

Ministry of Higher Education
and Scientific Research
University of Babylon
College of Education for Human Sciences
Department of English



Power Relations in Aime Cesar's *A Tempest*

A Research Paper Submitted to the Department of English, College of
Education for Human Sciences, University of Babylon, In Partial
Fulfilment of the Requirements for the Degree of Bachelor in English

By

Sarah Abd Al-Kareem Jassim Humadi

Supervised by

Prof. Raad Kareem Abd-Aun, PhD

2023 A.D

1444 A.H

Dedication

To my

Parents, brothers and sisters

With love and respect

Acknowledgments

First and foremost, I bow before Allah in deep gratefulness as His limitless help and mercy granted me enough strength and patience to accomplish this work.

I am very much indebted to my praiseworthy supervisor Prof. Raad Kareem Abd-Aun, PhD, for his indispensable guidance, invaluable instructions, useful comments, and continuous help throughout the accomplishment of this research. I would never forget his nice encouragement notes which have always worked as a super motive pushing me ahead and encouraging me to work even harder.

Great thanks must go to my father for his invaluable help and support during my study. I am very grateful to my mother who spends most of her time pleading to Allah to help me in my research.

Finally, my deep thanks and gratitude are due to my brothers and my sisters for their help and constant encouragement while writing this research.

Table of Contents

Dedication	II
Acknowledgements	III
Table of Contents	IV
Abstract	V
Section One: Introduction	1-2
Section Two: Power Relation in Aime Cesar's <i>A Tempest</i>	3-15
Conclusion	16
References	18-17

Abstract

In *A Tempest*, power is considered as one of the major themes. Many of the characters are embroiled in a war for freedom and dominance over the island, which compels certain (both good and bad) individuals to abuse their position of authority. Prospero's power and magic are dominant throughout *A Tempest*. 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.

This research paper aims at studying power relation in Aime Cesar's 'A Tempest'. Aime Cesar was a French poet, author, and politician. He was "one of the founders of the Négritude movement in Francophone literature" and coined the word negritude in French.

The results of this research shows that *A Tempest* is a play largely focussed on the theme of power. Power manifests itself in "A Tempest" in many different ways, including the exploration of the power of love, the universal desire for power amongst men, the power of a master over his slave, and the power of magic and illusion.

Keywords: Aime Cesaire; *A Tempest*; power relations; characterization

Section One:

Introduction

Post-colonial theory is thought subsequent to or following colonialism. However, it has proven to be rather difficult, if not impossible, to concretely define, despite the initially evident time solution. The prevailing rhetoric of colonial power is intended to be disrupted by post-colonial theory. In a nutshell, post-colonial theory focuses on colonialism and emphasises how it affects both the colonised and the coloniser. This means that post-colonial theory offers a perspective in response to colonialism and the complex power dynamics that exist both during and after the colonial experience (Islam, 7-8). According to post-colonial theory, persons who have been freed from colonial rule form a post-colonial identity based on interactions between various identities (gender, class, nationality, and ethnicity among others) that have been given diverse levels of social authority by colonial society (Internet Ref. No. 1).

The literary theory of the post-colonial age is well studied in *The Tempest*. On this play, a lot of post-colonial historians and theorists have concentrated their efforts. The portrayal of individuals and events in the play reinforces a number of post-colonial concepts, including language, power and knowledge, resistance, identity, hybridity, and patriarchy (Islam, 6). In this research paper, the power relations in Aime Ceasar's *A Tempest* will be discussed and explained.

Power stems from knowledge and is productive. That implies that the greatest source of power is knowledge. Aime Ceasar's respective views on power are both evident in *The Tempest* by by Cesaire. The colonisers employ a variety of power tools, including linguistic, political, military, physical, intellectual, and legal ones (Barry, 186). However, *The Tempest* exhibits the same kind of language self-consciousness that highlights power dynamics,

particularly between Caliban and Prospero. Michel Foucault uses language and conduct to illustrate the power dynamics in society. By using language to demonstrate their power over the colonised, the colonisers are shown through Foucauldian Discourse Analysis. The current power dynamic is considering how language is used to form society (Foucault, 77).

Cesaire's play first focuses on Caliban's resistance against Prospero's power over language. It is set in a colony, which could be a prototype of a Caribbean or African setting, that is experiencing resistance and disturbance. Here, it is evident that Cesaire is conscious of the way the name Caliban/Cannibal is used as a cultural stereotype for New World natives. References to a genuine guerrilla movement and a coming black independence go together with Caliban's challenge to language (Foucault, 78). So, in this research paper we are going to focus on the power relation in Aime Cesar's "the Tempest".

Section Two:

Power Relation in Aime Cesar's *A Tempest*

French poet, author, and politician Aime Cesar coined the word negritude in French and was “one of the founders of the Negritude movement in Francophone literature” (Thompson, 145). In addition to serving in the French National Assembly from 1945 to 1993 and as President of the Regional Council of Martinique from 1983 to 1988, he founded the Parti Progressiste Martiniquais in 1958 (Heller, 128). His writings include the book-length poem *Cahier d'un retour au pays natal* (1939), *A Tempest*, a critique of *The Tempest* by William Shakespeare, and *Discourse on Colonialism*, an essay that examines the conflict between colonisers and colonised people. Numerous languages have been used to translate his works (Reilly, 377).

Aime Cesaire 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. Cesaire, who dismissed colonialism, remained always faithful to his origins. Indeed, in The International Colloquium which was held in Barbados on October 2008, he said, “*I am a Negro, I will remain a Negro*”. He 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) who were associated with the Harlem Renaissance. Therefore, he was greatly influenced by the black art revival in America (Faith, 11).

Cesaire revises the relationships that have created 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, Cesaire presents him as an ambivalent intermediary between white and black and between colonizer and colonized. Cesaire 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 points out, is a conflict between “racist authoritarianism versus liberationist protest” (364).

The last of these plays that Cesaire wrote was *A Tempest*. The title of the play announces its revisionary relationship with Shakespeare’s *The Tempest*. Cesaire’s use of the phrase “black theater” is significant in its claim for a black transnational identity (Porter, 289).

A Tempest is a play, in which the action in the play closely follows that of Shakespeare’s play, though Cesaire emphasizes the importance of the people who inhabited the island before the arrival of Prospero and his daughter Miranda: Caliban and Ariel. Both have been enslaved by Prospero, though Caliban was the ruler of the island before Prospero’s arrival. Caliban and Ariel react differently to their situations. Caliban favors revolution over Ariel’s non-violence, and rejects his name as the imposition of Prospero’s colonizing language, desiring to be called X. He complains stridently about his enslavement and regrets not being powerful enough to challenge the reign of Prospero. Ariel, meanwhile, contents himself with asking Prospero to consider giving him independence. At the end of the play, Prospero grants Ariel his freedom, but retains control of the island and of Caliban. This conclusion presents a relative contrast with Shakespeare’s version, which implies that Prospero will leave the island with his daughter and the men who were shipwrecked there at the beginning of the play (Porter, 190).

Prospero, a sorcerer and the rightful Duke of Milan, dwells on an enchanted isle with his daughter, Miranda. Twelve years earlier, the duke's brother, Antonio, and Alonso, the King of Naples, conspired to usurp his throne. They set Prospero and Miranda adrift in a boat, and they eventually found themselves marooned on the island. Prospero is served on his island by Ariel, a spirit who he freed from a tree with magic, and Caliban, son of the witch Sycorax. When magic reveals that a ship bearing his old enemies is sailing near the island, Prospero summons a storm to wreck their ship. The survivors make it to shore in scattered groups. Among these is Ferdinand, the son of Alonso. He is lulled to Prospero's abode by the singing of Ariel; there he meets Miranda, who is enthralled with the young prince (Porter, 191).

Meanwhile, Antonio, Alonso, Sebastian, and Gonzalo wander the island in search of Ferdinand. Antonio now plots with Sebastian to murder Alonso, but this plot is thwarted by Ariel. Elsewhere on the island, Stephano and Trinculo encounter Caliban. After sharing a few drinks, Caliban tries to enlist the two in a plot to kill Prospero and rule the island himself. He even promises Miranda to Stephano. Ariel, however, reports all these goings-on to Prospero. In the meantime, Miranda and Ferdinand pledge their troth to each other (Porter, 191).

Prospero isn't finished with his sport of Antonio and Alonso, either. He creates a magical banquet for the two men that vanishes whenever they try to eat. He also sends Ariel in the guise of a harpy to hound them for their crimes against Prospero. Later, at a masque to celebrate the upcoming marriage of Miranda and Ferdinand, Prospero remembers Caliban's plot and abruptly calls the revels to a halt. He sends Ariel to punish them as well; the spirit does so by first luring them with some fancy clothes, then setting other island spirits upon

them in the shape of hunting dogs that chase them around the island (Porter, 194).

The full title of Césaire's play suggests its purpose: *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 ((Irele, 287).

The play opens with the tempest that throws away the royal ship which carries Prospero's enemies. Prospero says about the island: "the lands which for centuries have been promised to the quest of man, and that I was beginning my preparations to take possession of them" (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 "people of my race" but he refuses to forgive Caliban. At the end of the play, Prospero decides to remain on the island with Caliban ((Irele, 301)

The setting of this play is on the deserted island (I.ii.20) in the "raging ocean" (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 *A Tempest*, 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 (Heller, 75): "I had located with precision these lands

which for centuries have been promised to the quest of man, and that I was beginning my preparations to take possession of them” (I.ii.20).

“Césaire has cleverly displaced the play, setting it in the Americas” (John, 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. Those native inhabitants are not neglected by Césaire; in fact, he mentions them in his play, for instance when Stephano says: “My word, that’s right! A Zindian!...a Zindian! An authentic Caribbean Zindian” (III.ii.59), “An Indian! Dead or alive?” (III.ii.57).

The isle on which *A Tempest* 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 (John, 54):

If the island is inhabited, as I think it is and we colonize it, as I wish, we will have to be careful not to bring our defaults there, yes, what we call civilization. May they remain as they are: savages, good savages, free, without complexes or complications. Something likes a reservoir of eternal youth where we would come periodically to refresh our aged and urban souls (II.ii.41).

So, in *A Tempest*, instead of trying to civilize the natives by bringing civilization to the non-white territories 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 *A Tempest*, 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 (West, 12).

Cesaire 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, 362). Since the Antilles include Martinique which is Cesaire's homeland; we can say that *A Tempest* 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 *A Tempest* through Caliban's revolt against the intruder Prospero ((Porter, 362). For Cesaire, 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, 363).

At last, it is of great importance to affirm that *A Tempest* 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 (John, 31). In *The Tempest*, 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* that "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" (James, 238).

However, in *the Tempest*, 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:

Always graceful I see, ugly monkey! How can you be so ugly!.

Caliban:

You think I'm ugly, but I don't think you're beautiful at all!

With your hooked nose, you look like an old vulture! (I.ii.24).

You have to understand, Prospero: for years I bowed my head, for years I

accepted

everything accepted: your insults, your ingratitude

worse still, more degrading than all the rest,

your condescension.

But now it's over!

finished, you hear!

Of course, for the moment you are still the strongest.

But by force, I don't care,

like your dogs, by the way,

of your police, of your inventions!

Prospero, you are a great illusionist: lying knows you.

And you lied to me so much

lied about the world, lied about myself,

that you ended up imposing on me

a picture of yourself:

An underdeveloped, as you say,

A sub-capable,

*This is how you forced me to see myself,
And this image, I hate it! And it is false!
But now I know you, old cancer,
and i know myself too
And I know that one day my bare fist, my bare fist alone will be enough
to crush your
world! (III, v. 87-88-89)*

Cesaire makes some alterations or modifications; Ariel is a “slave, ethnically a mulatto” or (mulatto slave) while Caliban is a (black slave). Cesaire adds “Eshu”, a black devil-god (James, 199).

Caliban is portrayed as a black slave who serves his master Prospero. Caliban is more submissive. In *A Tempest*, he challenges Prospero on any possible occasion. Césaire makes Caliban a freedom fighter who hates his master deeply from the heart. He seems to be a ticking time bomb that is about to explode any minute to destroy Prospero. In Act I of *Une Tempete* he calls Caliban a “brute animal”, in Act II “monster” and in Act III “devilish”, etc. degrading him as much as possible and, finally, even admitting that he also hates Caliban. He actually detests him so much that he stays on the island to fight him and liberate the island from him at the end which does not happen in the original where Prospero makes his peace with Caliban (James, 203).

In *The Tempest*, 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 Cesaire’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: *Without you? But simply the king! The king of the island!
The king of my island, whom I hold from Sycorax, my mother. /
Dead or alive, she is my mother and I will not deny her! Besides,
you only believe it to be dead because you believe that the earth
is a dead thing... It's so much more convenient! (I.ii.25).*

Cesaire'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:

*Embarrass myself with these rascals! Fool that I am! How could
I have believed that bellies and faces could make the
Revolution! But so much the better! History will not blame me
for not having been able to free myself. (III, vi., 79)*

In this play, Cesaire underestimates the conqueror Prospero – an epitome of European man – and endows Caliban with a status more than his master. In other words, “Cesaire has placed Caliban's solidity in the position of the protagonist with Prospero as his antagonist” (James, 242). Cesaire writes about Prospero:

*I rebel when it is said that he is the man of forgiveness. What is
essential with him is the will to power. In my opinion, Prospero is
the man of cold reason, the man of conquest, in other words, he is
a portrait of the European man...camped in front of the primitive
colonized world (Porter, 374).*

In this play, the master and slave dialectic exist. However, Cesaire's Caliban and Ariel instead of depending on their master, Prospero becomes himself dependent on them. Porter comes to the conclusion that when Cesaire

wrote *The Tempest*, he has the Hegelian Master-Slave dialectic in mind (Porter, 369). This can be illustrated in Prospero's dependence on Caliban. The ultimate dependency emerges clearly in the final mental break in which his identity fuses and mingles with that of Caliban: "You and me! You me! Me you" (III. v. 92). Césaire through *The Tempest* glorifies Caliban, and elevates him to be above his master. Sometimes, he controls the events in the play.

Caliban in *The Tempest* refers to Prospero's idleness as being the reason behind his enslavement: "you are way too lazy" (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. Khoury confirms the idea when he writes: "lordship by definition necessitates the existence of slavery" (33). The problem with Prospero in *The Tempest* is that Caliban refuses categorically to recognize him as his master and this disobedience frightens Prospero and pushes him to affirm: "By this insubordination, it is the whole order of the world that he calls into question. The Divinity may not care!" (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 (Khoury, 34).

The most important moment of the allegorical reading of *The Tempest* is the marriage blessing ceremony and the character of Eshu – the only character that Césaire added in *A Tempest*. In *A Tempest*, Caliban and Prospero stay together on the island. As the play nears its close, they seem locked in irresolvable conflict. Prospero announces that, "I'm not leaving anymore. My destiny is here: I won't run away from it" (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, 502).

In *A Tempest*, 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:

I'm sure you won't leave! your "mission", your "vocation" makes me laugh!/ Your vocation is to piss me off!/ And that's why you'll stay, like those guys who have made colonies and who can no longer live elsewhere/ An old addict, that's what you are! (III, v, 87-89)

In fact, at the end of *A Tempest*, 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, 374).

A Tempest offers a version of the post-colonial black male intellectual coming of an age and taking the responsibility of his own people, by this: "Césaire's adaptation ... offers the instructor of post-colonial 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" (Lisa, 195).

In *A Tempest*, 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 *A Tempest* exemplifies the porous boundaries between European and

Afro-Caribbean” (Nixon, 570). In *A Tempest*, Césaire also sheds light on the relationship between Prospero and the pacifist “mulatto” Ariel whose optimistic feeling would lead him one day to gain his independence from Prospero. Prospero’s power and magic are dominant throughout *A Tempest*. 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 (Nixon, 572).

In Prospero’s cave Ferdinand and Miranda are playing chess when Group A together with Prospero and Ariel enters. A little later, Group B also enters the scene and Prospero forgives them all. First, they all plan to set sail for Naples, until Prospero wants to make peace with Caliban which the latter rejects with the words “I’m not interested in peace. I’m interested in being free.” (*A Tempest*: 58). Hence, Prospero counteracts Caliban’s wish and decides to stay on the island in order to “defend civilization”. (*A Tempest*: 62) He thinks that without him “the island is dumb”. (*A Tempest*: 61)

Caliban, on the other hand, stands up to Prospero, disobeys him, questions his orders, insults him and even wants to “vomit [him] up” (*A Tempest*: 58). With this, as Crispin notes, “the infamy of colonial exploitation is recognized and named. Colonialism is envisioned as a disease, a dehumanising project that treats land, nature and people as brute commodities. It must be vomited out”. (Crispin, 9) He refers to his ‘master’ as “liar”, “great illusionist” “scum” and even “old cancer” (*II, v, 59*), signifiers which Césaire intends to be understood as metaphors for every colonizer. In *The Tempest* the word choice of the dialogues between Prospero and Caliban is not as vulgar as in *A Tempest Une Tempête*, which makes the relationship between Caliban and Prospero appear more relaxed in the original.

In order to take revenge, Prospero mocks Caliban in calling him “Cannibal” and “Hannibal”. In addition, Caliban uses “Uhuru” the Swahili expression for freedom instead of a salute and very often calls out the name of another Yoruba god, namely Shango. Shango is the god of thunder and lightning and possessor of the Bata drums. The Shango cult derived from western Nigeria and is also prevalent in the Caribbean and in Brazil. Crispin adds to this that in this way Caliban in Césaire’s play “remains true to his own cultural system [...] (I, v, 54)” (Crispin, 11). This again indicates the post-colonial touch Césaire wanted to give his play.

Power and control are major themes in *The Tempest*. Many of the characters are embroiled in a war for freedom and dominance over the island, which compels certain (both good and bad) individuals to abuse their position of authority (Jamieson, 2 of 4). Césaire makes use of the interactions between masters and their servants to illustrate power dynamics in *The Tempest*. While Prospero manages each of these relationships differently in the text, he is the ruler of Ariel and Caliban, who are both well aware of their subservience. Due to this, Caliban decides to serve Stefano in order to subvert Prospero’s authority. But in an effort to get away from one power structure, Caliban rapidly establishes a new one when he convinces Stefano to kill Prospero by promising to marry Miranda and control the island (Jamieson, 2 of 4).

In the play, there are inevitably power dynamics. Gonzalo is actually made fun of when he imagines an egalitarian world without sovereignty. Sebastian explains to him that even if he did not use his authority, he would still be king and possess that power. In *A Tempest*, Césaire contemplates the idea of power in various ways. The play explores the desire for control and power which is universal. It is a unique play that has yielded different perspectives of different ages. In modern times, much has been interpreted from the play in terms of

colonial and post-colonial reading. The play reflects the power of a master over its slave and as well as the power of men over women in a patriarchal society apart from other topical notions of power such as the king and his subjects. The power which is most deciding in the play is the magical power of Prospero. Prospero controls the whole island and through his power, he can also intervene in the rhythm of Nature (Jamieson, 4 of 4)

Conclusion

The aim of this research paper was to investigate the power relation in Aime Cesar's *A Tempest*. *A Tempest* is a play largely focused on the theme of power. Power manifests itself in many different ways, including the exploration of the power of love, the universal desire for power amongst men, the power of a master over his slave, and the power of magic and illusion.

In *A Tempest*, power is considered as one of the major themes. Many of the characters are embroiled in a war for freedom and dominance over the

island, which compels certain (both good and bad) individuals to abuse their position of authority. Prospero's power and magic are dominant throughout *A Tempest*. 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.

References

Arnold James, "Césaire and Shakespeare: Two Tempests," in *Comparative Literature*, Duke University Press on behalf of the University of Oregon, Vol. 30, No. 3, 1978.

Barry, P. *Beginning theory*, Oxford Road, Manchester M13 9NR, UK. Manchester University press, 2009.

- Faith Berry, Langston Hughes, *Before and Beyond Harlem*, Westport, CT: Lawrence Hill & Co., 1983; reprint, Citadel Press, 1992.
- Foucault, M. *The Archaeology of knowledge*. London: Routledge, 1972.
- Heller, Ben A. "Césaire, Aimé". In Balderston, Daniel; Gonzalez, Mike (eds.). *Encyclopedia of Latin American and Caribbean Literature, 1900–2003*. London & New York: Routledge, 2004.
- Irele, Abiola. "Dimensions of African Discourse," in *College Literature*, Vol. 19/20, No. 3/1, *Teaching Post-colonial and Commonwealth Literatures*, Oct., 1992-Feb., *College Literature*, 1993.
- Islam, N. *Post-colonialism in The Tempest & Oroonoko: Issues of Race and Power*, M.A. Thesis, BRAC University, 2015.
- John, Nimis, "Resisting Narrative : Towards New Structures of History in Césaire, Trouillot and Image", Miami University, 1998.
- Khoury Joseph, "The Tempest Revisited in Martinique: Aimé Césaire's Shakespeare," in *Journal for Early Modern Cultural Studies, Post-colonial Revisions of the Early Modern*, Indiana University Press, Vol. 6, No. 2, 2006.
- McNee Lisa, "Teaching in the Multicultural Tempest," in *College Literature, Teaching Post-colonial and commonwealth Literatures, College Literature*, Vol. 19/20, No. 3/1, 1993.
- Mellard James M, "Caliban as Prospero: Benjy and "The Sound and the Fury," in *Novel: A Forum on Fiction*, Duke University Press, Vol. 3, No. 3, 1970.
- Nixon Rob, "Caribbean and African Appropriations of The Tempest," in *Critical Inquiry Politics and Poetic Value*, The University of Chicago Press, V. 13, 1987.

Porter Laurence M, "Aimé Césaire's Reworking of Shakespeare of Shakespeare: Anticolonialist Discourse in *Une Tempête*," in *Comparative Literature Studies*, Penn State University Press, Vol. 32, No. 3, 1995,

Porter, Laurence M. "Aime Cesaire's Reworking of Shakespeare: Anticolonialist Discourse in "Une Tempete"". *Comparative Literature Studies*. 32 (3), 1995.

Reilly, Brian J. "Négritude's Contretemps: The Coining and Reception of Aimé Césaire's Neologism". *Philological Quarterly*. 99 (4), 2020.

Thompson, Peter, *Négritude and Changing Africa: An Update*, in *Research in African Literatures*, 2002.

West, Russell. "Cesaire's Bard: Shakespeare and the Performance of Change in Césaire's "Une Tempete". *Journal of Caribbean Literatures*. 4 (3), 2007.

Internet References

1. <https://en.wikipedia.org/wiki/Post-colonialism>