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Césaire's *Tempest* Writes Back to the Empire

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Abstract

Aimé Césaire, who lived the experience of colonialism, wrote back to Shakespeare's play *The Tempest* in a play of his own, which he called *A Tempest*. Unlike notions of *A Tempest* as a simplistic writing back, the current research reveals *A Tempest* as a sophisticated play in which Césaire uses his own creative methods, some of which incorporate the colonizer and others the colonized, to write back to the Empire which Shakespeare represents well and reflects. This research performs a deep analysis of *A Tempest*, revealing the voice of the Other as enabled; arguing with and disabling *The Tempest*'s deep bias in relation to the issue of colonialism, and therefore broadening the umbrella of postcolonial thought and discourse, which is welcoming to original methods of writing back. The research reveals Césaire's practice of transformative methods of writing back, some of which focus on the colonizer and some of which focus on the colonized. The writing back method is achieved by analyzing *A Tempest* closely—revealing not only the involvement of the colonizer but surprisingly the colonized in the colonizing agenda. In addition to that, new motives of the colonizer's practices are exposed. On another level, revealing the narrative through the colonized, about what happened and between whom, is the primary method by which the colonized gains back his legitimate power and ownership.

Keywords: Oppression, Colonialism, *Tempest*, Writing Back, Colonizer, Colonized.

Introduction

In *Notebook of a Return to the Native Land*, Aimé Césaire cautions his people against surrendering and giving in to the difficult circumstances the colonizer has caused them to experience, whether it is on the physical, spiritual, or psychological level. He declares, "Beware of crossing your arms in the sterile attitude of the spectator because life is not a spectacle, because a sea of sorrows is not a proscenium, because a man who screams is not a dancing bear." (Césaire, 2001, p.17) This is due to the fact that the colonizer regards and treats

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those he has colonized as nonhuman; black people were merely means of service to the white colonizer—they were regarded in the non-being category, and as a result they suffered from discrimination, torture, being split from families, and death at the hands of those who colonized them. They did not have ownership of belongings, ownership over their own relationships, or even over telling stories or revealing events they experienced. Thus, all this suffering at the hands of the colonizer was overlooked, as it did not matter to him.

In addition to drawing the attention of his people to their painful experiences as colonized people—to take the first step to solve their issues, he calls upon the international community as well—to perceive their suffering. Césaire is not stagnant, nor does he encourage his people to be so; he encourages his people to be true to themselves, empower themselves, be dynamic and vibrant to their causes, and to contribute to changing their conditions by subverting the false ideology and structure behind their suffering, as it overlooks his people in every possible way.

The current research, studies *A Tempest*, a play Césaire wrote to counter Shakespeare's canonical colonialist play *The Tempest*, revealing how Césaire's play takes control of the discourse proposed by Shakespeare in relation to the issue of colonialism and as a result controls representation. (Ashcroft,2001,p.97) In other words, it gives a chance to the misrepresented to represent himself from his point of view, using the language of the colonizer. "Postcolonial writing hinges on the act of engagement which takes the dominant language and uses it to express the most deeply felt issues of postcolonial social experience." (Ashcroft,2001,p.5) In *A Tempest* Césaire zooms in on Caliban and grants him freedom of speech and humanizes him after he had been portrayed as a growling metamorphosis; lacking any kind of vocal or expressive skills in Shakespeare's *The Tempest* for decades.

The issue of colonialism in *The Tempest* is viewed through the point of view of the historians of the empire. (Ashcroft,2001,p.27) Prospero is embraced by Shakespeare and represents him, who in his turn represents the metropolitan English ideology on colonialism which represented itself as "a virtuous and necessary civilizing task involving education and paternalistic nurture." (Ashcroft,1999,p.47) On the other hand, Césaire questioned that and thought it was time that the world hears about the issue of colonialism through the point of view of the colonized. In Césaire's play the character Caliban, comes to represent Césaire, who lived and experienced colonialism as a Martiniquan. The current research analyzes *A Tempest* to its basic constituents, revealing issues in it that are considered unique methods of resistance.

Césaire believes that both colonizer and colonized must have a say on an issue both are involved in (Go,2016, p.196). The former had been making his declarations for a long period of time, while the later has more recently begun his attempts. *A Tempest* begins its attempt to write back verbally and strong with these words: "I need a storm to end all storms." (Césaire,1985,p.343) This is a strong declaration by the master of ceremonies, who stage manages the play through the Césarian lens. With this statement, Césaire, a valid representative of his people, boldly declares that he must be heard on issues they experienced and suffered; they must be heard first hand and not merely through a mediator and misrepresenter like Shakespeare, who believes that "divine and natural order must be followed or dire consequences will pursue." (Moore, 2008,p.48) What this means is that Shakespeare finds what these people are going through as the natural norm. Not only that he would encourage it; for then only would his world be stable and thriving. And so, Shakespeare who neither endured their difficulties nor directly witnessed colonialism, wrote *The Tempest* which focused on the relationship between colonizers and colonized according to his beliefs, and therefore cannot function as a valid representative of such a people. With that, he contributed to the making of more difficulties for such a people. Why should he be attentive when he was part of a society which believed in a natural order which regarded colonized people as socially and culturally inferior and so placed them at the bottom of the social structure.

The context in which the present work delves is postcolonialism, which, according to Bressler, refers to "a set of theories... that are concerned with literature written in English in countries that were or still are colonies of other countries." (Bressler, 2007,p.239) They challenge a set of legitimizing earlier narratives in the name of the suffering victims and the ethical universal. (Ashcroft, 1995, p.123) On the other hand, postcolonial literature, which is included in postcolonial theory, is "writing that sets out in one way or another to resist colonialist perspectives" and to reshape dominant meanings. (Boehmer, 1995,p.3) This literature excludes the viewpoint of the colonizer and is produced by postcolonial intellectuals. (Ashcroft,2001,p.9) It concentrates on the writings of the colonized or the formerly colonized people, nations, and cultures, since they were silenced in earlier literature written by people who were members of colonizing agencies. In other words, it is a literature that gives voice to the colonized and allows him to express his experience under colonialism, and with that revealing a clash between two different cultures and two different streams of thought, tackling what supposedly makes one ideology superior to the other. (Bressler,2000,p.235) As a result, what takes place is a radical dismantling of European Western codes and a postcolonial subversion and appropriation of the dominant European discourses. (Ashcroft, 1995, p.95)

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More than any other of Césaire's works, nonfiction or fiction, *A Tempest* actualizes his calling most by writing back not only to *The Tempest*, but to the whole discursive field where this text operated and continues to operate. The present research reveals Césaire as attentive; looking into issues that Shakespeare ignores and with that creates, adopts, and uses unique strategies which the research refers to and discusses as "Césairian Strategies" to write back to the Empire.

Review of Related Literature

Mohammad Rahman studies two "different layers of resistance" in *A Tempest*, focusing on the character Caliban. (Rahman, 2015,p.6-10) He argues that Césaire reveals these layers by revealing Caliban as rejecting all that Prospero has offered him, which is merely a name and some of his language. This, he argues, is manifested by revealing the dichotomies between Prospero and Caliban. The former is revealed as rational and civilized, while the latter is savage, lustful, and irrational. Rahman's research moreover focuses on the idea of negritude as a form of resistance. On the other hand, the current research notices, collects, and discusses not only the matters discussed by Rahman, but also additional points too; it delves in deeper detail in relation to the matter of methods of resistance. While Rahman gets close to the first point of this paper's argument, contending that Caliban "presents his premise of rejecting Prospero's" (Rahman,2015, p.8) order, he does not argue that this is due to an inherent belief in the Elizabethan worldview, which my research establishes. Therefore the current paper's categories of resistance are different from Rahman's.

Begum Tuglu discusses the formation of identities according to psychoanalytic theories of identity. (Tuglu, 2016,p.62-68) His research argues that the character of Prospero is a patriarchal figure who controls and subjugates other characters such as Caliban and even Miranda and therefore is responsible for the creation of their identity. Tuglu argues that this is due to colonialist notions of gender and identity. This aim is not totally new to the current research, as it is discussed in the segment that reveals the colonizer as being a strong participant in his own cause; the colonizer is aware of the impact of colonialism on the psyche of the colonized. Revealing this knowledge is a method of resistance and a method of empowerment.

Cengiz KarGoz argues that in all his literary works, Césaire aimed at refuting the white supremacist ideology that contends that the black race is an inferior one and that the white race is superior. (Kargoz,2018,p.188-205) In addition to that, he exposes the brutality and the hypocrisy of the colonial agenda. His research supports the idea that black people have their virtues, a point that the current research not only supports but exemplifies and discusses in

several ways. He argues that colonialism and its arguments have infected black people with complexes and that such complexes are overcome by exposing the virtues of black people.

Philip Crispin describes Césaire's play as an adaptation which "epitomizes translation as interpretation and creative revision" (Crispin,2014,p.1-39) by giving voices to the oppressed figures and declaring that Césaire argues against race and class. Crispin describes Césaire's adaptation as "fidelity," which is problematic to the current research, as the current research looks at *A Tempest* as consistent with the prequel in terms of plot line and action; however, it contrasts with its hows and whys.

Raed Kareem Abd-Aun notes that the play is "one of the earliest adaptations of a Western canonical work." (Abd-Aun,2016,p.54) He defines what appropriation and adaptation are and then declares that Césaire has used certain styles of adaptation that are his own (Abd-Aun,2016,p.61) to reflect the harms of colonialism and his ideas on negritude which he defines as a call for freedom and how to get freedom. (AbdAun,2016,p.55) This research maintains that while Césaire's play is a true call for freedom, it reveals some creative ways in which this has been made possible.

Yuehua Guo declares that the major difference between Shakespeare's play and that of Césaire is that Caliban is more aware of his condition in Césaire's play: he is more boldly a revolutionary "in a more vivid way and proves to be more powerful than Shakespeare's Caliban in their struggle against colonization for liberty, freedom, and equality." (Guo,2008,p.13) The current research exemplifies and philosophizes on the methods which could be considered the key that unlocks the reviewed literature.

The Research Argument

Instead of writing direct literary criticism like *A Discourse on Colonialism* (Césaire,2000) or *Poetry of Resistance*, like his poem "To the Serpent," Césaire appropriated some technological tools in order to communicate the reality of the colonized (Ashcroft,2001, p.122) in his play *A Tempest*, which not only figuratively but actually reveals what happened in colonized worlds to colonized people, according to the point of view of the colonized. Césaire consumed the canonical text of *The Tempest*, making it his basis, then went along to compose his own version of "Tempest," which has a point of view of its own, resulting in having new realities and with that resisting the colonialist perspectives of Shakespeare's *Tempest*, which "is publically known to have possessed European biases in the justification of colonization among the colonized countries," (Guo,2016,p.13) as it merely reflects the shadowy Elizabethan perspectives on the issue of colonialism through words that are not only incoherent but reveal

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thought that is irrational. (Rahman,2015,p.6-10) As a result, Césaire established new forms of truth, thus subverting the thoughts and ideas of the first *Tempest*. (Ashcroft, 2001,p.33)

The current research paper claims that writing back; the “subversion of values and colonial assumptions,” (Ashcroft, 2001,p.33) is achieved in *A Tempest* through the revelation of the thoughts, intentions and practices of the colonizing community from the point of view of the "colonized." These elements enabled colonialists to colonize indigenous people physically, emotionally, ideologically, and even spiritually. Secondly, it reveals that the colonized engaged in both negative and positive practices towards his own self and people. The former functions as unintentional participations in his own colonialism, and the latter a determined stand, action, reaction, and argument for both himself and his cause, which functioned as his own salvation. The present research contends that revealing the practices and attitudes of colonizer and colonized whether intentional or not for what they are, allows for new forms of reality to be uncovered and exposed which are worthy of debate, and with that new forms of truth or writing back are created.

Textual Analysis

The Great Chain of Being: The Normalization of Negative Treatment

The Western colonizer had very negative attitudes towards the indigenous people and intentionally organized practices which helped colonize them. This at first was not clear to the colonized, as he thought that he was being saved. The reality, however, is that “the colonizers’ sense of superiority, their sense of mission as the world’s civilizers, depends on turning the Other into a barbarian.” (Robin,2000,p.9) The colonized, however, was aware at a later stage of the colonizers’ intentions and practices and as a result exposed this reality. The exposure of this reality, which was enacted cleverly by the colonizer in a number of approaches and revealed by Césaire through *A Tempest*, functions as a means of resistance.

In *A Tempest*, Césaire indirectly declares that the practices against the Other are in fact a product of the belief system of the colonizer, as practices are the outcomes of what takes place in the mind. (Dyer,1976,p.10) Europeans in general and the English in particular adhered to the idea of the existence of a great chain of being in which “all beings find a place in an ascending order,” (Mahoney,1987,p.211) which legitimizes the idea of hierarchy and layering among all the elements in the world. In the layer of hierarchy that concerns human beings, kings are at the top, and just below them are the angels. On the lowest level of the hierarchy are indigenous people due to their differences in race, culture, and religion. Just below them is the animal hierarchy, with its own

divisions and subdivisions. Each layer is required to be of service to the one higher on the hierarchy. Due to that, the indigenous people were regarded as inferior on all levels and regarded as slaves to the Europeans, as they were the lowest on the hierarchy. “It also meant that the relationship between the colonizer and the colonized was locked into a rigid hierarchy of difference deeply resistant to fair and equitable exchanges, whether economic, cultural or social.” (Ashcroft, 1999,p.46) As a result they were not heard or taken seriously. In *The Tempest* Shakespeare went a step further downward regarding Caliban. When reading the play, one has a hard time figuring out whether Caliban is a human being or “half animal.” (Rahman,2015,p.3) However, in Césaire’s play Caliban is clearly revealed as a colonized black man.

Due to that, in both *Tempests*, all the Western characters naturally feel at home with the idea of subjugating Caliban. They are but simply placing him into the order of hierarchy natural for him, and this would result in him properly meeting their material needs, which he is to naturally adhere to. “The[first]exploitative usurper of self-determinism, land, property, dignity, and even identity of the colonized people.” (Rahman,2015,p.3) is Prospero who finds Caliban, a young orphan. He immediately takes advantage of him and abuses him by usurping his place on his island and making an obedient slave out of him. All day Caliban does all the manual work that Prospero orders him to do; for example, he brings the fire wood every day. Yet Prospero never acknowledges him or gives him credit for being obedient, instead he deliberately finds fault with everything he does, saying that he works too slowly and spends his time “loafing and fiddling.” (A *Tempest*,1985,p.357) On another occasion Prospero punishes him with more work “so you can work a double shift for once.” (A *Tempest*,1985,p.358) A critical accusation in both plays is when Prospero accuses Caliban of attempting to rape Miranda: “What forced me to get rid of you was your lust. Good God you tried to rape my daughter!” (A *Tempest*,1985,p.348) At a certain point in the play Prospero declares that he had raised Caliban as a son. However, the result of a good relationship between a father and a son is a good upbringing, and a good upbringing would never produce a person who would rape his own sister or lack gratitude. One is obliged to question Prospero’s accusation of Caliban. On the other hand this attitude of Prospero is his method of maintaining the position of each of them on the hierarchy of being!

Among the major methods Prospero uses to criminalize Caliban in order to keep both their positions fixated and normalized, Prospero, plays the role of a linguistic psychologist, using language in a repetitive manner to invent certain ideas and narratives about Caliban. Prospero often makes a false statement or accusation against Caliban and would consistently repeat it so as to get Caliban

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thinking about it to the extent that he would get preoccupied with it and translate it as acceptable and truthful. While this method of repetition could be used to establish positive behavior and thought, the same method could be used to incorporate negative behavior as well. According to Dyer, “A Thought becomes a belief when you’ve worked upon it repeatedly, not when you simply try it once.” (Dyer,1976,p.17) Words are powerful; when a person repeats an idea, it becomes stuck in his head and then translates into action. For example, Prospero frequently declares that he is master and Caliban is slave, and that Caliban lacks human characteristics and therefore is in need of Prospero to make him more of a human being, and as a result, Caliban should be thankful to him forever. (A Tempest,1985, p.347-449) In another example, Prospero repeatedly reminds Caliban that he will always be the strongest and tells him “You’re headed toward your own ruin. You’re sliding towards suicide!” (A Tempest,1985,p.369) With these words Prospero is trying to spark suicidal thoughts in Caliban’s head. In another incident, Prospero wants Caliban to feel guilty and believe that he is being ungrateful to Prospero—who is a great father figure to him. He says, “Strike your master, your benefactor.” (A Tempest,1985, p.365)

Prospero creates a discourse which from the beginning aims at marginalizing and controlling the development of Caliban’s unique identity. (Teglu, 2016, p.63) He does so by giving Caliban the name Caliban, saying, “Cannibal would suit you,” (A Tempest,1985, p.349) thus placing him in a position they both believe actualizes him and at the same time is in accordance with the great chain of being. When parents give a name to their children, it is an act of love and yet also of authority. Prospero hides behind the first and follows the second to the letter. The name Caliban, which is a rewriting of *cannibal* is meant to reveal Caliban as a man who eats his own kind to justify Prospero's enslaving of Caliban.

Another element of Prospero’s colonial discourse is to degrade Caliban’s language and to describe it as other than a language (gibberish). Prospero finds it advantageous not to share Caliban’s language, whether inspeaking it or understanding it or even acknowledging it. Consequently, Prospero “colonizes the tongue” (Rahman,2015, p.4) by denying that it is a method of conveying a message, and so whatever is spoken using the colonized’s language is disregarded and nonexistent. This is to say that the language of someone like Caliban, if taken seriously, “is a threat to [Prospero] because once the language is accepted as intelligible and worthy of rational meaning, it will claim the same status as Prospero’s own.” (Rahman,2015, p.4) As a result, the speaker of that language would demand to be heard and would therefore unstablize the chain of being! On the other hand, Prospero considers his own language as the language of modernity and culture, yet he teaches it to Caliban in a limited way. Prospero

could be regarded as being virtuous and performing a “civilizing task involving education and paternalistic nurture.” (Ashcroft, 1995, p.47) However, Prospero does not teach him to be fluent in the language, just enough so Caliban can take Prospero’s manual work orders and understand his accusations, scolds, and threats, a point Caliban understands well. Finally, Prospero does not include Caliban in any sophisticated conversation and never allows him to speak on issues that concern him and are about him, ensuring that Caliban remains weak and that he himself remains powerful.

Whether the colonizer was a major or minor figure of the colonizing community, he always thinks how to gain personally. “Empire became the principal ideological unifier across class and other social divisions.” (Ashcroft, 1995, p.49) On first noticing Caliban, Stephano and Trinculo think about ways in which they can benefit from him. For example Trinculo, the jester, makes up a whole story about Caliban before he actually meets him. His made-up narrative functions as a reminder of narratives told by members of colonizer groups. For a colonizer, indigenous people from “almost everywhere were nearly the same” (Said, 1978, p.46) being from the same hierarchical layer and serving as means of service to those above them on the hierarchy. Just like the explorers of the “New World,” Trinculo refers to Caliban as “an Indian” and, having laid his eyes on him, magically becomes his owner. Stephano, like his jester Trinculo, also refers to Caliban as an Indian and thinks about how he could make use of him materially; he refers to Caliban as a “fortune,” noting that Indians are put on display in the circus—they are a commodity. Finally, these methods which reveal how the colonizer subjugates the colonized to use materially are “nothing more than a structure of lies or of myths which, were the truth about them to be told” (Said, 1978, p.23) They are exposed in the current research, and this very exposure is in itself a form of cultural resistance. (Rahman, 2015, p.46)

Awareness of the Binary Treatment

Again, and as a result of the great chain of being, the Western colonizer comes to function as a “contrasting image, idea, personality, experience.” (Said, 1978, p.2) He maintains prejudiced positive attitudes towards his own people, language, culture, and practices, and negative ones towards the people he has colonized. Césaire reveals this in *A Tempest*; the colonizer stands with his people even when they are forces for evil, while ignores any practices of virtue on the side of the colonized. Césaire exposes the differences in treatment between the innocent colonized members and the criminal colonizer members, where the innocent is criminalized and found guilty and the criminal is found innocent. On the other hand, the colonized being knowledgeable of such and not in the dark is key to their resistance.

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Tuglu argues that this is due to the patriarchal ideology of the colonizer, which is reinforced by the notion of identity. (Tuglu,2016p.60) As a result, this binary treatment has enhanced the colonization of the Other, empowering the colonizing community and further weakening the colonized as hope in their cause has decreased. In *A Tempest*, Caliban is heartbroken, as he is constantly criminalized by Prospero for practices he does not confess to as he did not do them! yet, he witnesses Prospero's generous and forgiving attitude towards the criminals Alonso and Antonio, who are among the members of the ship caught in the tempest and who had indeed committed the unforgivable act of removing Prospero from his dukedom and placing him and his daughter in a boat in the middle of the ocean, hoping that they would drown at sea. Prospero refers to Alonso and Antonio as people he would like to forgive for no specific reason besides the fact that they are "his people." He tells Ariel, "However great their crimes, if they repent you can assure them of my forgiveness. They are men of my race, and of high rank. As for me, at my age one must rise above disputes and quarrels and think about the future." (Cesaire,1985,p.349) Overall, Prospero rises above disputes and is forgiving towards his people, but not towards Caliban, who is of an inferior race to Prospero!

The colonizer has learned how to fabricate a discourse—in other words, a structure of information to manipulate the colonized—and so finds no difficulty in manipulating his own people to achieve his goals. The colonizer Prospero comes to "constitute the field of truth by imposing specific knowledges, disciplines and values" (Ahscroft,1995, p.42) upon his people. He takes on himself a God-like role, planning and tying relationships and creating new ones intentionally. He creates a scenario for his daughter Miranda and Ferdinand, the son of the man who participated in his attempted murder, to meet and fall in love, all the while thinking that fate brought them together when actually Prospero has created the plan to lure them together. To make his plan work, he pretends to enslave Ferdinand and gets him to do small tasks which Ferdinand has never done. With Miranda as support by his side, however, he falls into Prospero's trap and falls in love with Miranda. He does the small tasks and complains, but we find Prospero expressing to him words of thanks and gratitude, giving him time to rest and referring to him as his "friend." In addition to that, he allows his daughter Miranda to be at his side orchestrating the perfect conditions for the two to fall deeply in love with each other. As a result, for Ferdinand, this discourse allows him to experience being on a desert island as a not-so-awful situation.

In addition to valuing his people and devaluing the indigenous, the colonizer values everything that is part of his culture and social practices and disregards what does not belong to that category, and this includes language and magic; as

a result he is in *gaucherie* about it! “Colonial discourse is greatly implicated in ideas of the centrality of Europe, and thus in assumptions that have become characteristic of modernity; assumptions about history, language, literature and ‘technology.’” (Ashcroft,1995,p.42) Prospero values only his language and speaks positively about it before Caliban. He actually decides that the best language is his, the language of the colonizer, and he speaks of it as the language of culture and modernity. Due to that, Prospero wants Caliban to thank him for teaching him his language, even though what he taught him of his language was slight and really only a means of getting Caliban to serve him. Caliban, however, draws our attention to the fact that while Prospero does teach him the language, he does only so that in the words of Caliban:“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. [...] All your science you keep for yourself, shut up in those big books.” (Césaire,1985, p.383) This is evidence that the colonizer not only disregards the colonized and everything related to him, but that the colonizer is no protector, as they have claimed to when colonizing.

In addition to that, what Prospero (the colonizer) does not request or ordain has no place. When Caliban greets Prospero with “Uhuru,” Prospero responds to him declaring “Mumbling your native language again! I’ve already told you. I don’t like it. You could be polite; at least a simple ‘Hello’ wouldn’t kill you.” (Césaire,1985, p.383) He defines politeness for Caliban as replying and greeting only in the colonizer’s language; replying in Caliban’s language is rude. Thus this means that the same practice would be regarded as positive and having noble aims if Prospero practiced it. Regarding practicing magic, which should be disregarded for both, Prospero refers to his magic as “prophetic science,” while Sycorax, who practiced magic like him, he refers to as a “witch.” Prospero (as a Western man) considers his practices, whatever they may be, universal, to be accepted by all cultures and societies and to be chosen and practiced by the others—instead of indigenous practices—but only with his permission. Exposing these incidents of how the colonizer constantly regards the people of his race, yet disregards those colonized and not from his race while doing similar practices is a method of writing back and resistance.

The Involvement of the Colonized in His Own Oppression

While Rahman refers to “the transformation of Caliban from a deformed and sorry creature into a revolutionary hero,” (Rahman,2015,p.4) the present research declares that this is not completely true! Through Caliban, Césaire portrays the colonized as people who many times do not learn their lesson. He also declares that indigenous people have continued to make very bad choices when they could have made choices that uplifted them, and therefore he places

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partial blame on them for their own circumstances and conditions. On another level this is a method of self-criticism, and criticizing one's own actions. Confessing and exposing one's own mistakes is a method of blaming oneself even if partially for one's own colonialism and misery; this is, however, a method of resistance and writing back to the empire.

Evidently, Caliban's huge mistake, in which he is to blame, is revealed in his first conversation with Stephano. In this conversation Caliban reports to Stephano how Prospero usurped his place on his island, and instead of requesting that Stephano help him gain control over his island once more in return for his friendship or some kind of a reasonable payment, he suggests that Stephano get rid of Prospero and become owner of the island, so that instead of being Prospero's slave, Caliban would be Stephano's. Caliban, who is a representative of the colonized man, accepts the fact that he still does not own the island which was originally his; he is willing to submit to a new master in return for less subjugation!

Ariel is a representative of the colonized whose method is to follow what he is told to the letter in hope of receiving his freedom. He is responsible for his own colonization. He has hope that the usurper Prospero will change and that his conscience will once more be activated and he will put an end to his enslavement of the indigenous people. Ariel believes that he and Caliban can collaborate to help Prospero both practically and psychologically and as a consequence help themselves; that is, when Prospero's problem is handled they will benefit. Opposite to his view Ashcroft declares that colonialists promise a hypothetical idea of improvement for the colonized which allowed for the raising of the status of the colonized and which later never saw the light of day: "No society ever attained full freedom from the colonial system by the involuntary, active disengagement of the colonial power until it was provoked by a considerable internal struggle for self-determination or, most usually, by extended and active violent opposition by the colonized." (Ashcroft, 1995, p.50) Thus, a revolution that depends on those who are one's enemies is impossible; to depend on those whose interest is materialistic and who do not share one's own issues or suffering would be useless. Thus, the colonized is to engage in what supports and uplifts him, and such participation would be an extreme method of writing back.

The Constructive Involvement of the Colonized in his Cause

Césaire reveals that while the colonized might have influenced their cause directly negative, they too have involved themselves in their cause at many times directly positive and constructively. They have engaged themselves in an influential type of resistance; one which is given the name "transformation"

(Ashcroft, 2001,p.22) which could be described as “resistance that manifests itself as a refusal to be absorbed, a resistance which engages that which is resisted in a different way taking the array of influences exerted by the dominating power, and altering them into tools for expressing a deeply held sense of identity and cultural being.” (Ashcroft, 2001,p.20) This type of resistance respects the imagination of human beings as it operates in a dialectical method. (Ashcroft,2001,p.22)

Césaire has reflected transformation as a man with a unique identity and as a dynamic author who has written different types of literary works. In his literary works, he created characters who are fit to represent him and his people. Those characters reacted to, argued with, and rejected the rhetoric that was directed towards them and about them and even suggested and took action and made decisions. This is due to the fact that they were evolving out of the beginning phase of their colonized identity; for identity is “a process never completed—always ‘in process,’” (Hall,1997, p.1) a feature that the colonized understood and undertook consciously at a stage when he finally realized the true intention of the colonizer. Césaire’s *Caliban* goes one-on-one with Prospero. He is an oppressed black man who is against European colonization. He “fight[s] vigorously through various means.” (Guo,2008,p.13) He has argumentative conversations with Prospero, as he does not merely take orders.(Abd-Aun, 2001,p.54) On the other hand, he devotes himself to a volcanic eruption of words to show his resistance,(Rahman,2015,p.4) revealing to Prospero how he really feels about him, telling him that he is “an old hand at deception.” He accuses Prospero of lying and reveals how he feels about him, declaring, “you lied to me so much.... I hate you.” (Césaire,1985,p.369)A defining moment, and one of the strongest acts of verbal resistance, is when Caliban declares, “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 summon me it reminds me of a basic fact, the fact that you’ve stolen everything from me, even my identity!” (Césaire,1985,p.385) He reveals his rejection of the name Caliban, the name Prospero imposed on him for a very long time, and demandingly renames himself. It is, after all, his right to have a name he accepts and likes, and at the same time, it is “a total rejection of the authority [Prospero]” (Rahman,2015,p.3) who has supposedly given him a name fit for him. Caliban argues for a proper name, one of his own choice, and at the same time one which is a symbolic reminder of his condition. Caliban suggests that Prospero call him X, since Prospero stole his name from him when he was too young to realize and know his own name. This could be an allusion to Malcolm X, an Afro-American human rights activist “who wants to save his race from the domination and distortion of cultural identity.” (Rahman,2015,p.4) In rejecting the name

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Prospero has given him, in expressing his feelings about Prospero, and in accusing the colonizer of deception and lying Caliban is writing back.

Césaire, who is the master of his own literary work, marks himself as such by not only writing *A Tempest*, the counter canonical play to Shakespeare's *The Tempest*, where he chooses a setting, or as Tuglu puts it, "an environment transcending time and space," (Tuglu,2016,p.60) which suggests a constant change in his characters' identities. (Tuglu,2016,p.60) He also has a unique beginning to his play, one that Shakespeare never incorporated in his play. He begins his play with characters choosing their masks/roles in the play, as if the narrative has already happened and the characters' role here is to retell the story from several different perspectives to their different audiences, who would function as psychologists whose job is to listen and to bring about a cure for their illness. (Kramer,2005,p.32) The characters are regarded as patients who are ill on the psychological level. They need to extract their illnesses or diseases from their bodies. This technique in itself is a therapeutic method of healing, where all characters get a chance to speak about their issues and problems and as a result get liberated from the psychological negativity they are enduring due to the impact of colonialism on them.

Through indigenous words and names such as *uhuru*, *Eshu*, and *shango*, Césaire reveals that Caliban has a language, a culture, and a religion. They provide him with a basis of power. His power lies in the fact that he is "conscious about his own identity." (Kramer,2005,p.3) Firstly, the character Eshu, who is a god, reflects that Caliban has religious beliefs, a culture, and an ideology, a background from which he operates, which is obviously different from those of Prospero. Caliban's beliefs lead him to declare that Prospero's acts will lead to his impaling of his own self; that is, in terms of karma, he will get back what he put into the world. According to Caliban, Prospero puts condescension into the world, and so that will reflect back onto him. So the fact that he understands how the world operates in itself is a form of education which not all people understand, least of all those bullies who focus on power as their weapon to defeat their enemies of race and ethnicity.

The colonized learns the language of the colonizer to his advantage. When he finds the right opportunity, he converts it to his own needs of self-expression. (Kramer 2005,p.4) Eshu manipulates Prospero and sings cursing songs to him in an act of revenge—Eshu's song is filled with disrespectful language towards the colonizer on the basis that Prospero has practiced that on poor Caliban, and for that, it is pay time. In another incident, Eshu and Prospero have a conversation in which Eshu is in control and as a result, Prospero feels overwhelmed and belittled. Eshu as an indigenous god who functions as a source of power for the indigenous people. In the play Césaire creates a context where there is a feast

and Eshu is not one of the invited members, yet he comes and helps himself to the drinks. This does not please Prospero, who is the host. These incidents are opposite examples of exactly what took place between the colonizer and the colonized. They also function as a chance for Prospero (the colonizer) to undergo being outweighed in terms of power—experiencing for once the constant subjugation of the colonized.

Indigenous people are knowledgeable about how the world works in a more open-minded and argumentative manner than those who refer to themselves as knowledgeable; they reveal new forms of truth. Caliban has a unique way of thinking about death—it's not one he borrows from Prospero. He accordingly argues that those who are dead belong to the earth; they become a part of nature and are partially in all the elements of nature and are represented by them; and so, since the earth is alive, they are living in it, and that makes his dead mother actually alive, but in a manner different from Prospero's view of life and death, and so she will avenge Prospero in due time. Caliban declares to Prospero, "Anyhow, you only think she is dead because you think the earth itself is dead.... It's so much simpler that way! Dead, you can walk on it, pollute it, you can tread upon it with the steps of a conqueror. I respect the earth, because I know that it is alive, and I know that Sycorax is alive." (Cesaire, 1985,p.347-8)

The mentality of the colonized and the land of the colonized is peaceful—lacking the complexities of the so-called civilized and the civilized lands. Civilization creates complexities and illnesses, and so, since the colonized lack what the West would refer to as civilization, they are really saving the colonizer and not vice versa. The colonizer not only envies the colonized for their natural resources, they actually secretly envy the colonized for peacefulness of all sorts. According to Ganzalo, they are free from complexes or complications, and so their environment, which lacks civilization, is one of eternal youth.(Cesaire, 1985.p.389)Since ancient times, staying away from the complexities of city life, allowing the body and brain to rest, was a frequent prescription. Ganzalo encourages "civilized people" to "take advantage" of indigenous people so as to enjoy an atmosphere free from civilization and its worries and demands. (Cesaire,1985,p.389) He describes indigenous culture as "a pool granting eternal youth." (Cesaire,1985,p.389) So, while colonizers describe the inhabitants they colonize as lacking culture and civilization, they are aware that what they refer to as civilization and culture is what causes them to stress and probably get sick. They understand that this is what these indigenous people lack and so are free from their worry and stress and so live the kind of life that they want to adopt while in the land they colonize. It seems they envy the colonized people for their lifestyle. Exposing such realities about the colonizer through the colonized in *A Tempest* are considered unique Cesarian methods of writing back!

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Conclusion

Postcolonial theory and thought is welcoming to discourse about people during and after colonialism through the rhetoric of those colonized. Césaire has written back to the empire by retelling the narrative of the colonized composing *A Tempest*, a counter play to Shakespeare's *The Tempest*, in which he changes the point of view of the narrative and as a result creatively writes a whole new play. The research unravels and exposes ideological stances involving both the colonizer and the colonized in the play which were not tackled in former research papers and which are considered methods and techniques of writing back. The chain of being is one of the most important factors which was the main reason behind the normalization of the colonization of indigenous people and for unifying the colonizer community. Another factor is the confession of the colonized to being involved in his own lot of colonialism and finally revealing the colonized's knowledge about issues which could be described as "discoveries."

In conclusion, this research paper reveals that there are many ways in which a postcolonial writer can express his unique methods of resistance, and the job of the scholar who is studying a literary work is to expose issues afresh to the world. These methods of writing back which the research brings to light are exclusively Cesarian.

إعصار ما لسيزير يردّ على الإمبراطورية

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الملخص

إيمي سيزير الذي عاش تجربة الاستعمار، رد على مسرحية شيكسبير "الإعصار" من خلال كتابة مسرحية "إعصار ما". في هذه المسرحية قام سيزير باستخدام أساليب إبداعية في المقاومة خاصة تتضمن طرفي العلاقة: المستعمِر والمستعمَر؛ لينقض الفكر الإمبراطوري الغربي الذي عكسه شيكسبير في مسرحيته بشكل جلي. وفقا للبحث، وعلى عكس "الإعصار" الذي لا يعطي صوتاً للآخر، فإن "إعصار ما" يكشف عن صوت الآخر على أنه ممكن؛ من خلال جعله طرفاً في الجدل. والنتيجة هي مجادلة وتعطيل التحيز العميق في "الإعصار" فيما يتعلق بمسألة الاستعمار. وإن مسرحية "إعصار ما" توسع فكر ما بعد الاستعمار وخطابه الذي يرحب بالأساليب الأصلية للرد على الإمبراطورية. وتدور أساليب سيزير الإبداعية التي ناقشها البحث حول سلسلة التكوين العظيمة الكامنة وراء المعاملة السلبية للمستعمَر، وازدواجية المستعمَر، كاشفة في الوقت ذاته عن المستعمَر باعتباره مسؤولاً جزئياً عن اضطهاده الخاص، مبينة المشاركة البناءة له في قضيته. ويأتي الكشف عن السرد من خلال المستعمَر حول ما حدث، وبين من حدث، ولم يحدث، الأسلوب الأساسي الذي يكسب به قوته المشروعة وملكيته.

الكلمات المفتاحية: الاستعمار، إعصار، الرد، المستعمَر، المستعمَر.

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