and at the Lycee Louis-Le Grand he contributed to the founding of a student's publication *L'Étudiant noir* or what is known in English *The Black Student* together with Leopold Sedar Senghor and Leon Damas. In 1939, he published his *Cahier d'un retour au pays natal* or *Notebook of a Return to Native Land*. In 1945, Césaire started his political career when he was elected mayor of Fort-de-France and deputy in the

constituent Assembly on the French Communist Party. In 1956, Aimé Césaire left the F.C.P and began the Martinican Progressist Party. During these years, Césaire was active in the political field; he attended two conferences for “Negro Writers and Artists” in Paris. Césaire retired from politics in 1993.

Aimé Césaire was referred to as the father of Negritude movement because he was the first who coined this concept and brought it into existence. His essays and plays focused on the identity of Blacks and the celebration, recognition of his black descents. Césaire who dismissed colonialism, remained always faithful to his origins. Indeed, in The International Colloquium which was held in Barbados on October 2008, Césaire declared “Negre je suis, Negre je resterai”, “I am a Negro, I will remain a Negro”.

Negritude, as a literary and cultural movement, was founded in the thirties by three black intellectuals: Leopold Sedar Senghor from Senegal, Aimé Césaire from Martinique and Leon Damas from French Guyana. The fundamental objective of the movement and its founders was to define black aesthetics and black consciousness against racial injustices and discrimination all around the world.

Aimé Césaire propagated to counter racism and subjugation of black culture. He even joined the mainstream of other thoughts that promoted black culture and black pride such as Langston Hughes (1907-1967) and Claude McKay who were associated with the Harlem Renaissance. Therefore, he was greatly influenced by the black art revival in America.

Césaire defined Negritude as follows: “Négritude est la simple reconnaissance de fait d’être noir, et l’acceptation de ce fait, de notre destin de noir, de notre histoire et de notre culture” (quoted in Thompson. Peter, 2002 :144). Thus, Negritude is the recognition of the fact of being black and the acceptance of this fact, of black people’s destiny, history as well as culture.

Césaire belonged to Negritude school of writers whose literary activities show an intense preoccupation with cultural and socio-political issues. The fragility and weakness of freedom in newly emergent nations for decolonization movement, the evils of colonialism, the vitality and freshness of African cultures are the themes that figure prominently in his works.

The father of Negritude wanted himself to be the leading figure or the spokesman of the Martinican and the post-colonial Caribbean peoples in general. He portrayed the Caribbean experience through a typically Caribbean expression. Through his political and cultural actions, he advocated self-determinism (self-rule and nationhood) (Porter, 1995:361).

Culturally and politically speaking, Césaire wrote a sample of plays that greatly inspired and sustained the question of Blacks struggles for independence. These plays reached an international audience in order to prove to the Martinicans that their sacred struggle for racial justice and autonomy could be a stimulus for the other nations which live in the same circumstances.

The last of these plays that Césaire wrote was *Une Tempête*. The title of *Une Tempête* announces its revisionary relationship with Shakespeare's play *The Tempest* "d'après *la Tempête* de Shakespeare--Adaptation pour un théâtre nègre" Césaire's use of the phrase "black theater" is significant in its claim for a black transnational identity. The play makes reference to the postcolonial relations of the French Caribbean and the metropolis; the postcolonial struggles of Africa; and the struggles of the Black Power and Civil Rights Movements in the United States. Since Césaire's play *Une Tempête* constitutes an important part in our research, it is of a great interest to shed light on the period in which it was written without forgetting to make reference to the previous events in Martinican history.

Historically speaking, the West Indian history marked its beginning with colonialism and immigration mainly in South Africa. By the discovery of the New world, the West Indies became the centre of Spanish, French, British and Dutch colonialist competitions and rivalries for

acquiring and possessing more lands and founding strategic trade posts. Because of this imperial motives and ambitions, vast populations from Africa and the Indies became victims of enslavement. This fact illustrates the idea that the majority of the Caribbean inhabitants are descendents of the African slaves imported by France in the seventeenth century.

The islands of the Caribbean were discovered by Columbus in 1492. These lands were the first non-European lands to be conquered then colonized and exploited for hundreds of years (Booker. M. Keith, 2001:01).

Martinique, as an island of the Caribbean, and Césaire's mother country, had been subject to French domination for centuries. In the Martinique, the French created sugar plantations and furnished them with slaves brought or imported from Africa to be used as the labor force forced to work in the fields. It is important to mention that both Martinique and Guadeloupe were called "France Overseas".

Césaire, a representative of Martinique, was elected as mayor of Martinique's principal city Fort-de-France and deputy to French National Assembly in 1945. He even led the commission that drafted the Bill of 19th of March, 1946, for establishing the Départements d'Outre-Mer (D.D.M). After many struggles between Martinican political parties and the French government, "France remains France and Martinique remains- a *department* of France" (Miles. F. S William, 1985: 77). In doing so, Césaire was intelligent, because economically Martinique at that time could not stand on its own feet alone; therefore, it needed the French supervision and help.

When Martinique was converted from colony to department, it saw many dramatic changes such as the collapse of agriculture, and the rising of unemployment which pushed Martinicans to leave and emigrate to France. Therefore, they have forsaken their mother land, indigenous languages, traditions, culture and identity.

The evolution of Martinique began with the extermination of the indigenous population. Then it was repopulated again by the diverse ethnic groups brought as a cheap labor to work in the sugar cane plantations. Martinique has no past, so, it was detached from its ancestral roots, that is why Derek Walcott terms it as “an absence of ruins” (quoted in Michael. Dash, 2000:221). Martinique’s lack of origins has created a situation of ambiguity in relation to identity.

As we have already said, Césaire’s *Une Tempête* was well known within the Francophone world. It first appeared at an International Festival in Hammamet, Tunisia, in 1969. Philip Crispin, in his article “Aimé Césaire’s *Une Tempête*” affirms that *Une Tempête* was staged in the 150th anniversary of the abolition of slavery in French colonies and in the 150th anniversary of the arrival of the first wave of post-war immigrants from the West Indies to Britain (2001:139).

Theatre for Césaire is a medium through which he could portray the present specificities of the emerging post-colonial world. He wrote *Une Tempête* in the 1960’s context of the Civil Rights Movement in America, while in Africa and the Caribbean, the period was referred to as the independence era (post-colonial period). This period was marked by the rising of the anti-colonial sentiment and associated with both international black consciousness and national movements in the countries which were under the colonial enterprise (Nixon.R,1987:557). Between 1957 and 1973 the vast majority of African and the larger Caribbean colonies won their independence. This period witnessed the Cuban and the Algerian revolutions, the Kenyan “Mau Mau” revolt, the Katanga crisis in the Congo, the Trinidadian Black Power Uprising, the Civil Rights Movement in the United States, the Student revolts of 1968, and mainly the falling of American mask as a strong power and powerful nation in the world in the Vietnam War. All these events created a feeling of trust and optimism among the Caribbean and African intellectuals who were graduates of British or French universities (ibid). These intellectuals committed themselves to challenge the colonial powers and to get rid of the foreign values and

policies that bound the colonized peoples for centuries. Generally speaking, this period of history is called the period of decolonization. This new strategy came as a fruit of upheavals because the oppressed countries were fed up with all what is alien and rejected it categorically. In this context, Frantz Fanon, in his book *The Wretched of the Earth* 196,1 affirms: “In the colonial context the settler only ends his work of breaking in the native when the latter admits loudly and intelligibly the supremacy of the white man’s values. In the period of decolonization, the colonized masses mock at these very values, insult them, and vomit them up” (1961:43).

The black militant, Aimé Césaire, propagated to counter-racism and subjugation of Black culture. He joined the mainstream of other prominent figures, who committed themselves to promote Black pride and Black recognition, and followed the path of Langston Hughes and Claude McKay who were associated with the Harlem Renaissance as we have already noted. This rebirth of black art and consciousness is defined by Chevrier Jacques in his book *La littérature nègre* as: “la Renaissance noire dut surtout son prestige à la redécouverte, par l’intelligentsia américaine, des valeurs du primitivisme et la créativité artistique, miraculeusement incarnées par le Nègre qui devenait ainsi le symbole d’une vie sans contrainte” (Chevrier. J, 1990:19).

By going back to history, we have found that there are many affinities between Indian Ocean people and those of the Caribbean. Among these affinities, we can note that both regions were subject to European colonialism and foreign control.

Toufann, as the last selected play for our research, was written by the Indian Ocean playwright Dev Virahsawmy. If we appeal to some biographical notes, it is worth reminding the reader that Virahsawmy is an important public intellectual figure in Mauritius. He is an advocate of cultural and ethnic diversity and he commits himself to social justice and human rights. After independence in 1968, he was active in politics. However, he left the political field to devote himself entirely to writing and teaching. He worked as a linguist to promote the development of

Mauritian Creole as a written language. He has done much for increasing social prestige of his language and to raise multicultural consciousness of Mauritius of all backgrounds. In this process of elevating the status of Creole, he tried to interpret and adapt by using Creole some British literary works, French and Indian classics (Lionnet. F, 2003:915).

Before going so far, it is worth giving the reader some information about Mauritius's history. Mauritius had no native population. It experienced different colonialist powers. The first Europeans to discover these uninhabited islands were the Portuguese around 1507. At the beginning, this conquest was done for trading purposes. However, later on the Dutch sailors visited the island in 1589 and renamed it after their ruler Prince Maurice of Nasseau. The Dutch attempted to establish settlements there by introducing to the island the sugar cane, cotton, domestic animals and so forth. But unfortunately, they abandoned the settlement at last in 1710.

After the Dutch, the French sailed across from what is known today Reunion. They claimed Mauritius for France and called it *Ile de France*, then the French East India Company governed it for nearly 45 years. In the late 18th century, England gained access to the Indian Ocean especially during the Napoleonic Wars. Therefore, the British captured Mauritius for strategic reasons such as to prevent the French from taking the island as their base to threaten and challenge the British position in India (Houbert. Jean, 1981:76). The English were defeated by the French in the Battle of View Grand Port. Just a few months later, the English forces took over the island and declared the slaves free in 1835. The freed slaves were replaced by imported labor force from India and China (Rawick J. Allen, 1965: 8-9-10)

By the emergence of the philosophy of decolonization, many internal pressures for change and constitutional reforms took place. These demands for reforms were led by Creole artisans and intellectuals as well as a few Indian professionals (ibid). However, before the outbreak of WWI, those groups created the Mauritius Labor Party which was based on a non-ethnic basis.

In the Mauritius constitutional conference of 1965, the chairman Mr. Greenwood declared: “It was right for Mauritius to become independent and take her place among the sovereign nations of the world” (quoted in Houbert. Jean:1981:86). Of course Britain continued to protect and nurse Mauritius in all sides either external or internal spheres.

After many years of struggle for independence, Mauritius as many African and Caribbean countries got its independence on the 12th of March, 1968. However, unlike the newly independent countries of Africa and Asia, Mauritius is a fruit of European colonization. The economy, society, and the policy of the Island were the direct result of a colonial adventure (Houbert. Jean, 1981:75).

After the independence of Mauritius which marked the end of the British colonial era there, France wanted to interfere in the area to fill the vacuum. With the advice and the help of Paris, Mauritius became a member of the Organisation commune africaine et malagache. Then Mauritius became the first member of the Commonwealth (ibid:90).

Mauritius had always been dependent on the colonizer; therefore, it was an outcome of colonialism. This dependence became as an integral part of Mauritius economic, social and political structure. After the independence in 1968, Mauritius witnessed many religious and ethnic conflicts among some groups mainly Hindus, Muslims and black Creoles. At last, those conflicting groups reached a compromise that Mauritius was a pluricultural mosaic nation; each group should respect the other groups and accept the cultural diversity of Mauritius population as Thomas H. Eriksen has affirmed “according to this (Mauritian) ideology, the cultural unity postulated by nationalism should be sacrificed for the benefit of the cultural rights of the minorities” (quoted in Lionnet. Françoise, 1993:107).

After independence, the government encouraged multiculturalism for ensuring ethnic peace as a unique strategy for the economic development. Therefore, Mauritius is a country of diasporic heritage since it is characterized by the heterogeneous nature of the population as

Indians, Chinese, French and British. Nevertheless, despite the diversity of origins, there was a spirit of a strong sense of national identity that transcended racial and cultural differences and boundaries.

In 1968, Mauritius proclaimed independence. The country remained within the Commonwealth of Nations; Queen Elizabeth II symbolically was head of state, represented on Mauritius by a Governor General. The most important political position, however, was that of the Prime Minister. In 1992 Mauritius became a Republic and the country's head of state was the president.

Mauritius' recent history was characterized by a remarkable political stability under the prime minister Seewoosagur Ramgoolam who ruled from 1968 to 1982. Then his successor Anerood Jugnauth ruled from 1982 to 1995. The country experienced strong growth of population of which the majority of the population was very poor. While previously the sugar cane represented the sole important Mauritius export, in recent years, the manufacturing economy (textiles) was growing, tourism and financial services were activities based on foreign investment.

Dev Virahsawmy was influenced by all these events when he wrote his plays in general and *Toufann* in particular. Therefore, all these events represent the immediate circumstances behind the writing and the performance of *Toufann*.

To conclude this chapter, we can say that we have given some details about lives and literary careers of the English icon William Shakespeare together with the Martinican playwright Aimé Césaire and the Mauritian Creole playwright Dev Virahsawmy. Moreover, in this chapter, we have also brought into light the immediate circumstances of the periods in which their plays were written, and performed.

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CHAPTER TWO

Section One: Césaire and Virahsawmy as Hidden Polemics

As we have already mentioned so far, my theme deals with the intertextual relationship between Shakespeare's *The Tempest*, Césaire's *Une Tempête* and Dev Virahsawmy's *Toufann*. It seems that the two complementary theories which concern Bakhtin's hidden polemic and Frantz Fanon's *Black Skin, White Masks* can fit best our problematic. This present section will analyze to what extent Césaire's *Une Tempête* and Dev Virahsawmy's *Toufann* can be considered as hidden polemics to Shakespeare's *The Tempest*. Since our focus is on the hidden polemic, we will try to show the relationship between the two playwrights Césaire, Virahsawmy and Shakespeare's discourse which is based on clashes and antagonist confrontations as Bakhtin states: "the other's words are treated antagonistically". This analysis will be done at the level of settings, characters together with the themes, and the language. But before the analysis, it is worth providing the reader with synopses of *The Tempest* and *Une Tempête* together with *Toufann*.

Synopsis of *The Tempest*

The Tempest opens with a storm which strikes a ship carrying Alonso, Ferdinand, Sebastian, Antonio, Gonzalo, Stephano, and Trinculo, who are on their way to Italy after coming back from the wedding of Alonso's daughter, Claribel, to the prince of Tunis in Africa.

Miranda and Prospero stand on the shore of their island, looking out to the sea at the shipwreck. Miranda asks her father to do anything he can to help the poor souls in the ship. Prospero assures her that everything is all right. He thinks that time has come for Miranda to learn more about herself by telling the lengthy story of their past; a story he has often started to tell before but never finished.

This story turns around Prospero, the Duke of Milan, who has devoted his time to learning in his library, leaving the government in the hands of his trusted brother, Antonio. But, the latter conspired with Alonso, the King of Naples, and ultimately usurped Prospero's position.

Then, they set Prospero and his baby daughter, Miranda, adrift in a boat, and they eventually found themselves marooned on the strange island. Thanks to the old Gonzalo and God's providence the two survived. On the island, Prospero is served by Ariel, a spirit that he had freed from a tree with magic, and the native slave "Caliban", son of the witch Sycorax who was banished from Argiers because of her evil practices. Prospero and his daughter arrived on the island where they lived for twelve years. Prospero's good fortune sends his enemies his way, then he has raised the tempest in order to make things right with them once and for all. Therefore, he reveals to his daughter that he orchestrates the shipwreck.

The passengers of the shipwrecked ship fortunately survived. Ferdinand, the son of Alonso, is among the survivors who is brought to Prospero by the magical singing of Ariel. Prospero ultimately confronts his brother and Alonso, revealing his true identity as the rightful Duke of Milan. To Alonso, he reveals that Ferdinand is alive and well. Prospero abandons his magic and releases Ariel and Caliban from their servitude, pardons his enemies; then all together, they celebrate the meeting of the prince Ferdinand and his future bride Miranda. At last, Prospero asks Ariel for one last thing to calm the seas and raise favorable winds for their trip back to Naples.

Synopsis of *Une Tempête*

The full title of Césaire's play suggests its purpose: "*Une Tempête*: adaptation de *La Tempête* de Shakespeare pour un théâtre nègre" ("*A Tempest*: adaptation of Shakespeare's *The Tempest* for a black theatre"). Indeed, the play follows the basic plot structure of Shakespeare's original text, but with certain adaptations that make it unique to Césaire. Notably, Caliban is a black slave, while Ariel is a mulatto. Both of them are fighting for freedom from the white European colonizer Prospero, but each using different tactics. Caliban becomes the comic hero in this battle, urging Ariel and, ultimately, his audience, to resist Prospero and all that he represents.

The play opens with the tempest that throws away the royal ship which carries Prospero's enemies. Prospero was once the Duke of Milan who trusted his brother Antonio. The latter with the help of Prospero's enemy 'Alonso' the King of Naples has succeeded to remove Prospero from his dukedom, and destroy his people's trust in him. He was accused by the church inquisition to be a sorcerer, magician who was known for his practice of witchcraft. As a result, he was exiled with his daughter Miranda into an unknown island that represents for Prospero "les terres qui depuis des siècles sont promises à la quête de l'homme, et que je commençais mes préparatifs pour en prendre possession" (I. ii.20). In this island they found the native Caliban and the mulatto Ariel and made them their servants.

When the passengers of the ship land on the island, Prospero rearranges the marriage of Miranda and Ferdinand. Then he forgives his enemies "les gens de ma race" but he refuses to forgive Caliban. At the end of the play, Prospero decides to remain on the island with Caliban.

Synopsis of *Toufann*

The central character of *Toufann* is Prospero. Prospero is the powerful but philosopher king, who spent his time writing, reading and doing research in his laboratory. He has left his brother Yago, the Prime Minister, with the responsibility of running the country's affairs. Yago whose lust for power exceeds the limits, joins forces with Prince Edmon and King Lir to overthrow his brother through a military coup. In the battle, Prospero's wife is killed and Kordelia, their newly-born daughter, is rescued. Both of them were put on a "nutshell" of a boat in uncharted waters; they finally land on an exotic island. Prospero, the computer genius, turns this island into a paradise. The only inhabitants of the island were Kalibann and his mother Bangoya, a black slave who was abandoned by a white pirate after he had fathered Kalibann. The latter becomes later Prospero's scientific assistant. Prospero and his daughter Kordelia spend 20 years on the island. Through patience, hard work and research, Prospero develops his science

to have total control over the people of the island and even nature. Prospero is thus able to create a cyclone “a tempest” to trap the ship, which is carrying those who had usurped his Throne. The passengers could not make any sense of the mysterious cyclone, which appeared to have flown their ship across the island and landed on a mini-lake, with mountains all around, and “a ship with no sea to sail”. Prince Ferdjnan, son of King Lir who has deposed Prospero, is among the victims of the shipwreck. During his exploration of the island, Ferdjnan is hypnotised by Aryel, a robot whose creator is no other than Prospero, “the child of his science, the creature of his competence”. Aryel brings the Prince to Prospero and Kordelia. The plan of Prospero is taking shape. He has decided that his daughter Kordelia would eventually marry Prince Ferdjnan to regain the lost kingdom. The world of Prospero's enemies is in complete disorder. King Lir decides to abdicate. They finally agree together to install Kordelia as Queen. But the crucial part of Prospero's plan falls apart when his daughter Kordelia revealed that she will marry Kalibann, not the Prince. Prospero is disillusioned and resigned himself by throwing the key into the sea and, with it, he makes an end to his magical powers. Ultimately, Kordelia and Kalibann's reign begins, new King, new problems.

The Setting

In *The Tempest*, the majority of the events take place on the alien exotic island or around it except the first scene which takes place on the royal ship. The story happened during Shakespeare's time, more precisely in the early 1600s. However, Shakespeare's play is set in the real world but in an enchanted fairy-tale world of imagination which is associated with monsters and imaginative spirits.

In *The Tempest*, the storm which is orchestrated by Prospero and his servant ‘Ariel’ is used as a means of vengeance for what Prospero has undergone before his arrival on the island. When he was a Duke of Milan, an Italian region, he was a victim of the cunning and tyranny of

his brother Anthonio and Alonso, the king of Naples, who usurped his throne and banished him with his daughter.

It is worth mentioning that when *The Tempest* was written, the civilization of the Renaissance had reached its highest pitch and at the same time the political ruin and disorder of the nation seemed inevitable, and most of the Italian states “were the result of recent usurpations” (Burckhardt, 1990:222). In Renaissance Italy many social vices (cunning, crimes,...) were widespread; Jacob Burckhardt mentioned Machiavelli who said that “We Italians are irreligious and corrupt above others” another added: “We are individually highly developed; we have outgrown the limits of morality and religion which were natural to us in our underdeveloped state, and we despise outward law because *our rulers are illegitimate and their judges and officers wicked men*” (Italics mine, *ibid*: 297).

The play is opened with a ship at sea in a terrible storm. This ship, on which *The Tempest*'s first scene takes place, carries Alonso, Sebastian, Antonio, Gonzalo and the mariners who are in route by sea coming back from the wedding party of Alonso's daughter Claribel to the prince of Tunis. Hence, Shakespeare sets the action of *The Tempest* on the “uninhabited island” in the Mediterranean, an island somewhere between Naples (Italy) and Tunis (the north coast of Africa).

In addition to the Mediterranean setting, *The Tempest* is said to be set in the New World, because Shakespeare gives some hints and glances that the play is really set there. This can be shown in Ariel's reference to a place in the New World called ‘Bermudas’ when he says to Prospero: “Thou call'dst me up at midnight to fetch dew/ From the still-vex'd Bermoothes” (I.ii.33). In addition to Ariel's expression, Caliban also recognizes that Prospero's Art (magic) is powerful enough to control the god worshiped by Caliban and his mother named “Setebos” (I.ii.39) who was worshiped by South American natives (Frey. Charles,1979:29).

Even the natives (Indians) of the New World are not ignored by Shakespeare in *The Tempest*; Trinculo mentions the English willingness to pay a fee/ a piece of silver “to see a dead Indian” (II.ii.57). In addition, Miranda’s wonder upon seeing the courtiers resplendent in their finery “O brave new world/That has such people in’t” (V.i.91) proves that *The Tempest* is indeed set in the New World. To sustain this statement Charles Frey confirms: “Shakespeare intended Prospero’s island to be a microcosm of the “brave new world” (1979:139).

The deserted island in which Shakespeare’s play is set, was inhabited by the native ‘Caliban’. The latter was living there before Prospero, the rightful duke of Milan who was forced into exile. Directly after his landing on the island, Prospero forced Caliban to be his slave. So, Prospero’s attempt to control Caliban and usurp his island is a metaphor about the European’s attempt to subjugate the New World natives. Thus, in addition to geographical location of the island, it is also located between competing claims, the claims of two names, one of European origin, Prospero with the other Native Caliban who represent respectively both the colonizer and the colonized, while the island inevitably represents the Americas. For this reason, Alden Vaughan insists that “A close identification of *The Tempest* with American colonization and of Caliban with American natives was becoming axiomatic among Shakespearean scholars” (1988:145).

According to what has been said previously, the play ought to be seen as taking place in America or the New World including Bermuda. We can see that it is close enough to Algiers (Sycorax’s origins), there are few hints that the play might be taking place in Europe (Naples), then close to the Bermuda islands (Bermoothes), close to Algiers and Africa “afric” that Gonzalo refers to in the play (II.i.46). Therefore, *The Tempest* is set between three continents which makes from the setting (geographical location) of the play a little confusing and an extremely problematic one. By this, instead of having one setting, *The Tempest* has many

settings: European, Mediterranean, African, New World, Bermudan, Tunisian, Algerian, but no precise setting.

The setting for this play, an unknown island, is in many ways an ideal space of open promise, possibility and opportunity (land of plenty). After the storm scene, the faith, civility, social order and rank of the known/ existing world are all broken down. The island's setting recalls a contemporary text, Thomas More's *Utopia* (1516). In this book, Thomas More describes a fictional island in the Atlantic Ocean, possessing a perfect-political legal system in which equality and innocence govern. Therefore, the term has been associated with the intentional communities that attempted to create an ideal society in the distant territories. This element of utopian society in the play is apparent in Gonzalo's dream and wishes:

Had I plantation of this isle my Lord.
And were the King on't, what would you I do?
I'th' Commonwealth I would (by contraries)
Execute all things: for no kind of traffic
Would you admit: no name of magistrate:
Letters should not be known: riches, poverty,
And use of service, none: contract, succession,
Bourn, bound of land, tilth, vineyard none:
No use of metal, corn or wine, or oil:
No occupation, all men idle, all:
And women too, but innocent and pure:
No sovereignty.
All things in common nature should produce
Without sweat or endeavour: treason and felony,
Sword, pike, knife, gun, or need of any engine
Would I not have: but nature should bring forth
Of it own kind, all foison, all abundance
To feed my innocent people (II.i.49-50).

The notion 'utopia' refers to something unrealistic, fanciful or illusory that has "no place" in reality (Edgar. A and Sedgwick,2008: 372). Therefore, we can say that Prospero's island has nothing to do with the real world.

Une Tempête, a postcolonial adaptation of Shakespeare's *The Tempest*, is set on the deserted island "l'île perdue" (I.ii.20) in the "Ocean déchainé" (I.i.13). The play turns around the lands that are destined for the conquest by the others who give themselves the right to govern them. In *Une Tempête*, those peoples are incarnated in Prospero who even understands that his presence on the island is a predestined one, so he prepares himself to take hold of these possessions "J'avais situé avec précision ces terres qui depuis des siècles sont promises à la quête de l'homme, et que je commençais mes préparatifs pour en prendre possession" (I.ii.20).

"Césaire has cleverly displaced the play, setting it in the Americas" (Nimis. John, 2005:26), however, through reading the play, we find some references to the Americas, more precisely to the Caribbean (West Indies) which were historically subject to Western colonialism with its dramatic consequences on native inhabitants (Indians). Those native inhabitants are not neglected by Césaire; in fact, he mentions them in his play, for instance when Stephano says: "Ma parole, c'est bien ça! Un Zindien!...un Zindien! Un authentique Zindien des Caraïbes" (III.ii.59), "Un Indien ! Mort ou vivant?" (ibid.57).

The isle on which *Une Tempête* is set is inhabited by those Zindiens that Césaire portrays as innocent and free natives which are in their state of nature and not corrupted by the Western civilization. They are living on the 'promised land' where innocence is still prevailing and opportunity is afforded to the civilized men in order to refresh their old corrupted souls and redeem their sins. In this context Césaire through the mouth of Gonzalo declares:

Si l'île est habitée, comme je le pense et que nous la colonisons, comme je le souhaite, il faudra se garder comme de la peste d'y apporter nos defaults, oui, ce que nous appelons la civilisation. Qu'ils restent tel qu'ils sont: des sauvages, de bons sauvages, libres, sans complexes ni complications. Quelque chose comme un réservoir d'éternelle jeunesse ou nous viendrions périodiquement rafraîchir nos âmes vieilles et citadines (II.ii.41).

So, in *Une Tempête*, instead of trying to civilize the natives by bringing civilization to the non-white territories as they are portrayed in Shakespeare's *The Tempest*, the civilized

people came to these territories in order to give up their evil practices and vices which are spreading in the civilized environment of their homeland.

In addition to the American setting of *Une Tempête*, Césaire has mentioned and invoked the god Shango, an African god which signifies the African heritage of the black men. Therefore, this play has an African dimension.

Césaire who takes from Shakespeare's original version which locates the action on an exotic, unknown and unreal island, makes it well suited for adaptation as a political allegory of the real Antilles (Porter, 1995:362). Since the Antilles include Martinique which is Césaire's homeland; we can say that *Une Tempête* is set there and more precisely during the period of decolonization when many of the colonized countries sing one song which is "Freedom Now" (II.i.36). This movement finds its expression in *Une Tempête* through Caliban's revolt against the intruder Prospero.

For Césaire, the exiled racist Prospero must have a great significance. He must recall to him the thousands of French sailors left high and dry in the Antilles for many months after the Nazi invasion of France. The islanders (natives) had to welcome and support these marooned foreigners. Most of them were ignorant and crudely prejudiced who, at last, contempt in a hostile way in return (Porter, 1995:363).

At last, it is of great importance to affirm that *Une Tempête* is geographically set in the crossroads of African, European and Native American cultures that is Americas and, chronologically, at the point of the crossing of the histories of these continents through colonialism (Nimis. John, 2005:31).

Toufann (Hindi and Urdu for "tempest") is set in a computer-generated harbor, Prospero and Caliban's home. Prospero who was exiled from his original setting, has dispatched to exotic locales.

The actions took place on the island; in Prospero's control room, in prison or elsewhere in the island "a small inhabited island, very close to hell" (I.iii.221) except one which took place in a royal ship driven by the storm to the island's harbor which is surrounded by mountains.

This island on which the events of *Toufann* happen is an inhabited island. So, it has its own native population as Bangoya and her half-bred batar who were living there before Prospero's arrival on the island. By contrast, Shakespeare's enchanted island, in *The Tempest*, is portrayed as an uninhabited island because Ariel and Caliban are not recognized as human beings.

Poloniouss describes the island as an earthy paradise in which everything is offered by nature then he wonders: "This place out to be a paradise. I look out and I see water all around us- a fertile, luxuriant natural beauty. Everything humanity could ask for" (II.ii.234).

Ferdjnan says: "This is a magic island" (III.i.246) because it is the product of Prospero's magic and science. This can best be illustrated at the end when Prospero throws his key, the heart of his power, into the sea. As a result, everything vanishes and even Prospero's island meets the same destiny "my island will vanish" (II.i.252).

We have followed the events of Virahsawmy's play especially when Prospero at the start of the play reveals his story to his daughter 'Kordelia' when saying that "you weren't born here. You were born in a palace" (I.ii.220). Michael Walling's production of *Toufann*, associates this palace to an "Indian palace" (2002:6). That is to say, Prospero defines himself and his family in relation to an Indian past. i.e. Prospero's family is of Indian origins. Therefore, from this, we can understand that Prospero's family belongs to the Indian wave of immigrants who reached Mauritius, the isle in the Indian ocean.

Consequently, we can deduce that the island that Prospero creates in *Toufann* may stand for the isle of Mauritius, and the following words of Michael Walling fosters this stance "In our London

production, we found ourselves evoking an image of Mauritius which an English audience would understand: a tropical island Paradise of cocktails and sun- loungers” (2002:07).

Characters and Themes

Stephen Orgel in his article “What Is a Character?”(1995) writes about the importance of dealing with characters when studying any work of literature. He says: “One way of thinking of character is simply as a part of the text” (1995:102). Therefore, to analyze any literary work whether it is a novel, a novella, a play or other literary forms, it is of a great importance to deal with its characters/ characterization.

In any given text, the characters play the role of a double-edged sword, however, they determine the sequence of events in the text on the one hand, and they carry its important themes on the other.

In this part of the present chapter, we will demonstrate to the reader how the characters from *The Tempest*, *Une Tempête* and *Toufann* represent different and conflicting claims (polemics). We have found through our analysis that specific characters from Césaire’s *Une Tempête* and Dev Virahsawmy’s *Toufann* confront and oppose their parallels in the original text *The Tempest* of Shakespeare; among those characters we cannot deny the prominent ones as Prospero, Caliban, and Ariel (Prospero, Kalibann and Aryel in Dev Virahsawmy’s *Toufann*) in addition to others to whom we should make reference.

By analyzing the characterization of these plays *Une Tempête* and *Toufann* in relation to *The Tempest*, one comes closer to determine how *Une Tempête* and *Toufann* as works of art respond to and challenge Shakespeare’s *The Tempest* and the different themes that it bears, especially, the theme of colonization which gives birth to many binary oppositions such as; Colonization Vs Independence , Colonizer Vs Colonized/ European Vs Native, Master Vs Slave,

Submission Vs Self-determination, Civilization Vs Nature (savagery) in addition to the theme of Betrayal Vs Faithfulness.

In *The Tempest*, both Ariel and Caliban can be viewed as the "colonized subjects" of Prospero, and the differing attitudes of these subjects towards their master are indicative of the differing ways in which human nature responds to modern civilization. Both Ariel, the airy spirit, and Caliban, Prospero's faithful and submissive slave, are creatures undoubtedly oppressed by Prospero, yet each develops a different relationship with his master. In fact, the kind of relationships that they have with Prospero depend on their natural character as well as their prior circumstances. The scenes of *The Tempest* are structured so as to emphasize the differing characterizations of Ariel and Caliban in their relationship to Prospero. Throughout the work, interactions between Prospero and Ariel come directly before or directly after his interactions with Caliban. The contrasting nature of these interactions occurring dramatically reveals the contrast between the attitudes of these central characters. Prospero's relationship with Ariel is of a quite different nature from his relationship with Caliban. Prospero uses his magic in order to subjugate Caliban as well as to free Ariel from the curse of Sycorax. Césaire in his book *Discourse on Colonialism* explains the relations between the colonizer and colonized as the "relations of domination and submission which turn the colonizing man into a classroom monitor, an army sergeant, a prison guard, a slave driver, and the indigenous man into an instrument of production" (Césaire, 1994:177).

The submissive attitude of Ariel in his relationship with Prospero stems from the indebtedness that he feels towards his master. Indeed, James E. Phillips, in "*The Tempest* and the Renaissance Idea of Man" (1964), demonstrates that "One of Ariel's principal functions in *The Tempest* is... to effect the purposes of Prospero. From raising the storm in the beginning to the calming of the seas at the end"; moreover, "Ariel regularly puts into action the judgment and will of his master" (1964:155).

Ariel:

All hail, great Master, gave sir, hail: I come
To answer thy best pleasure, be't to fly,
To swim, to dive into the fire: to ride
On the curl'd clouds: to thy strong bidding task,
Ask Ariel, and all his quality (I.ii.32).

When Ariel gets the courage to ask Prospero to set him free from his authority, Prospero has only to remind him of his debt and Ariel's submissive attitude is restored. This can be illustrated through a dialogue below:

Ariel:

Is there more toil? Since thou dost give me pains,
Let me remember thee what thou hast promised,
Which is not yet performed me ...
.... My liberty

Prospero:

If thou more murmur'st, I will rend an oak
And peg thee in his knotty entrails till
Thou hast howled away twelve winters.

Ariel:

Pardon, master.
I will be correspondent to command
And do my spriting gently (I.ii.36).

In contrast to *The Tempest*, the play *Une Tempête* offers a version of the postcolonial black male intellectual coming of an age and taking the responsibility of his own people, by this "Césaire's adaptation ...offers the instructor of postcolonial literatures an invaluable opportunity to contrast the canonized voice of the European Age of Discovery with the responses of a "third" voice from the Caribbean" (McNee.Lisa,1993:195). Césaire revises the relationships that Shakespeare creates among Prospero, Ariel, and Caliban. While, Ariel is characterized as a mulatto slave, Caliban is portrayed as a black slave. By figuring Ariel as a mulatto, Césaire presents him as an ambivalent intermediary between white and black and between colonizer and colonized. Caliban, on the other hand, is presented as a black nationalist: he enters the stage crying "Uhuru," the Swahili word for "freedom." Césaire depicts the relationship between

Prospero and Caliban as analogous to that between the colonizer and colonized. In other words, the conflict between Prospero and Caliban, as Laurence porter points out, is a conflict between “racist authoritarianism versus liberationist protest” (1995:364). However, Shakespeare’s emphasis is to glorify and elevate the status of Prospero While Césaire’s sole aim is to diminish it.

Accordingly, in *Une Tempête*, Césaire explains even the relationship between Prospero, who represents the white men’s presence in Africa and in the Caribbean, and the harsh black Caliban who reacts violently to get rid of the corrupted colonizer who hinders and interrupts the development of the colonized peoples. Hence, “Césaire’s *Une Tempête* exemplifies the porous boundaries between European and Afro-Caribbean” (Nixon, 1987:570). In *Une Tempête*, Césaire also sheds light at the relationship between Prospero and the pacifist Ariel “mulatto” whose optimistic feeling would lead him one day to gain his independence from Prospero.

As far as Dev Virahsawmy’s *Toufann*, another adaptation of Shakespeare’s *The Tempest*, is concerned, the relationship between Prospero, Kalibann and Aryel is pre-dominant. But the nature of their relation in *Toufann* is different from that of *The Tempest*. Prospero and Kalibann are bound together by a contract that the former has made with Kalibaan’s mother Bangoya after saving them (Kalibann and his mother) from starving to death when he came for the first time to the island. Kalibann in his turn is portrayed as a young man, around twenty five (25), of mixed race. Kalibann, as he is described in *Toufann*, is “the name of a person. His father was a white pirate, and his mother a black slave. He is a mulatto” (III.i.248).

Caliban in *The Tempest* is hailed as a symbol of colonial dispossession and disempowerment, he offers a unifying narrative of the colonized psyche. The counter of this discourse may be traced in the work of Aimé Césaire, and Virahsawmy. Each of these two works addresses the postcolonial intellectual response to the cultural fractures accompanying

colonialism and the colonialists' belief that "Africans were so primitive that they practically represented a raw material that the "civilizing" powers could mold" (Salhi. Kamal,2004:10).

If we delve deeply into details for studying the characterization of the three plays, we find that Caliban is represented in contrastive ways. So, in *The Tempest*, Caliban is given a distorted image especially by Prospero and the two comic figures Stephano and Trinculo. He is associated with nature (savageness), but nature without culture (civilization). In other words, "Caliban became a versatile emblem for all sorts of alleged sub-humanities" (Hopkins. Liza, 2008:31). In fact, in *The Tempest* Shakespeare associates all bestial vices with his monster 'Caliban'. The latter is treated to be as the symbol of evil which has no "print of goodness" and his "vile race/...had that in't which good natures/ Could not abide to be with". These lines of Miranda express the views of her father. Prospero with the colonizers' eyes puts and realizes Caliban, the colonized, as a threatening "Other". Those colonizers defined him as an "Other" because of his color; his skin becomes the sole determinant of his existence, preventing him from entering mainstream of the colonizers' societies. Even Fanon reports how the colonizers constructed their prejudices about the colonized in general and the blacks in particular because of the color of their skin when he writes: "the torturer is the black man, Satan is black, one talks of shadows, when one is dirty one is black whether one is thinking of physical dirtiness or moral dirtiness...the black color symbolizes evil, sin, wretchedness, death, war, famine" (1989:189-191). Prospero says about Caliban:

A devil, a born devil, on whose nature
Nurture can never stick. On whom my pains
Humanely taken, all, all lost, quite lost,
And, as with age, his body uglier grows,
So his mind cankers: I will plague them all.(IV.i.82).

Prospero adds:

Mark but the badges of these men, my lords,
Then say if they be true: This mis-shapen knave;
His mother was a witch, and one so strong
That could control the Moon; make flows, you

Must know, and own, this thing of darkness, I
Acknowledge mine (V.i.94).

*** *** ***

Thou poisonous slave, got by the devil himself
Upon they wicked dam; come forth. (I.ii.37).

*** *** ***

You most lying slave,
Whom stripes may move, not kindness
I have us'd thee,/ With humane care, and lodg'd thee
In my own cell, till thou didst seek to violate
The honour of my child.
Thou tortoise (I.ii.37-8).

James E. Phillips declares in his article "*The Tempest* and the Renaissance Idea of Man" (1964) that nearly all the commentators agree about Prospero's slave that

in 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-daemon of black magic and medieval Christian tradition, or the cannibal, from which his name seems to be derived (Phillips, 1964: 150).

So, from this angle, Shakespeare's Caliban is associated with all what is primitive, savage, bestial and uncivilized. As a matter of fact, throughout the play (*The Tempest*), Caliban is referred to as a slave, a "mis-shapen knave", sometimes he is seen as a fish-like creature, "half a fish and half a monster", "tortoise" as Prospero calls him, "servant monster", "poor monster", "man monster", "demi-devil", "a born devil" (II.ii.61). As far as the word "monster" is concerned Vaughan Virginia states " 'Monster' is Caliban's most frequent sobriquet. The term appears in the text 40 times, usually with pejorative adjective: "shallow," "weak," "credulous," "howling," "drunken," " a poor drunkard," "puppy- headed," "scurvy," "abominable," "a most ridiculous monster," "ignorant," and "lost" (1985: 391). In addition, Caliban "is no longer a natural man but a savage monster who reflects European fears of the non-European world" (ibid:393). If we try to explain this idea, we can say that all the stereotypes that the Europeans have about the non-Europeans "the Other", are the result of their ignorance and fear of these peoples.

As a response to Shakespeare's consideration of Caliban, Laurence Porter in his article which is under the title of "Aimé Césaire's Reworking of Shakespeare: Anticolonialist Discourse in *Une Tempête*" (1995), writes that Césaire situates himself against the critics who consider Caliban as the uncivilized Other; however, Caliban, according to Césaire, represents a noble rebel who denounces all the forms of colonization and advocates freedom from the yokes of all shapes of exploitation.

Porter informs the readers that with his anti-colonialist viewpoint, Césaire "explains that it is the Europeans' greed or ignorance, or both, which prevent them from recognizing that the Other is in fact civilized, although different" (1995:362).

In *The Location of Culture*, Homi Bhabha explains how the colonizer constructs and produces "a reformed, recognizable Other, as a subject of a difference that is the same, but not quite/not white" (1994:92). This Other, this *mimic man*, "is not quite indigenous, nor fully Westerner", we can say that this "mimic man" who is half-indigenous and half-westerner can represent a threat to the colonial authority as Bhabha says: "The menace of mimicry is its double vision which in disclosing ambivalence of colonial discourse also disrupt its authority"(1994:88-89).

Contrary to Shakespeare's Caliban who is portrayed as a deformed and vulgar slave, Virahsawmy's Kalibann is intelligent, dignified and a hard-working man who is elevated by Prospero. Aryel, another character in *Toufann*, is depicted as a blonde giant with blue eyes. It is of great importance to mention that Aryel is Prospero's invention since he is a robot unlike Ariel in *The Tempest* who is an airy sprite and the product of magic (supernatural creature).

Une Tempête is used by Césaire as a medium of protest against Shakespeare's text mainly against the negative portrayal of Caliban and the zoological words used in *The Tempest* to describe him. Fanon shares his view with Césaire about the negative portrayal of the colonized as the case of Caliban here, when he affirms "in my case I knew that these statements were false. There was a myth of a Negro that had to be destroyed at all costs" (Fanon, 1967:117). However,

Césaire's Caliban is no longer a submissive slave but he is depicted as a rebellious figure who fights against all the shapes of subservience. By this, *Une Tempête* "becomes a kind of scrubbing cloth with which to clean up the layers of ideology imposed on *The Tempest*" (Khoury. Joseph, 2006:25).

The first thing that attracted our attention in *Une Tempête* is Caliban's first appearance on stage. He uttered a word "Uhuru". Though this word has one denotation which is "freedom" in Swahili language, as we have previously mentioned, it has different connotations (rebellion, commitment, upheavals, wars, revolution and so forth). In *Une Tempête*, Caliban is a predominant character mostly important than Prospero who controls the events of *The Tempest* and manages things as he wishes. Frank Kermode in this concern affirms in his Arden Introduction to *The Tempest* "Caliban is the core of the play; like the shepherd in formal pastoral, he is the natural man against whom the cultivated man is measured" (Kermode quoted in Mellard James M, 1970:238). However, in *Une Tempête*, the two characters (Prospero and Caliban) enter into a kind of polemics or verbal conflicts in which Caliban denounces all that has relation with his intoxicated usurper Prospero. The following quotations from Césaire's play enhance this statement:

Prospero:

Toujours gracieux je vois, vilain singe! Comment peut-on être si laid!.

Caliban :

Tu me trouve laid, mais moi je ne te trouve pas beau du tout !

Avec ton nez crochu, tu ressemble à un vieux vautour! (I. ii.24).

Il faut que tu comprennes, Prospero:des années j'ai courbé la tête, des années j'ai accepté

tout accepté : tes insultes, ton ingratitude

pis encore, plus dégradante que tout le reste,

ta condescendance.

Mais maintenant c'est fini !

fini, tu entends !

Bien sûr, pour le moment tu es encore le plus fort.

Mais a force, je m'en moque,

comme de tes chiens, d'ailleurs,

de ta police, de tes inventions !
 Prospero, tu es un grand illusionniste : le mensonge, ça te connaît.
 Et tu m'as tellement menti,
 menti sur le monde, menti sur moi-même,
 que tu as fini par m'imposer
 une image de toi-même:
 Un sous- développé, comme tu dis,
 Un sous-capable,
 Voilà comment tu m'as obligé à me voir,
 Et cette image, je la hais ! Et elle est fausse !
 Mais maintenant, je te connais, vieux cancer,
 et je me connais aussi
 Et je sais qu'un jour, mon poing nu, mon seul poing nu suffira pour écraser ton
 monde !.(III. v.87-88-89).

Kalibann in Dev Virahsawmy's *Toufann* differs from that (Caliban) of Shakespeare. He is portrayed as a subject of Prospero, in other words, he is under Prospero's control tied by the promise or the contract that Kalibann's mother has made with Prospero. This organized contract made of Kalibann the faithful slave of Prospero. But, in spite of the fact that Prospero calls Kalibann "a half-bred batar" (I.iii.222) and ignorant worthless servant, he is an intelligent man of science who manipulates computers and other technological means. This pushed even Prospero to declare in this concern:

You learn fast, Kalibann. Don't think I haven't noticed. Nowadays you do all the maintenance and repair work. You ha've even made a few improvements. I want you to know that, even though I may at times appear a little hard on you, I do appreciate the work you do. When all this is over, I intend to give you your freedom. Well –come on them- tell me how pleased you are (II.ii.232).

As far as Prospero is concerned, in *Toufann*, he is portrayed as the supreme power. He is a man of science so, he uses his science to subjugate the other creatures in the island "That's the power of science", he says (II.ii.233). He puts himself in the place of God who controls the destinies of his creatures. This belief in power upon his subjects together with his ambition to dominate lead him to affirm:" Their lives are in my hands...Just watch me!" (I.i.219). Besides, he questions the power of God and dares to declare:

I am not playing at God. I'm putting right God's mistakes. Helping him out a bit- fulfilling his work, perhaps" and he adds: "If people would only follow the destiny I have given them, the world would be a paradise" (I.vii.230).

He even addresses Kalibann as the master addresses himself to his slave. Thus, to Kalibann Prospero makes things clear: "You're not here to ask questions- you're here to carry out my orders, understood?" (I.i.219).

Unlike Caliban in *The Tempest* who revolts in vain against Prospero's power, Césaire's Caliban committed himself by using violent means to cast away Prospero at all costs and gain his freedom immediately "*Freedom now!*" (II.i.36). This idea of violence echoes Frantz Fanon's belief of using violence to reach freedom "The colonized man finds his freedom in and through violence", Frantz Fanon writes in *The Wretched of the Earth* (1968:86). However, Virahsawmy's Kalibann doesn't make any attempt to gain his freedom and he doesn't ask or beg Prospero for this purpose since he considers himself as being already free and independent from any shape of power coming from external environment mainly from Prospero. Therefore, from this we can understand that freedom is not something concrete that can be given to or taken from someone; however, it is something intrinsic, personal and abstract that God endowed his creatures with and none can deprive them from enjoying it. This idea can be clarified and illustrated in the following dialogue which is taken from *Toufann*:

Prospero: You haven't answered. Are you glad that I'm giving you your freedom?

Kalibann: Freedom?

Prospero: Yes, freedom.

Kalibann: But I am already free, Mr. Prospero (II.ii.233).

The characters in *Une Tempête* and *Toufann* are as those in Shakespeare. Césaire makes some alterations or modifications; Ariel is an "esclave, ethniquement un mulâtre" or (mulatto slave) while Caliban is an "esclave Nègre" (black slave). Césaire adds in *Une Tempête* "Eshu", a "dieu-diable Nègre" (black devil-god). Dev Virahsawmy keeps the same roles of the characters as in *The Tempest*, however, what adds to *Toufann* much praise and recognition is the fact that

Virahsawmy combines several Shakespearean characters from *The Tempest* and from some other plays like *King Lear* and *Othello*. These characters are: Prospero, Caliban, Ariel, Ferdjinnan, Kordelia, Lerwa Lir (King Lear) in addition to Polonious, Edmon, Yago, Kaspalto and Dammarro. These characters stand respectively in *The Tempest* for Prospero, Caliban, Ariel, Ferdinand, Miranda, Alonso, Gonzalo, Sebastian, Antonio, Trinculo and Stephano. What makes it different from *The Tempest* is the fact that the latter is based on magic while the former is more modern since it is based mainly on science and new technology.

In *The Tempest*, to Caliban, Prospero is no more than a colonialist usurper who deprived the aboriginal Caliban from his island and took it as his own property. The most prominent resistance against Prospero's authority comes from Caliban, his slave who feels that the island is rightfully his:

This island's mine, by Sycorax my mother,
Which thou tak'st from me ...
I am all the subjects that you have,
Which first was mine own King (I.ii.38).

As he is portrayed in *The Tempest*, in *Une Tempête* Caliban is a subject to colonization and usurpation. Prospero's enslaving of Caliban is apparent in his way of taking from him the island and subjugating him. But, in Césaire's version, Caliban is more courageous and self-determinant to restore the island that his mother 'Sycorax' has left for him after her death. Thus, through this expression, Caliban directly and daringly defies Prospero;

Caliban: Sans toi? Mais tout simplement le roi! Le roi de l'île! Le roi de mon île, que je tiens de Sycorax, ma mère./ Morte ou vivante, c'est ma mère et je ne la reniera pas ! D'ailleurs, tu ne le crois morte que parce que tu crois que la terre est chose morte...C'est tellement plus commode! (I.ii.25).

As a result of Prospero's usurpation of the island, we have noticed through our readings of *The Tempest* that Shakespeare's Caliban in the unsuccessful attempt to overthrow Prospero and regain his island seeks the assistance of Stephano and Trinculo, the two fools that are brought by the storm which Ariel raised. But Césaire's Caliban who is intelligent enough

succeeds to discover the nature of those two comic hypocrite fools, then decides to be an independent rebel who affronts Prospero with courage and with the assistance of nobody. He even regrets this cooperation and greatly laments himself:

M'embarrasser de ces coquins! Imbécile que je suis! Comment ai-je pu croire que des ventres et des trognes pourraient faire la Révolution! Mais tant mieux! L'Histoire ne me reprochera pas de n'avoir pas su me libérer tout seul. (III.vi.79).

Kalibann in *Toufann*, as opposed to Shakespeare's unsuccessful Caliban and different from Césaire's deceived one, does not see any necessity to cooperate with those fool drunkards, or even to revolt.

Because of his planning with Stephano and Trinculo to kill Prospero and restore the island, in *The Tempest*, Caliban at the end of the play asks for grace and Prospero's mercy by returning to his proper role as an obedient servant. So, he moves from attempted resistance to compliance, seeking "grace" from his master to restore the equilibrium at the end after causing many troubles;

I'll be wise hereafter
And seek grace
What a thrice-double ass
Was I to
Take this drunkard for a god
And worship this dull fool (V.i.95).

Unlike in *The Tempest*, in Césaire's play, Caliban dismisses Prospero, ironies his grace and divinity and commits himself to affront and resist him till the end, whereas in *Toufann*, Kalibann does not need to revolt since he considers himself free.

In *Une Tempête*, Césaire underestimates the conqueror Prospero -an epitome of European man- and endows Caliban with a status more than his master. In other words, "Césaire has placed Caliban's solidity in the position of the protagonist with Prospero as his antagonist" (Arnold. James, 1978:242). Césaire writes about Prospero:

Je m'insurge lorsque l'on dit que c'est l'homme du pardon. Ce qui est essentiel chez lui, c'est la volonté de puissance. A mon avis, Prospero est l'homme de la raison froide, l'homme de la conquête, autrement dit, c'est un portrait de l'homme européen...campé en face du monde primitif colonisé. (Césaire, in 1969 interview by L. Attoun quoted in Porter, 1995:374).

Besides, about Prospero's counterpart 'Caliban', Césaire declares: "En face, il y a Caliban, l'homme proche de la nature dont les communications avec elle ne sont pas encore interrompues, il participe à un monde merveilleux. Il est en même temps l'homme de la révolte, c'est un héros positif exactement comme chez Hegel" (Ibid). From Césaire's above quotation, we can guess that the plays that we have chosen circulate the theme of master and slave dialectic.

The master and slave binary dominates nearly every scene in *The Tempest*. Either explicitly or implicitly, Shakespeare portrays a relationship between a figure that possesses power and a figure that is subject to that power. The play explores the master-servant dynamic most harshly in cases in which the harmony of the relationship is threatened, sometimes by the rebellion of a servant or the harshness of a master. In the opening scene, the "servant" (the Boatswain) is dismissive and angry toward his "masters" (the noblemen), whose inability to do anything threatens to lead to a shipwreck in the storm. The boatswain speaks to the king in the storm with irony;

What cares these roarers for the name of king?...if you can command these elements to silence, and work the peace of the present, we will not hand a rope more, use your authority." (I.i.23).

From then on, master-servant relationships like this dominate the play: Prospero and Caliban; Prospero and Ariel; Alonso and his nobles; the nobles and Gonzalo; Stephano, Trinculo, and Caliban; and so forth. The play explores the psychological and social dynamics of power relationships from a number of contrasting sides, such as the generally and mainly positive relationship between Prospero and Ariel, and the generally negative relationship between Prospero and Caliban.

Prospero's power and magic are dominant throughout not only *The Tempest* but also *Une Tempête* as well as *Toufann*. Yet, in reality he has no power in the sense that his power is based on the willingness of Ariel and Caliban to comply with what he commands. Ariel and Caliban afford him his power. They let him rule and exercise authority. So, they are the basis of his power. In *The Tempest* Prospero declares to his daughter: "We cannot miss him. He does our fire,/ Fetch our wood, and serves in offices/ That profit us..." (I.ii:37). Therefore, without Ariel and Caliban the ambivalent dependent master 'Prospero' cannot rule and cannot exercise any power. In these lines, Prospero lets his audience know that without people like Caliban and Ariel (doing his "dirty" work) he'd have no one to rule. He needs them, because he commands nothing without them, especially seeing how Ariel is the basis of his so-called magic. This is evident in the first scene when it becomes clear that Ariel and not Prospero was the magician behind the storm.

Even though Prospero is dependent on his slaves, he still exerts his power on them. In other words, Prospero makes them unwillingly dependent on him by threatening to use his magic against them.

In *Une Tempête* and *Toufann*, the master and slave dialectic exists. However, Césaire's Caliban and Ariel with Virahsawmy's Kalibann and Aryel instead of depending on their master, as in *The Tempest*, 'Prospero' becomes himself dependent on them (his slaves). Porter comes to the conclusion that when Césaire wrote *Une Tempête*, he has the Hegelian Master-Slave dialectic in mind (Porter,1995:369). This can be illustrated in Prospero's dependence on Caliban (his slave). The ultimate dependency emerges clearly in the final mental break in which his identity fuses and mingles with that of Caliban: "Toi et moi! Toi-moi! Moi-toi" (III.v.92) .

Césaire through *Une Tempête* glorifies Caliban, and elevates him to be above his master. Sometimes, he controls the events in the play.

Caliban in *Une Tempête* refers to Prospero's idleness as being the reason behind his enslavement "tu es bien trop fainéant" (I.II.25). Therefore, without Caliban, even the concept 'master' will not exist i.e. Prospero needs recognition from his slaves in order to be a master. Prospero himself recognizes that without having a slave, he cannot be a master, and Joseph Khoury confirms the idea when he writes: "lordship by definition necessitates the existence of slavery" (2006:33). The problem with Prospero in *Une Tempête* is that Caliban refuses categorically to recognize him as his master and this disobedience frightens Prospero and pushes him to affirm: "Par cette insubordination, c'est tout l'ordre du monde qu'il remet en cause. La Divinity peut s'en moquer, elle!" (III.iii:71). That is to say, by Caliban's insubordination to Prospero, the order of things is falling apart and Prospero's divinity becomes no more than a joke.

Similar to Césaire's, Virahsawmy's Kalibann is portrayed as a dignified and important character in *Toufann*. However, in spite of Prospero's pretence of controlling everything happening in the island, in reality, he is dependent on his slave Kalibann and mainly on his robot Aryel. This dependence can be illustrated by Kalibann's wondering words when he asks Prospero: "How would you and Miss Kordelia manage without me? I've been looking after your work for so long"(II.ii: 233). So, without Kalibann, Prospero and his daughter cannot manage to work. In other words, without him, they cannot command anything. But Kalibann shows sympathy towards his so-called master through the following interrogation which sets things clear between him and Prospero "But how would he cope if I said no? He depends on me" (II.vii:245).

According to all what has been said previously, we can deduce that Shakespeare in *The Tempest* portrays Caliban and Ariel as dependent subjects of Prospero. In other words, they are placed under Prospero's mercy. By contrast, Césaire and Virahsawmy's plays reverse and contradict Shakespeare's false beliefs by praising their Calibans and Ariels to be the dignified agents in the two postcolonial re-inscription rather than the objects that Shakespeare's Prospero

can manipulate, influence and subjugate. Césaire proves this fact in his declaration that the slave “c’est un héros positif exactement comme chez Hegel : c’est l’esclave qui est le plus important, car c’est lui qui fait l’histoire” (Césaire, in 1969 interview by L. Attoun quoted in Porter, 1995: 374).

Caliban and Ariel’s association with Malcolm X and Martin Luther King is apparent in Caliban’s refusal to be called Caliban, the name given to him by Prospero, “call me X. That would be best. Like a man without a name. Or, to be more precise, a man whose name has been stolen...Every time you call me it reminds me of a basic fact, the fact that you’ve stolen everything from me, even my identity”. Besides, Caliban’s choice to use violence against Prospero echoes Malcolm X’s philosophy of violence. Malcolm X is the American black militant whose belief is that African Americans must fight the whites by using violence rather than using other pacifistic means in order to gain their rights.

Ariel who does not believe in violence “Je ne crois pas à la violence” (II.I.37), another oppressed character, desires to change Prospero and create a conscience in him “Tu sais bien que ce n’est pas ce que je pense. Ni violence, ni soumission. Comprends-moi bien. C’est Prospero qu’il faut changer. Troubler sa sérénité jusqu’à ce qu’il reconnaisse enfin l’existence de sa propre injustice et qu’il mette un terme” (II.I.37). For this reason, Caliban rejects Ariel’s nonviolence which reminds us with Martin Luther King’s philosophy of non-violence.

Caliban’s militant resistance is pessimistic while Ariel, on the other hand, describes his “rêve exaltant qu’un jour, Prospero, toi et moi, nous entreprendrions, frères associés, de bâtir un monde merveilleux” (II.i.38). Ariel symbolizes M. Luther King Jr. by referring to a ‘dream’ and calling for unity and peace.

The theme of betrayal and faithfulness is not neglected, however, unlike in *The Tempest*, Virahsawmy’s Aryel, after a long time of working to his master, betrays him. So, instead of unifying Kordelia and Ferdinand to get married as Aryel is ordered to do, he goes to confess his

feelings and reality to Ferdjnan. By doing so, Aryel attracts his attention and both decide for themselves to be united. Prospero goes so furious when he discovers this secret plan and addresses Aryel angrily:

Prospero:

Aryel, come here. Why did you betray me?

Aryel:

I have never betrayed you. Captain. I told you something in my programming felt peculiar. Maybe something malfunctioning in my system. But, Captain - I'm happy as I am. I've not betrayed you: I've simply followed a programme which I couldn't control. Don't hold it against me (III.i.251).

In this case, Aryel puts the orders of his master aside and he gets courage to affront him in order to defend his proper feelings. Ferdjnan explains to Aryel:

Prospero may have made you, but he hasn't been able to stop you having feelings. He can threaten you as much as he wants: today you are free. You're free because you have dared. We have to dare" (III.i.248).

From Ferdjnan's words, we understand that to gain freedom from the oppressor one has to challenge him, and to confront him directly not to submit or to be under his spells.

The two alternative readings (*Une Tempête* and *Toufann*) of Shakespeare's *The Tempest* move towards a reversal of its colonial binary. In *Une Tempête* Prospero's staging and performing the Roman gods is disrupted and disturbed by the entrance of the African god *Eshu*, the trickster god who signifies reversal in ancient African cultures, and *Shango*, the deity of the *Yoruba* (Nigeria) pantheon (McNee.Lisa,1993:198). Césaire's inclusion of *Eshu* in *Une Tempête* is the way for him to symbolize the real authentic cultural heritage that the blacks brought with them when they reached the New World (Porter, 1995:376). These supernatural characters are added to *Une Tempête* to perform a specific role.

The most important moment of the allegorical reading of *Une Tempête* is the marriage blessing ceremony and the character of *Eshu*- the only character that Césaire added in *Une*

Tempête. In *The Tempest*, Prospero invokes three goddesses (Ceres, Iris, Juno) to sing marriage blessings on his daughter and the shipwrecked prince. These goddesses of fertility, marriage and maternity wish them “long continuance and increasing,” “earth’s increase and foison plenty,” “barns and garners never empty”(IV.i.79). In Prospero’s ceremony, pagan goddesses instruct the young lovers’ role to be the producers of wealth and children in the future whereas in Césaire’s version of this scene, Prospero announces this ceremony (rite) as “le spectacle de ce monde de demain: de raison, de beauté, d’harmonie,” (III.iii.67). However, this celebration is interrupted by Eshu, who arrives abruptly, uninvited and unexpected, then eventually chases away the goddesses with his vulgar song “de son penis il frappe” (ibid.70). Eshu refers to pagan sacrificial rites, which appears to shock what Prospero refers to “cette noble assemblée”. This dieu diable disturbs and interrupts Prospero’s ceremony or what is called masque and pushed him to cry, “puissance! Hélas !...qu’est-ce que la puissance si je ne peux dompter mon inquiétude ! Allons ! Ma puissance a froid” (III.iii.71).

In *Toufann*, Virahsawmy ignores using those gods since Prospero believes in the power of science which can change everything. But instead of goddesses, he mentions a female dancer who appears in the play gyrating sexily when listening to erotic music.

Ultimately, in *Une Tempête*, Caliban and Prospero stay together on the island. As the play nears its close, they seem locked in irresolvable conflict. Prospero announces that, “Je ne pars plus. Mon destin est ici: je ne le fuirai pas” (III.v.90). Césaire, through Caliban, damns the colonial enterprise and parodies the so-called ‘civilizing mission’ or ‘white’s man burden’ that the colonialists in general and the Europeans in particular use as a pretext to justify their lustful ambition for power. “The colonial enterprise was presented as a ‘civilizing mission’, aimed at transforming the black man by his progressive approximation to the ideals of Western civilization through education” (Irele.Abiola,1993:502). So, Prospero in *The Tempest*, a representative of the European colonial power in the island, affords himself the duty and

responsibility (a God-given responsibility to him) to civilize his slave. Unfortunately, in spite of Prospero's attempts to civilize and educate the savage Caliban, the latter's nature cannot be altered or changed and Prospero's efforts are in vain because "Neither "humane education" nor punishment and enslavement have produced virtue in him; rather, his transformation is the product of events largely outside Prospero's control" (Willis. Deborah, 1989:285). Therefore, Caliban's monstrosity can never disappear. The colonizers' attempts to legitimize their "civilizing mission" always provoke Césaire's feeling of opposition. In this concern, Jacques Chevrier declares:

Il est donc vain et fallacieux de vouloir légitimer l'entreprise coloniale au nom d'une soi-disant mission civilisatrice. Sécurité? Culture? Juridisme? Césaire réfute tous ces alibis emphatiques au nom de réalisme et il s'attache au contraire à tracer le bilan sinistre de plusieurs siècles de colonialisme" (1990:175).

In contrast to *The Tempest*, in *Une Tempête*, Caliban is conscious of Prospero's "civilizing mission" which is no more than a lie, that is why he challenges Prospero and at the same time ironies him,

Je suis sûr que tu ne partiras pas! ça me fait rigoler ta « mission », ta « vocation » !/ Ta vocation est de m'emmerder!/ Et voilà pourquoi tu resteras, comme ces mecs qui ont fait des colonies et qui ne peuvent plus vivre ailleurs/ Un vieil intoxiqué, voilà ce que tu es! (III.v:87-88-89).

In fact, at the end of *Une Tempête*, Césaire's Prospero decides to stay in the island and vows to fight back Caliban instead of returning to Milan. Prospero's choice to remain in the island is used by Césaire as a way to express that there may always be peoples somewhere in the world who are victims of enslavement and expropriation, but they still fight for their liberty, dignity and autonomy (Porter, 1995:374).

However, the end of *The Tempest* is marked by Prospero's withdrawal from his magic practices and putting an end to his career in the island as a magus to return to Milan and regain his power. *Toufann* ends by Prospero's throwing his key- the heart of his power which switches off all his technology- into the sea. By doing so, the enchanted island vanishes, Prospero becomes as one of the rest of his fellows on the island, and he ends his reign by passing it to his

faithful Kalibann and his daughter Kordelia to be King and Queen after him. This union of Kalibann and Kordelia is supported by nearly all those who are present in the island. King Lir sees this union as the appropriate solution when he approves this idea and advises Prospero: “Prospero- this is the way to solve our problem. Let them get married. We can make Kalibann King. It is the only way”, together with Polonious: “It’s a wonderful idea!”. At last, Prospero really agree with them and declares: “All right, I agree, but...”(III.i.252). Moreover, he feels himself guilty and regrets everything he has said or done to those people in the island, that is why he exclaims: “Damn everything, I say” (III.i.253) and “It is safe now. I have dismantled everything. In a little while my island will vanish. It’s done its job: it made all of us see our mistakes, it’s given birth to a new sort of destiny” (ibid:252). Therefore, as in *Une Tempête*, in *Toufann* things turn upside down, the roles and the fortunes of the characters are reversed; Kalibann who was an inferior, worthless slave gains his freedom and becomes the King and the husband of Kordelia, the only daughter of Prospero. Hence, “Virahsawmy reworks text and context in such a way as to champion Kalibann” (Toorawa. Shawkat, 2001:129). In addition, Aryel who has been once a submissive slave to Prospero succeeds in choosing his destiny to live freely on his own. Prospero gives up his authority by throwing the heart of his power (key) into the sea to become an ordinary man. At last, all of King Lir, Ferdjinnan together with Polonious come to the conclusion that “The strange has become the normal” and “the normal has become the strange” whereas “if you look closely, you can see that the new is at once more powerful and more beautiful than the old” (III.i.252). This gives a hint that Kalibann is the rightful king who restores his native land after many years of expropriation and gives birth to a new different order.

What attracts our attention in *The Tempest*, *Une Tempête* and *Toufann* is the character of Miranda who is extremely compelling. First and foremost, it is important to note that Miranda is the only female character who appears in each of the three plays. *The Tempest* is the only play of Shakespeare where a character has this kind of outstanding distinction.

We, as readers, are not able to compare Miranda's beauty and virtue to any other female in the world of *The Tempest*, and this serves both to show her value as a character and the fact that no other living woman has her virtue. Miranda's character encompasses all the elements of perfectionism and goodness which are lacking in all the other respective characters. All of the other characters in *The Tempest* are reflected by Miranda. In this play, she would still serve an important purpose. She is extremely beautiful, she is intelligent, and she has never been touched (or even seen) by a male. Shakespeare makes Miranda even more desirable by including the fact that she has never seen or even talked to another man, despite Prospero and Caliban. She behaves in the same way as her father, however, she dismisses Caliban and denigrates him to be under the status of man. She considers him as:

Tis a villain sir, I do not love to look on
Abhorred slave, which any print of goodness wilt not take,
Being capable of all ill: I pitied three,
Took pains to make three speak, taught thee each hour
One thing or other: when thou didst not (savage)
Know thine own meaning; but wouldst gabble, like
A thing most brutish,/ I endow'd your purposes
With words that made them know: but thy vile race
...Who hadst deserv'd more than a prison" (I.ii.37-38-39).

In *The Tempest*, Miranda is presented as a submissive and delicate lady who accepts all what comes above her (her father), in *Une Tempête* she is portrayed as a vulgar woman, but in *Toufann* Kordelia becomes more assertive and active rather passive. She is a self-determinant lady who has power of words which enables her to decide for herself.

In addition to all what has been previously mentioned, in *Une Tempête*, Césaire dialogizes the courtship and the chastity of Shakespeare's Miranda. He portrays her in a vulgar way. What is shocking is that from *The Tempest* to *Une Tempête*, Miranda changes her role from that of a noble, chaste and pure lady to that of a girl who deceives her father. This can be deduced from her warning statement to Ferdinand: "Faudrait pas qu'il nous surprenne" (III.i.55),

when her father Prospero approaches. These words are not appropriate to “a princess of pastoral tradition” but they are appropriate to what James Arnold calls “a shop girl in the naturalistic novel” (1978:244).

In *Toufann*, Kordelia differs from Miranda of *The Tempest*. She questions and at the same time ironies the authority of her father “You talk as if you really God, and that does frighten me” (I.ii.221). Hence, when Prospero orders her to meet and even to marry the prince Ferdjinan, she challenges his status as a father and as a King of the island by claiming: “What if I don’t agree?” (I.iv.224). The problem between Prospero and his daughter reaches its peak when Prospero refuses to accept Kordelia’s choice to marry Kalibann. She reacts in a strange way to defend her choice and free will “What about me? My feelings- what I want” (III.i.250). In this context we can understand that Kordelia is a rebellious character in *Toufann*. In other words, instead of siding with her father, Kordelia turns against him to defend her future husband Kalibann. Then, because of Prospero’s insult of Kalibann to be a “half-bred batar”, Kordelia loses her wits and shouts at her father: “Shut it, Dad! If you say that word, I’ll never speak to you again” (III.i.251). Consequently, Prospero is beaten and his authority is shaken by his only daughter Kordelia who daringly tells him: “But God made people free. You’re trying to control them” (I.vii.230) the reason is that “you got blinded by your own power, and stopped being able to tell the difference between justice and revenge (III.i.251). In this expression, Kordelia explains to her father the real risk that is, victims will become torturers, “I told you- things have changed. A victim can turn into an aggressor” (ibid), and that his error as a ruler was to confuse the need for justice with the desire for vengeance, “avegle par to pouvoir to nepli ti fer diferans ant lazistis ek vanzans” (III.i.44).

The Language

As the sub-title indicates, this part will concentrate on language and how it is used as a means of transcendence and protest by both Césaire and Virahsawmy against the Western Canon

'Shakespeare'. Our task here is to show clearly how those two postcolonial playwrights attempt through writing *Une Tempête* and *Toufann* respectively- to subvert and dismantle the discourse of Shakespeare that circulates in *The Tempest*.

"*Many A Man's Tongue shakes out his master's undoing*" Shakespeare wrote in *All's Well That Ends Well*. Aimé Césaire takes Shakespeare at his own words when he rewrites *The Tempest*. Therefore, he takes the language of the master as a means to free himself and his people from subjugation and foreign oppression that they have undergone for centuries. By so doing, Césaire unmasks the brutality which underlines colonialism. This idea can be sustained by Césaire's declaration: "Ma bouche sera la bouche des malheurs qui n'ont point de bouche, ma voix, la liberté de celles qui s'affaissent au cachot du désespoir" (Chevrier, 1990 :66).

Prospero in *The Tempest* is placed in a position of the colonizer who is consolidated with the power of magic and his ability to produce a discourse (a language) to influence and manipulate the others in the play. This reminds us of the postcolonial psychiatrist Frantz Fanon who in his book *Black Skin, White Masks* (1952) explains his viewpoint on the phenomenon of language. He writes: "A man who has a language consequently possesses the world expressed and implied by that language"(1967:18). Considering language as the first step in the process of colonization, Prospero together with Miranda has offered Caliban their language. By doing this, they gained some power to exert on this faithful slave. As a result, Caliban becomes linguistically dependent. This idea echoes Frank Kermode's view which he expresses in his book *Shakespeare's Language* that "A master of language invents a character who needs to be taught language" (2001:290). 'Caliban' as it "is widely accepted as an anagram of 'cannibal'" (Skura. Meredith, 1989:51), is a name given by Prospero to his docile slave. Shakespeare's Caliban in this case resembles 'Friday' in Daniel Defoe's novel *Robinson Crusoe* (1719). 'Friday' is the name given by the protagonist Robinson Crusoe to the first native that he encountered in the island, who ultimately fallen as an easy prey between his enslaving hands. Prospero, the

manipulator of language imposed on Caliban his language because to speak is to practice power. For Prospero, to use one's language means to be under his control "it is implicit that to speak is to exist absolutely for the other" (Fanon, 1967:17). Since language is an important aspect of culture; hence, to speak the colonizer's language is to accept his culture. This idea finds its way through Fanon's following expression: "to speak means...above all to assume a culture, to support the weight of civilization" (ibid:17-18). Therefore Prospero taught Caliban a language in order to have power on him and exploit him.

But what is portrayed in *Une Tempête* and *Toufann* extremely contradicts Caliban's linguistic dependence. So, Césaire and Virahsawmy believe that the struggle for freedom should start first through language. Hence, in Césaire's play, Caliban rejects the name given to him by Prospero and he wants to be himself a subject not a named object.

Caliban:

J'ai décidé que je ne serai plus Caliban (I.ii.27).

Si tu veux, je te dis que désormais je ne répondrai plus au nom de Caliban: c'est le sobriquet dont ta haine m'a affublé et dont chaque rappel m'insulte.

Prospero:

Diable! On devient susceptible! Alors propose...Il faut bien que je t'appelle ! Ce sera comment ? Cannibale t'irait bien, mais je suis sûr que tu n'en voudras pas ! Voyons, Hannibal! Ça te va! Pourquoi pas! Ils aiment tous les noms historiques!

Caliban:

Appelle-moi X. ça vaudra mieux. Comme qui dirait l'homme sans nom. Plus exactement, l'homme dont on a volé le nom. Tu parles d'histoire. Eh bien ça, c'est de l'histoire, et fameuse! Chaque fois que tu parleras, ça me rappellera le fait fondamental, que tu m'as tout volé et jusqu'à mon identité! Uhuru! (I.ii.28).

Furthermore, Caliban masters his mother's language and he is fluent in speaking French in addition to his shredding of English and Swahili as well. Therefore, "Mastery of language affords remarkable power" (Fanon, 1967:18) and Caliban's access to different languages and cultures makes us guess, then conclude, that he is a multilingual and multicultural character who transcends and even exceeds his monolingual master Prospero. To sustain this statement, Judith Holland Sarnecki, in his article under the title "Mastering the Masters: Aimé Césaire's

Creolization of *The Tempest*” (2000), affirms: “In Césaire’s reworking of the bard’s final play, Caliban increasingly defies Prospero as he grows in strength and self-esteem, while multilingualism and multiculturalism replace monolingualism” (2000:282).

Moreover, Césaire’s Caliban doesn’t only mimic his oppressor Prospero but he also regains his power through challenging him and renaming himself X rather than Caliban the name imposed on him. Since Caliban has access to manipulate the language, he gains, to some extent power over his original master.

Toufann, a play by a Mauritian writer of the Indian Diaspora, is loosely and fantastically adapted from *The Tempest*. Dev Virahsawmy’s play is written in Creole. It is a mother tongue formed from the contact of a European language with a local language especially African languages spoken by slaves in the West Indies (Concise Oxford English Dictionary). Creole represents the important aspect of Mauritian history and national identity. Dev Virahsawmy considers it as the language of attacking the colonial enterprise and one of the basic/ founding elements of nation-building. To sustain this idea, Jane Wilkinson, in her interview with Dev Virahsawmy, reports directly his declaration: “It is true to say that from the late sixties to early eighties Mauritian Creole (MC) was perceived by some, including myself, as the language of decolonization and nation-building” (2001:110). However, by rewriting Shakespeare’s *The Tempest* in Mauritian Creole, Virahsawmy wants to displace the language of colonization by the language of decolonization.

Language becomes a tool of exploitation most clearly in *The Tempest* as Shakespeare’s Caliban claims, “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” (I.ii.39). “Césaire- with astonishing fidelity to the original- translates this and gives voice to the occluded colonized and oppressed” (Crispin. Philip, 2001: 140). Césaire’s Caliban, however, is not mute before meeting Prospero, Césaire gives voice to him, hence he allows him finally to “talk back”. Indeed, Caliban has his own

language; for instance, he uses the Swahili word *uhuru* (freedom). Caliban defies Prospero “you didn’t teach me anything/ Except to jabber in your own language so that I could understand your orders- chop the wood, wash the dishes, fish for food, plant vegetables, all because you’re too lazy to do it yourself” (McNee. Lisa, 1993:197). These words are equivalent to Césaire’s original words:

D’abord ce n’est pas vrai. Tu ne m’as rien appris de tout. Sauf, bien sûr à baragouiner ton langage pour comprendre tes ordres : couper du bois, laver la vaisselle, pêcher le poisson, planter les légumes, parce que tu es bien trop fainéant pour le faire” (I. ii.25).

Even though Caliban too has been forced to speak a foreign language, he has not forgotten or forsaken his proper ancestral language. Since “Language shapes how we think and therefore how we act”. So, by “learning how to curse”, Caliban as the rebellious black, rejects all forms of assimilation. Virahsawmy’s *Toufann* also opens with a curse, ‘Out of the fucking way’, or “ Vanse foutou”, this must surely be read with Caliban “you taught me language/ My profit on’t is I know how to curse” (Toorawa. Shawkat, 2001: 134). Accordingly, Virahsawmy’s Kalibann, who is given a voice as Prospero and the other characters in *Toufann*, resembles Caliban in *Une Tempête*, while both of them oppose Shakespeare’s Caliban.

Shakespeare in *The Tempest* considers Caliban as “a savage and deformed slave” whilst Césaire’s Caliban is a ‘dignified protagonist’ who masters the foreign language, foreign and strange to the colonizer, “in order to assert his own identity and autonomy” (Crispin. Philip, 2001:140). Yet, “Conversely, the ‘transgressive’ Caliban is able to journey back and forth between languages. Empowered, he understands Prospero, not vice versa” (ibid:141). Even the Creole playwright Virahsawmy makes both Prospero and Kalibann speak the same language, thus, linguistically they are equal, but Shawkat Toorawa elevates Kalibaan’s language by affirming that the latter “is a creative and liberating Kreol” (2001:129).

Caliban in *Une Tempête* speaks a fragmented language like Creole which is referred to by Prospero as “*language barbare*”(I.ii.24). This language reveals the violence that was practiced on the Africans who were victims of the system of slavery and alienation from their own homelands. So, Caliban’s Creolization of the French language creates in Prospero a feeling of disturbance and unrest. Indeed, it is clear that in *Une Tempête* the site of resistance is largely based in and on language as Abiola Irele, in her article “Negritude-Literature and Ideology”(1965), writes “in the discursive context of the colonial situation, language, as a medium of human articulations and cultural process, becomes a strategic site of African revendication, a significant modality of cultural nationalism” (1965:48).

Césaire adjusts Shakespeare’s *The Tempest* especially through Caliban who is portrayed in *The Tempest* as a deformed and sorry creature, docile slave into a revolutionary hero by giving him a voice by which he defies and disorients the usurper Prospero and pushes him to doubt even himself. Prospero declares:

Et bien moi aussi je te hais ! Car tu es celui par qui pour la première fois j’ai douté de moi-même (III.v.90).

In this context, Thomas Hale comments: “C’est grâce à des assaults verbaux, et non pas à la révolte armée, que Caliban réussit pour la première fois à semer le doute dans l’esprit de son oppresseur”(quoted in Sarnecki Holland. J, 2000:282).

Césaire’s adaptation of *The Tempest* of Shakespeare, by using the language of the master, is a technique that the former uses in order to attack the Western canonic writing about the non-Europeans (the blacks mainly) on the one hand, while on the other hand, for Césaire tries through his tempest to imitate the Western model not for supporting it but opposing it categorically, and transcending it. Besides, Césaire has a mythical belief on language since he considers it as a ‘miraculous weapon’ that the colonized uses against the colonizer as Judith Holland Sarnecki affirms: “language is the weapon that Césaire and his Caliban both use to express a racist and colonialist mentality that lies at the heart not only of Shakespeare’s *The*

Tempest, but also of many seminal texts of Western civilization” (2000:284). Joseph Khoury in his article which is entitled “*The Tempest* Revisited in Martinique: Aimé Césaire’s Shakespeare” (2006) advises that “The revolutionary must use the master’s discourse until he/she is able to rely on his own discourse, and the use of the master’s discourse must be such that it subverts, and eventually displaces, the master’s discourse” (2006:27-28). He adds in the same context: “Our expression in the European languages has not only functioned as a mode of contestation of the colonial ideology but also served as an emancipator project” (Ibid:47).

As far as the language of each of the three plays is concerned, Shakespeare’s play *The Tempest* was written in an elevated poetic English language since “Shakespeare was praised as one of eight by whom the English tongue is mightily enriched, and gorgeously invested in rare ornaments and resplendent habiliment” (Harrison. G.B,1966:13). This witty poetic language is spoken in the play by Prospero, his daughter and Ariel as well as the noblemen in the royal ship, while Caliban and the others, except the roman deities, speak the earthy prose (Pickering Kenneth,1986:59). Shakespeare uses poetic language in a genuine way, so, in *The Tempest*, the poetry of Shakespeare “reached the farthest limits possible to the English language in expression and solemn music...the verse free but perfectly controlled” (ibid:191).

Césaire and Virahsawmy wrote their plays *Une Tempête* and *Toufann* in a simple prose. Césaire mixes French language, English and Swahili. We find in *Une Tempête* that Césaire’s use of the Swahili and Yoruba words and Yoruba god Eshu is really disturbing because it vulgarizes the original text and reduces its value and corrupts the “purity” of the French language (Sarnecki. Holland, 2000:281). In addition, Porter argues that “by writing entirely in prose, Césaire removes the aestheticizing distraction of verse: he makes his text entirely businesslike, to function as a denunciation of colonialism”. But, at last, Césaire’s Caliban, in the last lines in *Une Tempête*, begins his poetic chant. This may suggest that power has passed from the hands of the master ‘Prospero’ to the slave ‘Caliban’. Unlike Césaire, Virahsawmy uses only his mother language

“Creole” which is a mosaic of different languages; the mother tongue and the language of the colonizer, to compose his play. All the characters in *Toufann* speak Creole, there is no linguistic difference between them. Hence the role of language is very important in determining the nature of the characters. In addition, by writing their plays in prose, both Césaire and Virahsawmy tried to free their works from any Western classical and traditional way of writing plays. At last, we can say that language has many functions in the text since it provides insights into the minds of the characters as well as it differentiates between them.

To conclude this section, we have put forward the arguments that *Une Tempête* and *Toufann*, as works of two postcolonial playwrights, come to alter and oppose, why not, contradict through the setting, characters (characterization) together with the themes, and the language what is presented in Shakespeare’s *The Tempest*. It is, indeed, not exaggerative to assume that the bard’s point of view about Caliban and Ariel’s enslavement represents that of the Europeans mainly the English who have discovered exotic lands, marginalized and subjugated the natives they encountered. This encounter between the native and the colonizer as Frantz Fanon explains in *Black Skin, White Masks*, creates a colonial dilemma in which the colonizer becomes intoxicated and lustful for power since he “wants the world, he wants it for himself alone. He finds himself predestined master of this world. He enslaves it” (Fanon, 1967:128), while the native or the colonized is forced to accept the role of the inferior slave. In other words, this situation is no more than a psychological/ pathological one in which the colonizer feels himself superior. Therefore, he suffers from “superiority complex”, the colonized in his turn sees himself as inferior .i.e. he suffers too from his “inferiority complex”. Accordingly, Césaire and Virahsawmy denounce the ideology which is hidden in *The Tempest* as a Western traditional propaganda and dialogize Shakespeare as a Western icon. All the efforts of the postcolonial writers and playwrights agreed to help the colonized to cast off the Western philosophy as well as to enable him to regain his values, self-esteem and recognition. The relationship between *The*

Tempest and its two alternative readings (*Une Tempête* and *Toufann*) is a relation of opposition and clash of ideas. This case is the case of hidden polemics in which “the other’s discourse has moved from a passive to an active relationship with the authorial speech; instead of allowing itself to be infiltrated and used for authorial purposes it exerts a shaping force upon the author’s speech” (Bakhtin quoted in Pam Morris, 1994:103). This is Drama which is a medley of conflicting voices, and which forms a sort of clash in which each voice seeks to impose itself.

Section Two: Césaire and Virahsawmy as Stylization

Most of the countries that have been affected, directly or indirectly, by the evils of being under the control of colonial power suffered from a lack of literary tradition. Postcolonial writers and intellectuals from these colonized countries attempt, by whatever means, to construct their literary tradition. Those writers have no model to follow in their attempts to write. In their way to construct a model specific and proper to them which can represent and portray both their suffering and their specific cultural heritage, they appealed to the literature of their former colonizers to be the foundation for their writings.

The historical facts cannot be denied, each one of us is aware that both the West Indian and the majority of African peoples have undergone nearly the same hardships under the colonial enterprise. The latter altered, if not saying erased, the cultural heritage of those peoples and broke down their pre-colonial organization and order leaving them confused in the crossroad. Accordingly, just after the collapse of the colonial domination, postcolonial writing marked its beginning. This new way of writing acquires new interests and aims and thereby develops the need to redefine itself vibrantly, to render itself recognizable to itself and others.

Both Aimé Césaire and Dev Virahsawmy, the two examples of postcolonial writers and playwrights, respectively come from Martinique and Mauritius, have found from the adaptation and the appropriation of the Western literary tradition the best model to follow in their pursuit of cultural and historical recognition. These postcolonial writings play a pivotal role in constructing the postcolonial identity of people who have suffered from colonization. For this reason, Liza Hopkins insists that “we must first recognize the importance of texts that rewrite the European canon, for they create the spaces necessary to the construction of a postcolonial identity and literature” (McNee. Liza,:195).

Consequently, both Césaire and Virahsawmy's texts *Une Tempête* and *Toufann*, the two adaptations of the Western Canonical text, are inspired by Shakespeare. The two writers try to borrow from Shakespeare and, thus, conform themselves to the Western model.

Our intention in the present section is to show to what extent Césaire and Virahsawmy in their plays *Une Tempête* and *Toufann* stylize Shakespeare's Western propaganda *The Tempest*.

In order to reach the aim of this section and the aim of our research in general, we have thought that it is of great importance to refer to Mikhail Bakhtin's theory of dialogism in general and Stylization in particular, and prove that Césaire and Virahsawmy are stylizing Shakespeare's text. To show and confirm this, we have to study the setting, characterization together with the important themes, then the language in the three plays. But before immersing in our analysis, it is worth reminding the reader of what stylization stands for. According to Bakhtin, "Stylization stylizes another's style in the direction of that style's own particular tasks...the author's thought, once having penetrated someone else's discourse and made its home in it, does not collide with the other's thought, but rather follows after it in the same direction" (Bakhtin in Pam Morris, 1994: 106). Therefore, in contrast to the hidden polemic, in stylization there is an intertextual coexistence rather than opposition and collision of claims and purposes between the author and the other's discourse or between Césaire's and Virahsawmy's discourse, on the one hand with Shakespeare's discourse, on the other hand, since it is our concern in this section.

The Setting

Similar to Shakespeare, both Césaire and Dev Virahsawmy decided to set their plays on the distant unknown island that is difficult or impossible to identify.

Accordingly, it is said that the setting of *The Tempest* is so ambiguous, sometimes we find in this play hints that push the readers and critics to associate it with the New World and Bermudas that Ariel refers to "Thou call'dst me up at midnight to fetch dew/ From the still-vex'd

Bermoothes” (I.ii.33) and sometimes with the Caribbean or the Mediterranean since Shakespeare mentioned in his play many Italian and North African states such as Naples, Milan, Tunis and Algiers.

In Césaire’s play, we have encountered many expressions which refer to the Caribbean or the Antilles (West Indies). The natives of this region (Caribbean) in the Atlantic are the native Indians because Stephano, in seeing Caliban, says: “Un Zindien!...un Zindien! Un authentique Zindien des Caraïbes” (III.ii.59). In addition to the American Caribbean setting, there is reference to the Mediterranean setting since Prospero was chased from Italy when he was before a Duke of Milan.

Even though Dev Virahsawmy, the Mauritian playwright, sets his play in an ambiguous island but it stands for the island in the Indian Ocean. It can be ‘Mauritius’, Virahsawmy’s homeland, as well as it can be India. It is worth to mention that Prospero’s origins are Indian because he reveals to Kordelia that she was born in a palace and this palace may be situated in India and Michael Walling confirms this idea (2002:06). Consequently, the highly ambiguous geographical location of *The Tempest*, *Une Tempête* and *Toufann* leaves us no choice but to be ignorant of its exact region.

Away from the playwrights’ plays, we notice that the island on which the three plays are set may symbolize geographically England, Martinique and Mauritius as islands and respectively the homelands of Shakespeare, Césaire and Virahsawmy.

In writing *The Tempest* and setting it in a distant and distinct island, Shakespeare associated it with Britain since it is an island. Tristan Marshal in this occasion points out: “*The Tempest*’s meaning of the island is that it, like Britain, is a place unlike any other, a space by no means perfect, but one which nonetheless has a magical, mythical identity and whose corruptions come about as a result of intrusion from overseas” (1998:391). This can be applied to the two remaining plays.

Characters and Themes

We have already spoken about the importance of the characters when studying any work of art, thus even in this section, many things concerning characterization come into our mind.

The Tempest, *Une Tempête* and *Toufann* imply many important similarities, in the sense that Césaire and Virahsawmy's characters are those of Shakespeare such as: Prospero, Caliban, Ariel, Ferdinand, Miranda, Gonzalo, Sebastian, Anthonio, Trinculo, Stephano in addition to the Master of the ship, Boatswain, Mariners, and the spirits. While Césaire introduces the character Eshu into his play, Virahsawmy combines the characters of *The Tempest* with those of the tragedy of *King Lear*; many of them are renamed; Alonso becomes Lerwa Lir (or King Lear), Sebastian becomes Edmon, Gonzalo is Poloniouss and Miranda is Kordelia. In the case of Trinculo and Stephano, Virahsawmy uses the names of clowns from Mauritian tradition - Kaspalto, whose name implies a drunkard of African origin, and is also the name of a very cheap branded wine; and Dammarro, an Indian junkie whose name means "take a breath" or "get a kick"; "marro" means "kill it" or "stifle- it" (Nisha & Walling. M, 1999:218). By employing Shakespeare's original characters, in spite of introducing some alterations, Dev Virahsawmy reveals that some of the Shakespearean characters fascinate him and inhabit his imagination (Wilkinson. Jane, 2001:112).

What attracted our attention in all the plays that we have chosen for our research is that Césaire and Dev Virahsawmy like Shakespeare employed only one female character in their plays; Miranda in both *The Tempest* and *Une Tempête* and Kordelia in *Toufann*.

As far as the themes that are present in *The Tempest* are concerned, they are nearly the same as that in *Une Tempête* and *Toufann*. The themes which are included within the plays are; the theme of corruption, sorrow, isolation, love, reconciliation and celebration. They are strongly interrelated, but the theme of colonialism dominates nearly the majority of the events in the

plays. This most prominent theme, according to critics, implies different binary relations which are based on opposition such as Colonization Vs Independence, Colonizer Vs Colonized/ European Vs Native, Master Vs Slave, Submission Vs Self-determination, Civilization Vs Nature (savagery) in addition to the theme of Betrayal Vs Faithfulness.

Before going so far, it is worth pointing out that the study of the themes that are dominant in the three plays requires studying even the characters since they are strongly interrelated.

If we delve into the roles of characters in the three plays and their relationships, we come to the idea that in the three plays the characters perform nearly the same roles.

In *The Tempest*, *Une Tempête* and *Toufann*, the playwrights concentrate on the relationship mainly between Prospero and Caliban as well as between Prospero and Ariel. However, in Shakespeare's play, Prospero is brought into light as the most important character since he controls the fate of the other characters on the island mainly Caliban and Ariel. He performs a dual role; that of the usurped Duke and the usurper of the island that was once Caliban's property. So, Caliban was a subject of humiliation and usurpation. Caliban in his turn, in spite of his effort to fight and kill Prospero to restore his own island that he inherited from his mother the witch Sycorax, Caliban fails and is obliged to seek for Prospero's forgiveness and grace then he returns to his previous state as a decadent slave. In this case, Prospero represents the European colonizers who conquered fresh distant territories and deprived their indigenous peoples from the advantages of their own lands. Those native populations could not accept the fact of being enslaved, they eventually rebelled against this exotic interference. In *The Tempest*, Caliban's case fits the case of those peoples since he challenges Prospero by seeking to restore his property:

This island's mine, by Sycorax my mother,
Which thou tak'st from me ...
I am all the subjects that you have,
Which first was mine own King (I.ii.38).

The same scenario happens in *Une Tempête* which also turns around the encounter between Prospero, the epitome of the European civilized man/ the colonizer “un ecraseur”, “un broyeur”, and Caliban the colonized native. While the former is obsessed by his lust for power to dominate the characters and everything on the island “Je suis la puissance”, “Mais hélas! Le mal est fait! Je suis tourmenté. Mon vieux cerveau se trouble. Puissance! Puissance! Hélas!” (III.iii.71), the latter rebels against him to gain his freedom at all costs. Like Shakespeare’s Caliban, Caliban in *Une Tempête* conspires with Stephano and Trinculo, the two fools, in order to kill Prospero and be the king of the island again. But at last, he fails to do so when he discovers the real nature of his confederates. However, he remains against Prospero’s usurpation of the island because Prospero is the obstacle that Caliban meets in his path and without him Caliban will be “Le roi de l’île! Le roi de mon île, que je tiens de Sycorax, ma mère” (I.ii.25).

In *Toufann*, Virahsawmy affords Prospero the role of the manipulator of technological means and of a scientific genius. Prospero came to the island after being chased by force from his homeland and from his throne. He encountered Kalibann and his mother ‘Bangoya’ after saving them from starving to death. By so doing, he has gained the access to subjugate them. Accordingly, by the promise that Kalibann’s mother Bangoya gave to Prospero, Kalibann becomes an object between Prospero’s hands. This contract guarantees that Kalibann will be Prospero’s slave who will perform to him services and obey his commands. Therefore, Kalibann is obliged to be his subject even though he is “an electronics expert” who does all the maintenance and repair work.

Hence, similar to *The Tempest* and *Une Tempête*, Virahsawmy’s Prospero and Kalibann may symbolize the relation of the colonizer and the colonized since this relation is based on power and domination. Power is a broad term that simply describes one character who exerts certain influence over the actions of another character or characters in the play. However, each character in these plays attempt to seek power in many ways.

In *The Tempest* and *Une Tempête*, Anthonio and Sebastian seek power through violence, Stephano through simple domination of Caliban using alcoholic drinks, and Prospero through magic, while in *Toufann*, Prospero uses his science and technology to control everything on the island even the environment.

Porter affirms that Shakespeare's and Césaire's Prosperos share the belief that Caliban is like an animal (1995:363). In fact, Caliban is described in *The Tempest* as a deformed, savage, wild and uncivilized. This deformity appears when Prospero insultingly is referred to as a "tortoise", "a fish", "beast", "savage", "deformed slave" and so forth.

Caliban is not only a physically deformed slave, but, even spiritually he suffers from this inferiority since his birth is a result of a union between his mother, a witch, and the devil (Todd. Loreto,1996:59).

In spite of Prospero and Miranda's attempt to educate Caliban and enlighten him, their efforts are in vain, since his primitive and uncivilized nature becomes a part of him. In this context Prospero affirms:

A devil, a born devil, on whose nature
Nurture can never stick. On whom my pains
Humanely taken, all, all lost, quite lost,
And, as with age, his body uglier grows,
So his mind cankers: I will plague them all (IV.i:82).

Césaire's Prospero in *Une Tempête* also associates Caliban with all what is primitive, savage, uncivilized and decadent "villain singe" whose deformity resists Prospero's attempts to refine him and refine and correct his behavior. Prospero's view about Caliban can be clarified through his words "Un barbare! Une bête brute que j'ai éduquée, formée, que j'ai tirée de l'animalité" (I.ii :25). Prospero insults even Caliban's mother and his origins by saying that "Il y a des généalogies don't il vaut mieux ne pas se vanter. Une goule ! Une sorcière dont, Dieu merci , la mort nous a délivrés!" (ibid).

As far as Virahsawmy's Prospero is concerned, he shares the same view with Shakespeare's and Césaire's Prosperos's views about Caliban. For him Caliban is an undignified slave "you worthless...KA-LI-BANN" (I.i.219) and for being so, Prospero contributes in the forming of Kalibann who becomes later on a genius electronics manipulator.

Kalibann's origin is a weapon which serves Prospero in casting down and humiliating him. He usually refers to Kalibann as a "half-bred batar" because he is the son of the slave negress 'Bangoya' whose owner was a pirate who got her pregnant, then abandoned her on the island.

As far as the character 'Ariel' is concerned, Shakespeare, Césaire and Virahsawmy have nearly the same vision about his relationship with Prospero. So, Césaire and Virahsawmy do not only adapt and interpret Shakespeare's play *The Tempest* but also endorse and at the same time carry its ideology and go with Shakespeare in the same direction.

In *The Tempest*, Ariel, the airy spirit and the product of magic, devotes himself and his magical power to serve his master 'Prospero' and be faithful to him, since, it was thanks to Prospero that Ariel was delivered from Sycorax's enslavement for so many years. Ariel helped his master in his pursuit of revenge by orchestrating the storm which causes the shipwreck for the ship that transports his enemies who were once responsible for the loss of his Dukedom and the main cause of all his suffering in the exile. However, by executing all the orders that are given to him, Prospero promised his colonized spirit 'Ariel' his liberty.

Ariel:

All hail, great Master, gave sir, hail: I come
To answer thy best pleasure, be't to fly,
To swim, to dive into the fire: to ride
On the curl'd clouds: to thy strong bidding task,
Ask Ariel, and all his quality (I.ii.32).

Is there more toil? Since thou dost give me pains,
Let me remember thee what thou hast promised,

Which is not yet performed me ... (I.ii: 36).
.... My liberty (Ibid: 34).

In fact, at last, Ariel gained his liberty from Prospero who delivered him: “Be free, and fare you well” (V.i.96).

In *Une Tempête*, Ariel represents a mulatto who conforms to his master’s orders wishing to regain his liberty. He arises a storm “mission accomplie” (I.ii.22), by the order of Prospero, to bring his enemies ashore to the island in order to take his revenge.

But Ariel, unwillingly, causes sufferings to the people inside the ship because he fears to disobey the orders of his master “J’ai trop souffert d’avoir dû être l’agent de leurs souffrance pour ne pas applaudir à votre miséricorde. Comptez sur moi, maître... Bien, maître. Tes ordres seront exécutés en tout point” (ibid: 29).

It is important to mention that Prospero’s magic is the source of his power; hence, he uses it to frighten his servants. Ariel as one among Prospero’s servants recognizes the danger that he is exposed to if he tries to disobey his orders. This fear of Prospero’s vengeance is expressed in Ariel’s words when he declares to Ferdinand: “Inutile d’insister, jeune homme. Mon maître est un magicien: ni votre fougue ni votre jeunesse ne peuvent rien contre lui. Suivez-nous et obéissez, c’est ce que vous avez de mieux à faire” (I.ii.33).

For his faithfulness, Prospero, in Césaire’s version, promised to give freedom to Ariel “Vous m’avez mille fois promis ma liberté et j’attends encore” (Ibid:23) and indeed he is declared free “Oui, Ariel, tu retrouves aujourd’hui ta liberté! Va, mon poussin ! Je te souhaite que tu ne t’ennuies pas!” (III.iii.83).

If we refer to the Caribbean social system, Ariel represents the collaborationist mulatto class, privileged owing to his lighter skin (porter,1995:371) and sometimes this social class dislikes the blacks. This can be signaled in *Une Tempête* through Ariel who fears Prospero’s revenge that is why he averts Caliban who decides to pull out his freedom from Prospero through

using violent means: “Soit. Mais tu sais bien que tu ne peux l’arracher maintenant et qu’ils est le plus fort. Je suis bien placé pour savoir ce qu’il a dans son arsenal” (II.i.36-7).

In *Toufann*, computers, video projections and a robot take the place of Shakespeare’s magic books and airy spirit. Virahsawmy himself declares: “I understand white magic as science. A white magician in the modern world becomes a scientist” (Wilkinson, 2001:114).

Since Dev Virahsawmy’s Prospero is a man of science and technology, he controls and threatens people on the island by using this power. So, he does not only represent the father and at the same time the mother of Aryel, but above all, his god that created him. It is through Prospero’s words in the play *Toufann* that we have deduced what Ariel really stands for; he confesses to Kordelia: “I am myself both his father and mother...More than that! I’m his God- I created him. He is the child of my power, my science, my technology: the creature of my competence. He is a robot who is not a robot, a human who is not a human” (I.ii:221). Since Aryel, who is neither a human being nor a robot, is Prospero’s creation, he should be under his commands to serve him as much as he is required to do. Therefore, Ariel’s only choice is to be at the service of his master “your wish is my command” (I.ii.219).

Race is the central issue in *The Tempest*, in Césaire’s adaptation of *The Tempest* for a black theatre as well as in *Toufann*. This issue can be illustrated through the characters of Caliban and Ariel.

Caliban is portrayed both in Shakespeare’s and Césaire’s plays as an alienated black slave who embodies all the devilish characteristics which are associated with his black skin. In *The Tempest*, Prospero says:

You most lying slave,
Whom stripes may move, not kindness
I have us’d thee,/ With humane care, and lodg’d thee
In my own cell, till thou didst seek to violate
The honour of my child.
Thou tortoise (I.ii.37-8).

Thou poisonous slave, got by the devil himself
Upon they wicked dam; come forth. (I.ii.37).

Similar to Shakespeare's Prospero, Césaire's Prospero perceives Caliban as a 'villain sînge', 'un barbare', 'une bête brute', while in Dev Virahsawmy's play *Kalibann* is a man of mixed race or a 'Mulatto' who, in spite of being intelligent and hard working, is subjugated to Prospero's authority because of his race and the color of his skin.

Césaire carries the issue of race further when he represents Caliban as black and Ariel as a mulatto in order to reflect the Caribbean social hierarchy of the colonial era (Porter, 1995:365).

In the last scenes of *The Tempest*, we witness a reversal of the roles of characters. Prospero's role moves from a decadent, obsessed colonizer whose sole purpose is revenge, to that of a comprehensive humanist who ultimately preferred reconciliation rather than something else. He orients Caliban to ask for grace about what he has done when he made a secret plan to murder him, and forgives his enemies, his slave Caliban then he keeps his words by giving Ariel his liberty. However, his actions do not stop here, because Prospero gives up even his power of magic that has helped him in the exile and decides to return back to Milan with his daughter and the other people of the ship. At the end of *Une Tempête*, however, Prospero turns from a colonizer who abhors his slave to someone else who repents and wants to settle peace with Caliban and Ariel in order to live together, since he stays on the island. As a result of Prospero's actions in *Une Tempête*, things have been reversed "Décidément, c'est le monde renversé" (III.v.87).

What took place in Virahsawmy's *Toufann* resembles to what is incorporated in *The Tempest*. Prospero was at first obsessed by the power to dominate and control the other people on the island to the degree that he sees himself as a god. However, at last he is obliged to abdicate and give up his status as a supreme power of the island for his daughter and her future husband by throwing his key of magic power into the sea and ultimately everything vanishes.

From this stand point, we can say that the two alternative adaptations of Shakespeare's *The Tempest* share with the latter another theme which is the reversal of fortunes. This idea is expressed differently from one play to another.

Another point that the researchers cannot miss in the three plays is the theme of dialectic between the slave and the master. The slave and master dialectic cannot be ignored in *The Tempest*. Prospero as we have already mentioned is the colonizer whose ambition is to humiliate and dehumanize the colonized and reduce him to a lower status. He is the master of his subjects as well as the master of the land he conquers. His subjects consist of mainly Caliban, the black slave and the aboriginal native, with Ariel the airy spirit that he delivered from Sycorax's imprisonment, in addition to his enemies on the ship.

The relation between the slave and the master necessitates recognition .i.e., the presence of the master requires slaves who recognize him to be the master and without them, the master will not exist. Hegel about recognition said: "Self-consciousness exists in itself and for itself, in that and by the fact it exists for another self-consciousness; that is to say, it is only by being acknowledged or recognized" (Quoted in Fanon, 1967:216). Even the presence of the notion 'slave' needs automatically the presence of the notion of the master. So, the two notions are interdependent as Joseph Khoury explains this relation when he affirms: "lordship by definition necessitates the existence of slavery" (2006:33).

If we associate this with *The Tempest*, we should argue that to be the master of the island and its inhabitants, Prospero depends on his servants who are the source of his power. In other words, Caliban, his slave, is obliged to execute the orders that Prospero gives him, whereas Ariel's magic gives Prospero more power and insures his position on the island.

Ariel is used by Prospero to perform his magic works; for instance, Ariel who receives orders from Prospero, is behind the raising of the storm "Hast thou, spirit./ Perform'd to point, the tempest that I bade thee"(I.ii:32). Therefore, Prospero's position as a master will vanish if

Caliban and Ariel stop serving him. From here we deduce that Prospero's servants are not the only ones who depend on their master 'Prospero', but even the latter becomes dependent on them. So "they recognized themselves as mutually recognizing each other" (Hegel Quoted in Fanon, 1967: 217). To foster this state of dependence, Prospero informs Miranda that Caliban is so important to them: "We cannot miss him. He does our fire,/ Fetch our wood, and serves in offices/ That profit us..." (I.ii:37).

Similarly to Shakespeare's play, in Césaire and Virahsawmy's plays, the dialectic between the slave and the master is incontestable. Hence, by considering Césaire's and Virahsawmy's Calibans and Ariels as the subjects in the hands of their masters 'Prosperos', those masters should be aware that they stand for nothing without the recognition of their slaves. However, the relationship between the slaves and their master can be qualified as a relation of interdependence.

If we stick for the details, Caliban in *Une Tempête* illustrates the idea of dependence by defying and accusing Prospero of being dependent. Prospero's laziness is, in fact, the reason behind the enslavement of Caliban .i.e., Caliban is obliged by to do many works as "couper du bois, laver la vaisselle, pêcher le poisson, planter les légumes, *parce que tu es bien très fainéant pour le faire*" (italics mine, I.ii.25) since he is idle and lazy to do them.

The same idea is expressed differently in *Toufann*, in Kalibann's words:"How would you and Miss Kordelia manage without me? I've been looking after your work for so long"(II.ii.233) and he adds: "But how would he cope if I said no? He depends on me" (II.vii:245).

Kalibann says to Prospero: "You must be very strong, Mr. Prospero. You seem not to need anybody else; but everybody- Kordelia, Aryel, myself, the people from the ship- we all need you" (II.ii.233). This expression confirms the idea that the masters are not the only dependent on their slaves but even the servants depend on their masters.

The Language

Shakespeare as a creative writer and poet enjoys considerable freedom in the use of language, he can manipulate it to suit his literary purposes. His language is a distinctive canonical classical language which pushed many writers especially the postcolonial writers to translate most of the works of Shakespeare to their own local languages. Translation “helps to build bridges between peoples, between the past and the present, between different cultures...Translations can build bridges between the tower of Babel’s different rooms...”(Tranquille quoted in Toorawa. Shawkat,1999:127).

Even though Césaire’s adaptation of *The Tempest* portrays Caribbean and African traditions, it is not written in Creole which is Césaire’s native language, but it is written in French which is the language of the colonizer. Therefore, Césaire has not only borrowed the ideas and the western writing genre but even the language (French). John Nimis comments on Césaire’s adaptation of *The Tempest* by affirming that:

Césaire’s modifications of the text, however, don’t reverse Prospero and Caliban’s roles, nor do they « valorize » the character of Caliban, who is at least as angry, unpleasant and hard-spoken as he is in Shakespeare . We might then expect a “theater Nègre” to be conducted in Creole or an undervalued African language, but Césaire’s play in French...In fact, there are very few changes, and what I find most striking is that Césaire’s adaptation doesn’t detract at all from the centrality of Prospero as the protagonist” (Nimis. John,2005:24).

Virahsawmy is fascinated by Shakespeare, that is why he interprets many of his plays. *Toufann* which is written in Creole, is a (highly successful) attempt to bring this dynamic language and its concomitant cultural identity into the realm of public discourse through the medium of theatre. Therefore, instead of writing back, the postcolonial Creole dramatist Virahsawmy writes with or alongside Shakespearean text. Jane Wilkinson in her interview portrays directly Dev Virahsawmy’s words:

I have translated different works into MC for several reasons. To show that MC is capable of expressing “great thoughts”. To build bridges between cultures. To indicate that the establishment of MC as a national language does not mean cultural isolation. It is also a way of sharing with other things I find beautiful (2001: 111).

We have witnessed through our reading of Shakespeare's *The Tempest*, Césaire's *Une Tempête* and Dev Virahsawmy's *Toufann* that Caliban has no other language than that Prospero taught him. However, in *The Tempest*, Caliban is a native who linguistically depends on Prospero together with his daughter Miranda who exposed him into their language. Unfortunately, Caliban does not consider the of learning language as something useful. Its usefulness is only in case of cursing. In this concern Caliban defies:

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 (I.ii.39).

In *Une Tempête*, Prospero also colonizes even the tongue of Caliban. However, he taught him his language -that Caliban uses to curse- and asked in return for little respect.

Prospero : Puisque tu manies si bien l'invective, tu pourrais au moins me bénir de t'avoir appris à parler (I. ii.25).

Caliban directly answers: Tu ne m'as rien appris du tout. Sauf, bien sûr à baragouiner ton langage pour comprendre tes ordres (ibid).

Dev Virahsawmy's Prospero, in *Toufann*, taught Caliban not only language but also how to manipulate the technological means and control them. Hence, thanks to Prospero's efforts, Kalibann becomes a genius. Therefore, Prospero illustrates this idea when he announces:

You learn fast, Kalibann. Don't think I haven't noticed. Nowadays you do all the maintenance and repair work. You ha've even made a few improvements. I want you to know that, even though I may at times appear a little hard on you, I do appreciate the work you do. When all this is over, I intend to give you your freedom. Well –come on them- tell me how pleased you are (II.ii.232).

All in all, we can say that Shakespeare, Césaire and Dev Virahsawmy in their plays used the language in the same way, to express the same ideas and for the same purpose.

Shakespeare as a Western canon wanted to play with his language and to elevate it to a higher status whereas Césaire's language was used to expose to the world at large (not only

Africa and the Caribbean) his personal experience as a black francophone writer and playwright as well as the experience of his people. However, Virahsawmy's inclination through adapting Shakespeare's *The Tempest* is to promote the Mauritian Creole and elevate it to be a prominent language like English. To sustain Virahsawmy's view about language Shawkat Toorawa affirms that Virahsawmy's aim "is to redeploy, exploit (in the good sense) and wield Shakespeare in order to elevate Kreol- The language in which all his plays are written- to the status of a world language" (2001:129).

To conclude this section, we have put forward the arguments that Shakespeare's *The Tempest* has in fact spawned a host of novels, poems and plays.

Aimé Césaire and Dev Virahsawmy are not immune from the influence of the English national canon's text. So, they took *The Tempest* as a model that they followed in their literary composition of *Une Tempête* and *Toufann*.

In this section, we have tried to explain in which ways Césaire and Virahsawmy stylize Shakespeare, i.e. we have opted for Bakhtin's theory of dialogism more precisely 'stylization' in order to sustain and endorse our standpoint here by giving concrete arguments in the plays that the two playwrights of *Une Tempête* and *Toufann* really carry the ideology circulated in *The Tempest*.

In their pursuit to stylize or write with Shakespeare, the two adaptations of *The Tempest* embrace all what is embodied in it. This includes the setting, characters and how they are arranged and related to each other, in addition to the themes that are introduced and discussed, as well as explaining how the language is used in the three plays and how it is perceived by the three playwrights.

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GENERAL CONCLUSION

General Conclusion

Our study of the English, Martinique and Mauritian dramatic works leads us to the conclusion that *The Tempest*, *Une Tempête* and *Toufann* are written by three different playwrights from three different communities and from three different nations.

Even though there are some differences at the level of content and purposes, the three plays share in most of their aspects many similarities. The former concern the different ideologies that each play circulates, while the latter consist mainly in the universality of their themes, characters, setting, and even the writing genre and techniques,

In spite of using similar methods in expressing their thoughts; Shakespeare, Césaire and Virahsawmy are completely different in purposes because of their different concerns. Despite their different preoccupations, they make use of the same techniques that can be summarized in the following: the structure and the plot of the plays, inexact, ambiguous and distant settings, interesting and appropriate universal themes, and the use of language to reveal the characters' thoughts and viewpoints, which is a central aspect in their plays.

Césaire and Virahsawmy adapted a significant writing genre, drama, like Shakespeare, to express their ideas and purposes. This adaptation of the Western bard's text is employed as a technique that gives the two postcolonial playwrights, Césaire and Virahsawmy, access to express their disapproval about Shakespeare's ideology and the manner in which things are arranged in *The Tempest*. These two playwrights attack Shakespeare through using his text.

What attracted the attention of many postcolonial writers and playwrights to whom Césaire and Virahsawmy belong is how the Western Europeans had come to the non-European territories to take them as their property, and how they subjugated the native aborigines against their will and made of them decadent and faithful slaves.

The Europeans, or the so-called civilized men, did not stop here but they went further to consider the natives as uncivilized, primitive and even cursed by providence. Therefore, the Europeans

and the civilized in general -under the umbrella of the civilising mission- afford themselves a responsibility to bring those uncivilized people to the light of civilization and deliver them from their nasty and cruel savage practices. If we associate this with *The Tempest*, Prospero will represent the European who deprives Caliban from his island that belongs to him before Prospero's arrival. However, in both *Une Tempête* and *Toufann*, Césaire and Virahsawmy dialogize Shakespeare's view about the non-white (non-Europeans). Through valorising the character of Caliban, they try to break and dismantle the Western ideology and myth carried in *The Tempest* as a Western propaganda.

Caliban in *Une Tempête* appeals to physical and verbal violence to show to what extent he wishes to reach his freedom and Other's recognition. Therefore, Césaire's purpose in making Caliban as a revolutionary hero is to show to the world at large that the black man is a dignified conscious human being who has his own culture, his own language and his own destiny which is different from that of the white man. Similar to Césaire, Virahsawmy's Kalibann is portrayed as a genius intellectual on whom Prospero depends. Therefore, Kalibann is not ignorant as Shakespeare's Caliban. By demonstrating their points of view about Caliban and the oppressed in general, Césaire and Virahsawmy situate themselves against the oppression and exploitation that *The Tempest* endorse.

According to what is previously mentioned, we can confirm that Césaire and Virahsawmy can be considered as hidden polemics to Shakespeare.

We have already mentioned that Césaire's and Virahsawmy's plays share many similarities with Shakespeare's play. Among these similarities it is evident to mention the western writing genre, together with the characters which are the same as Shakespeare's characters in *The Tempest*.

What is notable in the three plays is that they begin with the same scene. Hence, even the setting of *Une Tempête* and *Toufann* is the same as the setting of *The Tempest*.

Furthermore, one of the universal themes that are treated by the three playwrights concern colonialism which gives birth to many sub-themes such as: the quest for identity, the question of race, enslavement, expropriation, dependence and so forth.

Finally, we can deduce that the adaptation of *The Tempest* is a double-edged sword. On the one hand, Césaire's and Virahsawmy's intention is to stylize Shakespeare and borrow from him his writing techniques and themes, while on the other hand this adaptation is used as a potent and adequate means to dialogize and oppose Shakespeare and his hidden imperialist ideas.

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Résumé:

Cette présente thèse s'intitule « William Shakespeare *La tempête*, Aimé Césaire *Une Tempête* et *Toufann* de Dev Virahsawmy comme intertextes ». Elle vise à examiner comment William Shakespeare comme un barde de la littérature Occidentale donne une impulsion aux écrivains et dramaturges non-Occidentaux principalement les postcoloniaux de suivre son chemin, parfois, de répondre à l'idéologie que cet écrivain dramaturge de l'Ouest a représenté dans ses œuvres en général, et *La tempête*, en particulier.

Par conséquent, dans cette recherche, nous avons étudié la relation entre *La tempête* (1611), *Une Tempête* (1969) et *Toufann* (1991) ou Aimé Césaire et Dev Virahsawmy ont été fortement influencés, soit positivement ou négativement par William Shakespeare.

Pour atteindre le but et l'objectif de cette recherche, nous avons opté pour deux importantes théories littéraires. Celles-ci concernent la théorie du théoricien russe Mikhaïl Bakhtin qui est le dialogisme et la théorie postcoloniale de psychiatre martiniquais Frantz Fanon.

Nous avons divisé notre thèse en deux chapitres. Toutefois, dans l'introduction, nous avons introduit et donné quelques explications sur le thème de notre recherche, y compris l'examen de la documentation, nous avons mentionné quelques œuvres et critiques qu'ont traitées les trois auteurs. Ensuite, nous avons introduit notre problématique qui se concentre sur l'analyse de la façon dont les deux derniers auteurs confrontent le référent du colonialisme et de tout ce que dernier implique d'une part, tandis que d'autre part, Césaire et Virahsawmy par leurs adaptations ont stylisé l'icône nationale anglaise « Shakespeare ».

Pour analyser ce thème, dans le premier chapitre, nous avons fourni le lecteur des informations utiles sur l'historique général de l'Angleterre, de la Martinique et de l'île Maurice ou, respectivement, les trois pièces théâtrales : *La tempête*, *Une Tempête* et *Toufann*, ont été écrites et performées.

Le deuxième contient deux sections, cependant, la première explique l'affrontement et le conflit des idéologies entre les trois auteurs qui peuvent être affichées au niveau de la mise, des personnages et des thèmes, ainsi que la langue. Alors que la deuxième section du deuxième chapitre est consacrée à l'analyse de la façon dont Césaire et Virahsawmy ont stylisé Shakespeare en imitant sa manière d'écrire et ont emprunté de lui de nombreux aspects liés à la forme ainsi que le contenu par rapport à la mise, aux personnages et aux thèmes, mettant, en outre, à la langue.

Enfin, dans la conclusion, nous avons donné un aperçu sur les idées qui sont développées dans la présente thèse en même temps, nous avons confirmé nos hypothèses qui sont introduites dans l'introduction.

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(Dialogisme)

(Postcolonial)

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(Hidden Polemics)

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