



Adaptations from Shakespeare: A Case Study of Shakespeare's *The Tempest* and Dev Virahsawmy's *Toufann*

Dr. Mustabshira Siddiqui

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DEDICATION

Dedicated to my beloved Mother Mrs. Qaiser Jahan Siddiqui

DECLARATION

I, hereby, declare that the thesis entitled 'Adaptations From Shakespeare: A Case Study Of Shakespeare's *The Tempest* and Dev Virahsawmy's *Toufann*', submitted to University of Lucknow in partial fulfillment of the requirements for the award of the degree of Doctor of Philosophy in English, is a record of original research work carried out by me under the guidance and supervision of Prof. Onkar Nath Upadhyay, Professor, Department of English and Modern European Languages, University of Lucknow, Lucknow and that, it has not formed before, the basis for the award of any Degree, Diploma, Associateship, Fellowship or any other similar titles in this or any other university or Institution of higher learning.

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PREFACE

The Ph.D. thesis entitled 'Adaptations from Shakespeare: A Case Study of Shakespeare's *The Tempest* and Dev Virahsawmy's *Toufann*' aims at highlighting the adaptations of Shakespeare's plays with special reference to *The Tempest* in the 21st century critical perspectives such as post-colonialism, multiculturalism, intertextuality, comparative literature, language politics, nation-state concept and so on. The comparison is between the British dramatist, William Shakespeare's *The Tempest* and Mauritian writer, Dev Virahsawmy's *Toufann: A Mauritian Fantasy*. Virahsawmy's *Toufann: A Mauritian Fantasy* was written primarily in Creole language. *The Tempest* is Shakespeare's one of the last plays in which he has forgiven his enemies. The play has been adapted many times by different playwrights like Aime Cesaire who wrote *Une Tempest*, Gloria Naylor who wrote *Mama Day*, and it was also adapted as a film *Forbidden Planet*. But the interesting thing is its Mauritian adaptation *Toufann* by Dev Virahsawmy, set in 21st century. This play is like a techno play. Prospero is a computer expert, creating 'toufann' through visual slides in his lab.

The thesis is divided into five Chapters in which the first Chapter is "Introduction" which is divided in two parts- the first part is about the 'Historical Background of African Theatre' in which there are various adaptations from Shakespeare and their relevance in present time and the second part talks about Shakespeare in Contemporary times. Shakespeare's plays are the climax of significant developments in the theatre, more than any form of art which was capable of expressing his ferment. His name has become immortal; he is regarded as the greatest dramatist in English literature. His plays are for all ages, a versatile genius who has written as many as 37 plays and 154 sonnets, along with 2 long poems. The characters are throbbing with life and energy, not puppets or flat, one can never forget Hamlet, Othello, Macbeth, Rosalind, Cleopatra, Prospero and Miranda.

The second chapter is about *The Tempest* as a colonial text; *The Tempest* endorses Prospero's view of Caliban as a bestial savage, or dehumanization of colonial rule. Hence, *The Tempest* covers the whole span of so-called colonial period. It begins with the shipwreck i.e. the colonialism and ends with emancipation of the shipwrecked passengers as well as of their habitants of the island.

The third Chapter discusses *Toufann* as a post-colonial text; it is not an adaptation, rather a recreation of Shakespeare's *The Tempest*, with a remote undertone of the Mauritian political spectrum. Dev Virahsawmy, along with a range of other writers from the African continent, has found in Shakespeare a vehicle to represent contemporary concerns and challenges. Virahsawmy saw that Creole was the most effective language for dramatic experiment and moving Shakespeare from English to Creole is like moving an audience from an elite minority to a popular majority. Virahsawmy also saw in Shakespeare a political playwright whose ideas are dynamic when dealing with the morality of power, the destructive forces of autocracy, and the corruption of kings, the blight of civil war, the foolishness of petty tyrants and the vanity of man.

The central character of *Toufann* is Prospero and it has been played by Shaun Chawdhary whose recent appearances include playing Imran Khan in "The Murder of Stephen Lawrence" (Granada) and Ali in BBC's popular 'Eastenders'. Prospero, the powerful but philosopher king, who spent his time in writing, reading and doing research in his laboratory, had left his brother Yago, the Prime Minister, with the responsibility of running the country's affairs. Yago, hooked on power, wanted more of its elixir. He joined forces with Prince Edmon and King Lir to overthrow his brother through a military coup. In the mêlée, Prospero's wife was killed and Kordelia, their newly-born daughter, was spared. Both of them were put on a "nutshell" of a boat in uncharted waters; they finally landed on an island and Prospero, the computer genius,

turned it 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, later became Prospero's scientific assistant. Prospero and his daughter Kordelia, beautifully played by Catherine Mobley, spent 20 years on the island. Through patience, hard work and research Prospero developed his science to have total control over people and ... nature. Prospero was, thus, able to create a cyclone to trap the ship, which was carrying those who had toppled him from his Throne. "Time of revenge had come," Prospero proclaimed, "they would now have to face my Toufann, the instrument of my vengeance." (Banham Act I scene II)

The fourth Chapter does a comparative study between the two seminal texts, Post-colonial texts were considered as mini narratives, which only talk of the plight of colonial pigeons at the time of colonialism. *The Tempest* by William Shakespeare can be called a post-colonial text after its several adaptations after colonialism. *Toufann* by Dev Virahsawmy is such a text, which opens a liberal mindset for all post-colonial adaptations of *The Tempest*. Other adaptations of *The Tempest* talked about the colonization of Caliban, Ariel, Sycorax and Miranda, but *Toufann* does not talk of the colonization of either of them; it only talks about the emancipation of all. There are a few things which are common between both the texts. Prospero is acting the same as he was before an authoritarian and also a patriarch, asking his daughter to marry prince Ferjinnan though he has been denied by his daughter Kordelia. Taking revenge upon his enemies and creating 'Toufann', this time by visual slides but with the help of Kalibann and Aryel robot. But he is acting out his plans anyway, without any obstruction takes revenge upon his enemies easily. But also forgives later like before he did, unhurt revenge was the motif before also and in the era of Post-colonialism he is acting in the same manner. Prospero was a magician formerly but now he is a computer expert, technician and master of a Robot and Kalibann. Again, at the end of the play, he forgives all his enemies and gives up his powers to return to his kingdom.

The fifth chapter which is "Conclusion", highlights the findings of the previous chapters of the thesis focusing attention upon the literature as living dynamics of journey from colonial to post-colonial period. In the 21st century, multiculturalism, translation studies, comparative Literature, ambivalence and inter-textuality mark the beginning of the new perspective. The comparative study of the two texts, interviews of the writers and critics, historical conditions of the nations and geographical scenario reveal the drastic changes in political, social and historical scenario of post-colonial period and its implications in the life and literature of the contemporary age.

I express my sense of gratitude to Almighty for completing the research work successfully and for the blessings. I extend my deep sense of gratitude to the Head, Prof. Nishi Pandey and all the faculty members of the Department of English and MEL, Lucknow University for their continuous support. It is with great pleasure and abundant thanks that I express my gratitude to my supervisor Prof. Onkar Nath Upadhyay, Professor of the Department who guided me and provided his precious time on my work. I am also extremely thankful to the Vice Chancellor, Registrar and Controller of Examination Lucknow University, Lucknow for their kind help, encouragement and co-operation. I would like to thank the Librarian of the Department of English and MEL, University of Lucknow.

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At last but not the least, I express that whatever content based, grammatical or typographical errors in the thesis may be found are my own and I am personally responsible for the same.

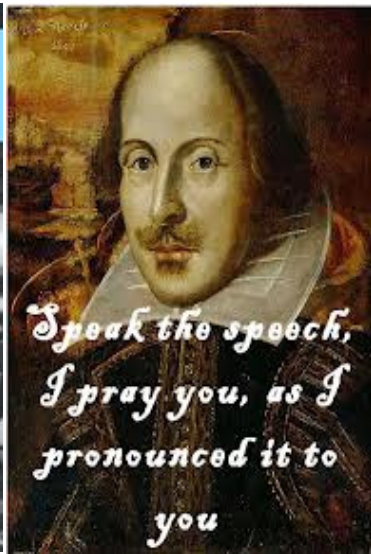
Mustabshira Siddiqui

CONTENTS

CHAPTER 1: Introduction	10
• Part- A Historical Development of African Theatre	
• Part- B Shakespeare in Contemporary Times	
CHAPTER 2: <i>The Tempest</i> as a Colonial Text	36
CHAPTER 3: <i>Toufann</i> as a Postcolonial Text	57
CHAPTER 4: Comparative Aesthetics of <i>The Tempest & Toufann</i>	78
CHAPTER 5: Conclusion	103
BIBLIOGRAPHY	113

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African Theatre Playwrights & Politics



Border Crossings



CHAPTER 1

Introduction

PART- A

Historical Development of African Theatre

African theatre came into existence during the renaissance period of African life beginning with the post-colonial period of the 1950s in which the writers aimed at highlighting African culture as well as ethnic life which was ignored for the last many centuries during the British government who considered them as uncivilized and barbarians who could only work as slaves. African writers tried to prove that their ethnic culture is no less important than the British culture which they acknowledged during the African Renaissance period.

Highlighting the relevance of African Theatre during the twentieth century English literature, Chris Dunton wrote a book titled *Nigerian Theatre in English: A Critical Bibliography*. In this book, he talked about the end of the twentieth century, which saw an unprecedented interest in African drama and theatre, which still continues in this century. The growth of critical interest in African theatre has been one of the significant developments in African cultural criticism over the last decade. The expanding academic interest in African Theatre has focused attention on and contributed to a greater understanding of a medium of cultural expression which has suffered a critical neglect- a neglect that is at odds with theatre's vitality in Africa and its importance, both in the colonial and post-colonial periods.

The word 'Renaissance' means re-birth or revival of something or some specific movements. It can be a recalling of past culture, re-introducing a whole genre of literature or any activity that will refresh the memory of the past. The 'Introduction' of the thesis begins with the renaissance of the African Theatre, its consequences and accomplishments. African theatre carries rituals, folk songs, dances and worship of gods and goddesses. African social and political life never fails to impress with its theatricality and its rich and vital variety of constantly evolving nonliterary performance genres (sacred and secular, traditional and popular) whose functions range, with varying degrees to exploring aspects of this dynamic performance activity, of which "drama" is only a subset. Hence, African renaissance encapsulates every activity done by the African people to make the theatre eternal in the world literature.

The word 'African Renaissance' is a genuine yearning in a literal sense but what it encapsulates is far more important because it implements some level of awareness, a sense of planning, and a precise direction, a willingness to embrace and endure the pains of possible

convulsion that ultimately make visible the mere meaning of the word, which is simply a 'rebirth'. When one speaks of renaissance within a territory of real estate, a piece of landed property that is not a void but one that is inhabited by palpable beings-in short, a nation, a people, or a society- one must think for a start of such mundane issues as the structure that, in effect, defines the inhabitants of the terrain either as a series of micro-communities or as a single entity. This must be one of the reasons why the structure politically promotes the singular entity of African people, or at least its structure. For this, the Organization of African Unity is the recent scaffolding of the African Renaissance.

Renaissance implicates a humanistic ethic. Now, this should not be enshrined as a founding condition of membership to any African Union. Perhaps unity of African countries such as Kenya, Ghana, Nigeria, Mauritius, etc laid their strength, but neither logic nor history proves that other aphorism, that there is strength, in numbers. There is strength, however, in an identity of purpose and a concert of wills toward the accomplishment of that purpose.

For instance, if one takes into account all African countries one after another, it focuses the same dimension of politics all over these countries. Like Kenya has a long oral and written literary tradition, primarily in English and Swahili, the two official languages of the country. One of the best known Kenyan authors is Ngugi WATHiong'o, Kenyan teacher, novelist, essayist, and playwright, whose works function as an important link between the pioneers of African writing and the younger generation of post-colonial writers. After his imprisonment in 1978, Ngugi abandoned using English as a primary language of his work in favor of Gikuyu, his native tongue. The transition from colonialism to post-colonialism and the crisis of modernity has been a central issue in a great deal of Ngugi's writings.

Thiongo's first novel in English was published by an East African publisher. His *The River Between* is currently on Kenya's national secondary school syllabus. His most famous novel is *A Grain of Wheat*. It is the most important classic in African literature, it marked Ngugi's break with cultural nationalism and his embracing of fanonist Marxism. Ngugi refers in the title to the biblical theme of self-sacrifice, a part of the new birth, 'unless a grain of wheat dies'. The book refers to the allegorical story of one man's mistaken heroism, a search for the betrayer of 'maumau' leader set in a village, which has been destroyed in the war. The author's family was involved in the 'maumau' uprising. Ngugi's older brother had joined the movement, his stepbrother was killed, and his mother was arrested and tortured. Ngugi's village suffered in a campaign.

The next two names synonymous with Nigerian fiction are Chinua Achebe and Wole Soyinka. Yet the literary output of the country is far from limited to these two great writers. Chinua Achebe, the most prolific writer, claims, "If you don't like someone's story, write your own." He is one of the most internationally-acclaimed writers from Africa; his death in 2013 saw an outpouring of tributes from across the globe. Though he has often been called 'the father of Nigerian Literature', he twice refused the Nigerian government's attempts to name him Commander of the federal public. His first novel *Things Fall Apart* (1958), is an intimate account of the clash between native African traditions of the Igbo people in southeastern Nigeria and European colonization. He weaves together the oral tradition with Igbo folk tales. Achebe's works reveal a tapestry of cultural norms, changing societal values, and the individual struggle to find a place in that kind of environment.

Things Fall Apart shows the soul of people falling apart, their values, religious practices and traditions ripping apart. Though the protagonist pays a heavy price to save it, he loses his life and

son both. Such was the condition of Nigerian people when they strove for independence, but they did not feel deceived and continued their fight for liberation as it was their birth right. Africa is known for racism, which played a pivotal role in their lives, they fought to end it severely. Nelson Mandela, the first black president of Africa, said in his autobiographical movie, *A Long Walk to Freedom* at his first speech as president, "I have walked a long walk to freedom, it has been a lonely road...and it is not over yet. I know that my country was not made to be a land of hatred; no one is born hating another person because of the color of his skin. People learn to hate. They can be taught to love, and love comes more naturally to the human heart." He taught his people to fight for independence not with violence but with love. Nelson Mandela is the true portrayal of love and wisdom to win the people's heart, even of white people, as they bowed down when he passed through them. Africa had a real godfather in the form of Mandela to win the independence. But it was a painful long journey to reach the goal.

Wole Soyinka, a playwright, poet and novelist, won the Nobel Prize for Literature in 1986. Soyinka said in his famous speech, "the greatest threat to freedom is the absence of criticism." Soyinka's writings often focus attention on oppression and exploitation of the weak masses by the strong; none are spared in his critique, neither the white speculator nor the blacks. Soyinka has also played a pivotal role in Nigerian politics, which has, at times, caused him a great personal risk. The government of General Sani Abacha pronounced a death sentence on him 'in absentia'. Soyinka's works include plays and novels such as *Ake: The Years of Childhood* and *Death and the Kings Horseman*. *You Must set Forth at Dawn: A Memoir* is Soyinka's own look at his life, experiences, and thoughts about Africa and Nigeria.

Soyinka's famous play *A Dance of the Forests* was written to celebrate the Nigerian independence and also a tribute to dead people who died in the fight for independence. He gave an ultimatum to his people through this play that they should not repeat the same mistake in the future as they did in the past. They should learn from the past mistakes as it led to the destruction of the mankind and the traditional values. He gave a lesson to his people and asked them to practice pure thoughts and not to indulge in corrupt practices, as it will lead to civil war. Now on the eve of Nigerian independence, everyone is celebrating but they should not forget the sacrifices the men and women made to materialize this dream. It was a dream seen by those men and women who sacrificed themselves and could not see it but made these people see it.

Soyinka also gave a tribute to gods and goddesses as they were also on their side for the fight. Africa is mainly known for its traditional values, gods and goddesses and also for the sacrifices. They worship different gods for different reasons and believe in them viciously. *A Dance of the Forests* depicts it clearly.

When one talks about African nations, he/she also considers countries like Ghana and Mauritius. According to Wikipedia, Ghana is a vast country containing many places and its (wagadu) empire was located in what is now known as southeastern Mauritania. The empire grew affluent from the Trans-Saharan trade in gold and salt. The written mention of the kingdom comes from Arabic language sources sometime after the conquest of North Africa by Muslims, when geographers began compiling comprehensive accounts of the world known to Islam around 800. The Cordoban scholar Abu Ubayd al-Bakri collected stories from a number of travelers to the region and gave a detailed description of the kingdom in 1067/1068 (460AH). He claimed that

Ghana could 'put 200,000 men into the field, more than 40,000 of thearchers' and noted they have cavalry forces as well.

Ghana is not very much famous for its literature but it is also not a void on the literary canvas. Some famous writers from Ghana claim an award to mention them. Ama Ata Aidoo and Amma Darko are the famous writers and novelists respectively. Efua Sutherland is a playwright, poet and dramatist. Her best known works include *Foriwa* (1962), *Edufa* (1967), and *The Marriage of Anasewa* (1975). She founded the Ghana drama studio, the Ghana society of writers and authors, the Ghana experimental Theatre, and a community project called the kodzidan (Story house). She was an influential figure in the establishment of modern Ghananian theatre and helped establish the study of African performance traditions at university level.

Mauritius is a nation of mixed culture which carries people from different parts of the world, especially Indian, Chinese, French, British, Portuguese, etc. Mauritius, officially known as Republic of Mauritius, is an island nation in the Indian Ocean about 2,000 kilometers off the southeast coast of the African continent. The country includes the island of Mauritius, Rodriguez, the islands of Agalega and the archipelago of Saint Brandon. Mauritius additionally claims sovereignty over the Chagos Archipelago. According to Wikipedia, The island of Mauritius was visited during the medieval period by the Arabs and then by Portuguese, who named it Dina Arobi and Crine respectively. The island remained uninhabited until the Dutch republic established a colony in 1638, with the Dutch naming the island after Prince Maurice van Nassau. The Dutch colony was abandoned in 1710, and five years later the island became French colony and was renamed as isle de France. The British took control of Mauritius in 1810 during the Napoleonic wars. The country remained under British rule until it became an independent Commonwealth realm in 1968, following the adoption of a new constitution. The country became a republic in 1992, but remained in the commonwealth.

Mauritian literature is more than two centuries old. The island of Mauritius is home to many languages, and Mauritian literature exists in French, English, Creole and Indian languages. Significant themes in Mauritian literature include exoticism, multiracialism and miscegenation, racial and social conflicts. After independence in 1968, writers like AzizeAsgarally and Dev Virahsawmy reactivated Creole language, then considered it a patois and wrote literature, especially drama in creole. The new generation writers have expressed their persistent concern with different structures and more global themes in Mauritian literature.

While Mauritian Creole is the most spoken language in Mauritius, most of the literatures are written in French, although many authors write in English, Bhojpuri, and Mauritian and others such as Abhimanyu Unnuth writes in Hindi. Mauritius's renowned playwright Dev Virahsawmy writes exclusively in Mauritian. J. M. G. Le Clézio, who won the Nobel Prize for Literature in 2008, is of Mauritian heritage and holds dual French-Mauritian citizenship.

There is a unity amongdiversity in all parts of the African countries, irrespective of their cultural growth and national differentiation. Wole Soyinka severely opposed the word 'negritude' for the identification of African writers which was favored by Martinique AimeCesaire and Senegalese LeopaldSedar Senghor for the identity of the people like themselves. Soyinka rebelled by coining the word 'tigritude' which again shows resentment towards British culture and values.

The only purpose carried on by these African playwrights was to materialize their dream of freedom, liberation and integration. African theatre plays an important role in displaying the true

African soil, its people with full of emotions and love, their unity and helpfulness, their love for their land and people, their sacrifices for their children and elders. Africa is full of this kind of devotional people but it is deadly rebellious for the wrongs done to them.

African renaissance explored this thought of resentment, displayed the true picture of African people and culture. It was not confined to the word 'rebirth'; it was a rebirth of the whole nation and its people. Their soul was reborn and then it led to the 'maumau' (war of independence) uprising which gave them victory and the end of slavery, prostitution and child abuse.

Renaissance can not only be called a child of enlightenment, but also a movement for the eradication of superstitions, a phase of understanding where it is not mythology that rules one's life but is respected as a geography of sensibilities, a space of enhancement of imagination and arts. Enlightenment precedes Renaissance, and when one speaks of enlightenment, one moves towards an enlightened society which understands that it must create space where all religions are given free and equal reign, but only on the clear understanding that religious faith is private compact between each individual and his or her concept of godhead and can have no place whatever in the governance of the totality of community.

At the heart of every socio-political change, there lay the entrenched provisions that pay to the upliftment of the human species, and the motivation of this constant is not far to seek. It comes from an awareness of the need to eliminate strife within society and to provide a level of stability that enables society to fulfill itself with productivity and guarantees its survival, just as with the animal species.

Parallel to the material provisions that form the basis of such a quest for ideal internal relations within the communities are those protocols that provide for the individual role in contributing to and developing a common whirlpool of wealth and thus are entitled to share the resources of that society as well as the material conditions of existence. When the writers of African Literature share their feelings through literature, it is observed that their writings are the fire of resentment against the British Colonial system. Their literature is a kind of self-perception of their experiences, troubles and travails of the past in which the British imposed atrocities upon them and treated them as their commodity.

The resentment against the colonial rule was the evident factor of most of the African texts. African renaissance was one of them. There were many outpourings of this rebellion. But if one looks at the historical background of African literature, it lays bare the history of oppression, perpetual injustice and repression. They were treated worse than animals, least bothered by the white race. All this made fuel in the hearts of native people, which burst into a fire after the flame of independence.

Theatres were the soul companions of African people to show their true selves. They portrayed themselves in their plays. Their culture, heritage, values, religions, beliefs, gods and goddesses - every single element of their life is mirrored in African Theatre. It was the only way to reach to the outer world, and make claim of existence globally. To accomplish the task of identity, they created their own government, a republic of their own.

Theatricality in Africa is understood in the form of human behavior (presentation of the self) and social interrelationships (acting out roles). Since the sixteenth century as theatricality is structured, it is given a prevalent assumption that there was a rigid line of demarcation between society as the objective reality and theatre as subjective, constructed, fictional representation

(mimesis), the two realms were mostly compared and interrelated on a metaphorical level. This has changed in the twentieth century. Scholars and artists themselves have come to conceive of social realities as more or less made up by the very components, structural relations, and techniques constitute the phenomenon of theatre art. In the 1920s, the German anthropologist Helmuth Plessner took an actor's activity on stage as the paradigm for human attitudes and interaction with others in real life and in the socio-political world. "Human beings", Plessner argued, "act and interact in real life in the same way as a performer does in theatre arts" (109-129). From 1930s to early 1940s, Bertolt Brecht described the acting out of social roles and implicitly, the display of the self in "real life" as "natural theatre" (74-106); in 1959, Erving Goffman summed up this line of thinking: theatrical techniques, he wrote, were constituents of individual interaction in real life (254-255).

Since the 1960s, larger groups have been rethinking societal realities as theatrical or forms of performance. This, for instance, has resulted in the establishment of special academic institutions for performance studies in North America and in a joint research project called 'Theatricality/Theatricality' conducted by several universities in Germany. Different strands of post-modernist theorists focus in particular on developments in highly industrialized societies. They claim that the exponentially accelerating production and circulation of commodities and audio visually mediated images have created an entirely new historic situation. Some hold that it has been only since the 1950s that the performance and theatricality have become decisive agencies (constituents) of reality. Many tend to assume that the distinction between 'reality' and 'image circulation' is being blurred to such an extent that reality appears to be lost or dissolved altogether (Anderson 3-6).

African cultures do bear out what Western anthropologists, sociologists, and artists such as Brecht have advanced about theatricality and performance. Joachim Fiebach in his article; 'Dimensions of Theatricality in Africa', writes about the dramatic situations with different angles. According to him, there are four examples of act of performance described by foreign visitors to Africa from the middle ages to the nineteenth century. The first is by Ibn Battuta, looking back at his travels in the Mali Empire of the fourteenth century. Ibn Batututa described to the audiences that the sultan (king) sat in the palace courtyard on certain days. There was a platform under a tree with three steps silk carpeting and cushions were placed on it and a huge umbrella was protecting it from the sun.

The second example is drawn from the eighteenth-century Benin, where chiefs were described as presenting their selves/social roles in a specific manner. When they went to their king's palace or other places, they dressed themselves like the women of Spain. From the waist down they wore clothes resembling sheets farthingales. Two men who remained beside them served as attendants so that they could rest their arms on the attendant's shoulders. Thus, they moved about great solemnity.

In the third instance, one of the nineteenth-century french generals received a grand reception by a paramount chief who had authority over quite a few West African villages. The chief descended from his horse and according to the general's description, prostrated himself and then sat down beside the high-ranking powerful Europeans. The chief's relatives, friends and virtually all villagers formed a circle around him.

The fourth and last example is about storytelling in South Africa. After characterizing, at the beginning of his study undertaken in the 1950s, the South African Xhosa, as a traditional form of oral literature, Harold Scheub summed up the accompanying performance of those stories as essentially theatrical phenomenon, a type of theatre. The narrative often moves with breathtaking speed from image to image from one signifying action and signified event to the other. The performances depend heavily on gesture:

The body is actively involved in creating the actions expressed in the *ntsomi*. Thought and stream of consciousness may be indicated by a lowering of the voice, a sinking of the head. To indicate dialogue, the performer often tilts her head to the left, then to the right, to differentiate between the two characters who are speaking; this may be coupled with vocal dramatics, to distinguish them further. At times, gesture is utilized purely for rhythmic purposes, the hands and body in harmony with the movement of the words rather than their content, the body, thus, becoming an echo of the sound of language rather than its meaning (Scheub 71-73).

The first three cases could be considered highly demonstrative symbolic actions or 'cultural performances' of different significance that were, at the same time, the actual communicative practices of the respective societal entities. They were activities to conduct public life to mediate characteristic attitudes of individuals (self-presentation) and to act out the actual positions and interrelationships of different social strata and groups in the given society or so to speak to construct its 'real fabric'. The performance of socio-cultural power and the ostentatious display of pertinent individual (social) attitudes constituted the very realities of court life and of interrelationships between ruling strata in ancient African states. This comes out even more graphically in the third example of a paramount chieftainship that was receiving the mighty representatives of the new colonial power. The presentations of *ntsomi*-stories (narratives) are clearly separated out from normal everyday life let alone from political activities. They could be categorized as aesthetically dominated communicative events as a distinct artistic/aesthetic production called 'theatre'. In the West, the concept derives from a specific cultural phenomenon that originated in ancient Greece.

Since then, the term 'theatre' has mostly been used to describe events that resemble or are almost identical to those separated out (compartmentalized) cultural productions that developed in Europe, corresponding to similar types in Asia. However, components (techniques) of that specific phenomenon called 'theatre' made up the symbolic actions at the court in Mali, the public appearance of the Benin chiefs and the encounter between the Senegalese chief and his followers.

Thus, theatricality not only appears as a defining characteristic of artistic (aesthetically dominated) productions markedly set apart from other practices, but also as an essential dimension of Socio-cultural and political praxis at least to a large extent. In any case, it is a defining characteristic of the wide range of cultural performances that are often constituents of socio-political processes. Tracing the ways in which India was modernizing from 1940s to 1950s, Milton Singer called cultural events such as weddings, temple rituals, festivals, recitations, plays, dramas, and musical concerts "cultural performance" (XII-XIII). Extending the notion of performances were "the elementary constituents of the culture" (71). They elucidate processes of social and cultural change to a large extent.

Further, Fiebach discusses that the two characteristics of perceiving and thinking and thus of dealing with the world seem to have been at the basis of the performing or theatrical constructing of many domains of African societies before and even during colonization. First, it is a non-compartmentalizing conception that recognizes no rigid boundaries between different classes of phenomena, between the visible and the invisible, between earthly practices and supernatural forces. Taking the (imagined) communication with supernatural forces (worlds) as a constituent of real-life enquires visualization (presentation, representation) of the invisible agents.

Second and all-encompassing pragmatism (Chernoff 155-165; Fiebach 167-174) that is, pragmatic worldviews and their corresponding attitudes seem to have made many African (oral) societies conduct “real life” as theatrical, even as playful performing practices. Relating the performance of an inverted reality as described by Gluckman, as a practice for dealing with existential crises in Zulu villages to what Axel-Ivor Berglund writes on the Zulu may indicate the extent to which there may be a casual relationship, or at least a significant correspondence between African worldviews and pragmatic attitudes.

Further on theatricality Joachin Fiebach talks about the mask of *egungun* in theatricality in his article ‘Dimensions of Theatricality’. In African Literature, there is a point in the discrete history of the *egungun* phenomenon and its close relationship with the emergence of the traditional, professional, itinerant Yoruba theatre as a specific art form and then at least indirectly with the development of the modern popular Yoruba travelling theatre. The *egungun*- story speaks of the astounding (pragmatic) mobility, the openness, the almost avid interest in new things and thus in innovation as an essential characteristic of many African “traditional” cultures. Dancing the *egungun*, a kind of spirit of the dead, the performer’s body- that is a defining quality of the living- must be concealed. The reason is to present the *egungunas* as a deadly, awe-inspiring force. It is, however, from the *egungun* masquerade that a professional, mostly comic, fun-making theatre originated. Death, or more precisely the dancing spirit of the dead, is a sensuous pleasure as well. Even those *egungun* who dance at funerals, awesome and dreadful guards of the deceased, terrifying manifestations of death (and the most powerful ancestors), are fun-makers. *Egungun* are very much open to change. They are curious about new things and embrace fragments from the foreign cultures rapidly and avidly without giving up their original essential characteristics.

This (pragmatic) flexibility and openness to change seems also to have led to the Yoruba theatre, the *alarinjo* or *apidan* that grew out from the complex of ritual *egungun* performances as a distinct art form. *Alarinjo* itself has been, in some respects, a forerunner of the modern travelling Yoruba theatre that arose in the 1940s. The modern Yoruba travelling theatre’s move into the home video business beginning in the late 1980s appears to be just another manifestation of this “innate dynamism”, although it seems to have led to a virtual self-effacement as a major form of contemporary live performances. Abandoning live performance almost altogether, the practitioners have, nevertheless, not given up their identity as popular Nigerian artists. They have appropriated a new (technologized) medium to create their specific works of art and to communicate with their audience in the most suitable and probably only feasible way left to them, thus considerably broadening the range of specific African cultural performances.

Johannes Fabian, in his article ‘Theatre and Anthropology, Theatricality and Culture’, talks about the significance of theatre in multicultural situations, which seems to depend on the theatricality of the culture. Let’s begin with the description of Camille Coquilhat in his *Le Haut*

Congo published in 1888. The author was an officer of the Congo Free State. He took part in campaigns of 'pacification' along the Congo River preparatory to the occupation. As an observer and student of the populations that were to be colonized, he was more than equal to travelers and writers whom one counts as early anthropologists; as a writer, he had moments that make one think of Joseph Conrad. At one point, Coquillat recounts the visit of two explorers and missionary pioneers, George Grenfell and Thomas Comber, to the station he commanded. They claimed to have seen among the 'natives'; 'Proof of certain dramatic art. They [the missionaries] then tell of a 'presentation' that, they declare was quite pleasant and lasted for several hours'. This is how, according to Coquillat, the missionaries described the event; (Le spectacle commença par des danses agiles auxquelles succéda un acte évocateur dans le style grec; le "choeur" était gracieusement représenté par des petites filles de huit à douze ans. 41). To which Coquillat adds; ("The spectacle began with some agile dances followed by an act evocative of the Greek style; the 'chorus' was graciously represented by small girls between eight and twelve years. Four men carried a strange looking stretcher on their shoulders." 41). To which Coquillat adds further; ("I am a bit tempted to believe that, in this case, the native simply imitated one of their numerous superstitions ceremonies" 42).

The anthropologists have been fascinated by drama as a form of social action, as reflecting the nature of rituals, as illuminating the structure of societal processes is well known. But they did not talk about tragedy and comedy. The history of discipline suggests that tragedy (drama that ends badly) preceded drama (which never really ends) as the key trope of the encounter between 'Us' and 'Them', early reports of encounters with so called savages, even many later inquiries of 'natives' convey a sense of doom.

Ato Quayson, in his article "Pre-Texts and Intermedia: African Theatre and the Question of History", deals with the grandiosity of the theatre in Africa which is *demonstrably* a place of greater vitality than other literary forms. It is the locus of dialogic variation. Its vitality derives not only from placing personages on stage but also from locating them in sharply recognizable scenarios that express the struggle for self-actualization and the lived vagaries of experience that breed disillusionment, fear, joy, and terror. And this applies in equal measure whether the scenarios are drawn from present day life or from mythic times. The personages one sees on stage are also often surrounded by the paraphernalia and accoutrements of everyday life: clocks, an *alari* or *Kente* cloth, radios, mortars and pestles, shoe racks, handkerchiefs, even the detached back of a passenger lorry (with inscription of proverb and all), as well as all the stage props that demarcate the quotidian round. Additionally, theatre in Africa also reflects the varying rhythms of other spheres of African culture in terms of music, dance, and spectacle. The theatre, then, might be said to provide a minimal paraphrase of life on the continent, whether in its heroic and epic past or in terms of its contemporary realities.

Proceeding on the same article, according to Ato Quayson, the analysis of the history of African theatre practice is constrained by a certain "tyranny of teleology". As a paradigm of pre-colonial, colonial, and post-colonial sociopolitical realities is outlined, not only is the loss of the vitality of indigenous culture lamented but the role of contemporary theatre is read in terms of the re-production of the lost indigenous ethos. This has been termed as 'golden ageism' by David Kerr in his *African Popular Theatre* (1995). He sees this tendency as parlaying economic development theory generally, in which all social and cultural forms are analyzed within a teleological

framework that has modernization and westernization as the key motors of change. He himself sidesteps this form of analysis by tracing the various ways in which African pre-colonial indigenous genres, as they fed modern theatre forms, were often subtle mediations of indigenous economic and social systems and of class formation and historical change. With the inception of colonialism, indigenous cultures subtly redefined their conceptual ambits so as to take account of the new cultural threat across a range of expressive forms.

There were various forms of such redefinitions. For the Yorubas, one way in which the new cultural threat was negotiated, was by figuring the Christian God as synonymous with the high god Olodumare. This allowed the *babalawo*, priests of the Ifa divination cult, to proceed with their interpretations of personal problems brought to them for resolution by both Christians and non-Christians alike in the light of the subtly redefined ambit of *orisha* worship. In a further extension of this, Nigerian popular videos have attempted to define a new idiom for describing relations to the spiritual realm by assimilating representations of Christians exorcism to the luminal position of the character of the *abikuis* now representative of the social outcast, the thug, and even the witch and is accused of causing road accidents, poverty, and disease. It is a recalcitrant fact that resists assimilation into the normative orders of social relations, law, and order and attempts to undo such normative orders in the first instance.

Thus in the format of popular videos, the *abiku* becomes the focus for the translation of social tensions onto the domain of hybrid religious sensibilities, serving to reinterpret these religious ideas themselves as partially co-extensive to the indigenous realm of Ifa divination and Yoruba beliefs. Indigenous traditions then participate in the history of their own formation and selectively syncretize with dimensions of Western culture in order to define a new mode of *worldliness*.

The transfer of indigenous genres into the space of popular theatre obeys another process that can be termed as the process of the commodification of indigenous culture (or of culture more generally). The process of commodification is tied inextricably to that of nation-state formation as well as to commercial impulses. At independence, it was important for African countries to project a sense of unity that would cut across narrower tribal affiliations. It was crucial to dissociate certain indigenous symbols and genres from their specific local contexts and to project them as things that members of an emergent nation could seize upon both for self-apprehension and for the definition of a place in the world. Thus, in Ghana, for instance, the practice of speaking through an *okeame* (a staff-bearing linguist or interpreter of king's word), which is an important feature of Akan courts, was transferred to a higher national arena.

The complex links between the commercial and nationalistic impulses behind commodification of indigenous sphere may also be seen in the creation of what could be termed "recreational identities." (50) Recreational identities may be defined as those identities created around sporting events and other forms of entertainment that depend heavily on spectators or the public. It is interesting to note in this respect how the current anthem for the South African Rugby team was derived from "shosholozza" (50), a song initially sung by migrant Zimbabwean workers in a traditional imitation of sound made by a moving train.

Isidore Okpewho, in his article "Soyinka, Euripides, and the Anxiety of Empire", talks about the notion of tragedy in the plays giving a definition of Ferguson:

The old Aristotelian derivation of the word *tragedy* as a goat-song was given a graphic endorsement, at the dawn of post-colonial African dramatic history, by the Nigerian poet-playwright John Pepper Clark. Newly graduated from University College in Ibadan—a colonial institution where the old European classics were taken as seriously as in their home—Clark produced and later published his first play, *Song of a Goat*, demonstrating “in title and action, that a tragic mode might be as indigenously African as it was Greek.” (5)

Central to this drama which explores the counter play impotence and fertility in a traditional family, is the role of a goat. The original Nigerian production of the play was called for the slaughter of a goat as a communal rite. When the play was produced at the Commonwealth Festival of the Arts in London in 1965, cultural differences dictated the replacement of the Nigerian example with a milder but not much more successful alternative. Wole Soyinka says in his critique of this production, “tended to punctuate passages of intended solemnity with bleats from one end and something else from the other.” (45) Soyinka’s effort in translation of culture, not of text is remarkable. In his examination of the successive fortunes of Aeschylus’s *Agamemnon*, Brower states: “Translation forcibly reminds us of the obvious fact that when we read, we read from a particular point in space and time.” (173)

In Wole Soyinka’s adaptation of Euripides’s *Bacchae*, there can be no doubt in anyone’s mind that the historicist response is a calculated review of the circumstances within which he and his people have been accustomed to look at the world in which they live; namely, the uncomfortable relations between their ancestral traditions and an imperial culture that continues to pose severe challenges to these traditions. Soyinka has shown himself no less a radical free thinking artist than his idol. He served his apprenticeship in theatre in the 1950s Britain, first as an English major at Leeds University and later on the London stage.

Further, Isidore Okpewho, in his article ‘Soyinka, Euripides, and the Anxiety of Empire’, talks about Nigerian independence, how Soyinka aided the celebration of Nigeria’s independence in 1960 with the production of his first major play, *A Dance of the Forests*. It was indeed from this instance that his radical temper was to show itself. Surveying the prospects of indigenous leaders succeeding the departing colonial officials, he took care to warn his jubilant compatriots— in a play just as marked by the celebration of native traditions—that unless care was taken, the country might be plagued by the errors and excesses that characterized (black) leadership throughout history. A few years later, Nigeria was plunged into just the sort of scenario Soyinka had feared, culminating in a civil war (1967-1970) that nearly tore the country apart. In the various crises leading up to the war and following it, Soyinka spared no pains in castigating— both in his writings and his civic initiative—the deficit of good sense that marked the governance of Nigeria. For this, he was not only thrown into jail by two successive governments, but was eventually forced into exile in Britain.

Soyinka’s cultivation of indigenous African traditions inevitably entailed a contestation of the prejudices with which European thinkers treated African cultures and outlooks. Hence, while Soyinka composed his adaptation of *The Bacchae* during his exile in Britain, it was during the same period that he delivered some key lectures (at Cambridge University) that were eventually published in a book (*Myth, Literature, and the African World*, 1976) that argues basic polarities between African and European outlooks. The Nigerian slant to Soyinka’s ‘Africanization’ (Okpewho 61) of Euripides’s play is just as obvious. There is for a start, a characteristic touch of local humor

here and there. Nigeria's national airline (Nigeria Airways) originally had for its logo a winged elephant, apparently aimed at advertising the country as colossus in the skyways. The logo was constantly ridiculed in the media for its gross lack of imagination, forcing the government to substitute it with a simple design of three bars representing the national colors- green, white and green. When Dionysus urges old Tiresias to dance for him and the latter jokes that 'that's like asking the elephant to fly', Soyinka, no doubt, has the above experience in mind. Even the garrulity of tragic messengers has familiar resonances in Nigerian fiction and the media.

Further, Isidore Okpewho discusses in the same article, Soyinka's transformation in Dionysus, in terms of the Ogun myth, takes one to the limit of his departure from Euripides's agenda even as he argues the affinities between the two gods. When in his prologue, Euripides's Dionysus charges that Pentheus "challenges my divinity by excluding me from his offerings and completely ignoring me in his prayers" (Bacc 45-46), he, no doubt, implies the marginalization of his godhead from the conventional Olympian theology cultivated by the establishment.

Hence, an African writer should not bother to make such an effort. In the final analysis, every African who has been brought by the accident of history to adopt or the other, addresses squarely the cultural implications of that historical encounter for his or her sense of self. Soyinka's choice of Euripides may be explained on two grounds at least. On the one hand, Soyinka, like Euripides, is living in an age when committed intellectuals like him are always frustrated by the chronic stupidity of rulers and their stooges who run their nations aground and are tolerant of those who raise honest voices in defense of good sense. On the other hand, Soyinka is equally aware of the complicity of Western culture (of which Euripides is part of the defining canon) in the abdication, by contemporary African leaders and society, of the defining values and outlook of the race.

Thus, Euripides remains a viable model for interrogating the state of affairs in contemporary society; Soyinka is inclined to exorcize from his work anything that promotes those negative ideologies that have derailed his people's sense of purpose. In using a Yoruba god to correct what he sees as an error in Euripides's portrait of a chthonic essence, Soyinka assumes what Tejumola Olaniyan calls "the burden of debunking the claims and assumptions of ethical superiority of the coloniasts." (56) It is a burden that weighed particularly heavily on the first generation of post-independence African writers and thinkers.

According to Marie-José Hourantier, in his article 'Gestural Interpretation of the Occult in the Bin Kadi-So, *Adaptation of Macbeth*', there are various adaptations of Shakespeare's different plays. *The Bin Kadi So, adaptation of Macbeth* explores different levels of reality that lead one to participate in an occult world, where everything occurs in a muted atmosphere and the essentials of action are woven together. In that mysterious universe, that reveals tradition to one by facilitating its communication with one's plane of existence, one can study the actor's gesture performance when he or she sees the unseen, hears the unheard and touches the untouchable. The actor leads the spectator into familiar places where the boundaries between the visible and the invisible are abolished and the actor both unleashes and struggles against dark forces.

The body is the locus in space where all planes of existence converge and all lived experiences are structured and registered. The invisible is translated in the African adaptation of *Macbeth* through an actor who, through gestures above all else, subjects the environment to his will power. The actor's mystical gestural language cannot be subjected to a precise interpretation by the

spectators: it is first and foremost a matter of spectators individually apprehending it, sensing its manifestations in the characters' compartments, immersing themselves in it, and then projecting their individual interpretations.

Gesture in Africa operates, as Bergson said, "*dans le sous-sol de l'esprit*" (in the depths beneath the mind). Trance is born of a rhythm created through the play of instruments and song, which must reach a certain threshold to achieve the second state, that of the "*criseur*" that is, the "entranced individual obeys a personal rhythm, the individual experiences a trance."

The trance facilitates the liberation of his secret desires; the designation of the title of heir ("Prince of Cumberland") startles him and strengthens his resolve: "*le prince de Cumberland! Voila unemarche que jedoisfranchir sous piene de faire une chute*" ("The Prince of Cumberland! That is a step/ On which I must fall down or else o'erleap" (Act I Scene IV 48-50). The trance intensifies; with Macbeth gripping the palace hangings as if to better consolidate his decision). In Act II, gripped by an unrelenting anguish on the night of the assassination, Macbeth allows himself to enter a trance that "expels" his torments: he is projected into the forest as the spirits surround him and brandish imaginary daggers as if to direct him toward Duncan. Yet again under the spell of a trance, he reaffirms his will and plays with the organizing image that is to lead him to the act itself. His gestures of combat and destruction of the obstacles predispose him to succeed in the act. Finally, in Act IV, Macbeth, once more, discovers the rhythm of the trance upon the injunction of the *djnadjougou*, who induces apparitions thus: frozen, and then shaken by light rhythm that is maintained by the *dijna* through an orchestra leader-type movement, Macbeth's actions become progressively stronger.

Then the murderous plot is assimilated. *Que mon couteauaigu ne voie pas la blessurequ'ilva faire* ("That my keen knife see not the wound it makes" Act I Scene V 52) has taken total possession and will henceforth command Lady Macbeth's dreams and acts: the actor has become one who has been *acted upon*, a mime of the double who guides that actor in every fiber of the body. The mask interludes in Act 4- through the *djina's* intervention, neuter Masks come forth in personalize gait to dictate the future to Macbeth through deliberate, hypnotic gestural movements- present gestures "in the act", causing an immediate repercussion upon the environment. The masks' cries and Macbeth's reaction to their gesture's stimuli announce the co-operation of the universe of the visible and invisible, with one submitting to the other. The white masks are deliberately neutral so that each individual can project his or her interior demons.

Finally, there is another means of expressing the Masks in "human masks" of the *djinadjougou*, when the face's features are fixed in an expression of caricature. Sheltered from gazes in the forest, the *djnadjougou* has no need for the material mask that preserves the boundaries of her territory, but her arms, her hands, her gait- all obey the coded and conventional nature of a character who is "out of tune" that is, who has left her plane of existence.

The shadow pursues the play's heroes in the obsessive way of the trace of a spirit who will shortly have nothing more to say to humans. At the beginning of Act I, Macbeth and Banquo fight against the shadows after the departure of the *djinadjougou*. "*Ce qui semblaitavoir un corps s'estfonducomme un soufflé dans le vent*" ("what seemed corporal melted/ As breath into the wind" Act I Scene III 81-82). In the palace, the movement of the cloth hangings symbolizing the labyrinth of corridors where everyone plays hide-and-seek predisposes a sort of spectacle of shadows that delight in taking shape according to the actors' imagination: while anxiously awaiting the murder.

To have power over shade- is that not to have power over that very person. Thus, Macbeth struggles against the shades to capture their energy. This shade is also the double, the moving shade that the hero must dominate, that he sketches and magnifies all better to take possession of it. Finally in battle of the last act, the warriors confront the shades of their adversaries. Macbeth and Macduff decline hand-to- hand combat in favor of a battle of initiates where the blows cause reverberating shocks in a perfectly regulated occult ballet: power is laid bare when the actor is a musculature with free play of the entire body; the least shock in the supposed shade affects the enemy. This is the result of a subtle technique where gesture, word, repercussion- all achieves their manifestation:

In the plays which have written onto the bleeding pages of this troubled age, I have sought, advisedly by suggestive tropes, to deny consolation to the manufactures of our nation's anomy, and at the same time to stir our people out of passivity and evasion (Osofisan 24).

Tejumola Olaniyan discusses in his article 'Femi Osofisan: The Form of Uncommon Sense', in Femi Osofisan's *Birthdays Are Not for Dying*, Kunle Aremo is heir to a large fortune at the center of which is a business corporation. On his thirtieth birthday, he decides to assume the presidency of the company, in conformity with his father's wishes in the latter's will. Kunle also decides to do something else: clean up the corruption, fraud, and sycophancy that have become endemic in company. His wife opposes him and implores him to ignore his father's will and give up the company: she is certain that his idealism will lock him in a fight to death with entrenched interests in the company, a fight she is sure he could never win.

Birthdays is not considered one of Osofisan's significant plays. It is not one of that select groups of about half a dozen plays generally agreed to bear the Osofisan imprint at his most perspicacious: characterized by deft appropriation and reinterpretation of indigenous performance forms, a fine-tuned materialist revision of history, and a consummate dramaturgic sophistication and openness that takes one a few steps beyond Bertolt Brecht, one of the dramatist's many inspirations. *Birthdays*, on the other hand, is a short, technically unchallenging one-act play with a very simple and straight forward plot.

Hence, all these articles by famous African playwrights clearly show the rich historical background of African theatre. If one looks further about it, one could see more stuff coming by well read playwrights like Ngugi and others.

Ngugi WaThiang'o's radical transformation of the East African theatre apparatus begins in earnest in 1976 with the origins of the Kamiriithu theatre group- a village-based collective of peasants, workers, petty bourgeois, and intellectuals which produced only two plays (*I will Marry When I Want* [NgaahikaNdeenda] and *Mother, Sing For Me*[MaituNjugria] before being shut down for good by the government. The shape of Ngugi's learning plays begins to emerge with the history of the Kamiriithu center itself.

Official Kenyan theatre under British colonialism and after must be considered somewhat of a particular case in that its ideological underpinnings did not need to be discovered by dramatic theory; the colonial theatre was already explicitly ideological. During the 'mau mau' period, popular anti-colonial songs and dances were countered by propaganda theatre: captured rebels in the countryside or suspected sympathizers were shown sketches and plays demonstrating the relative wages of confessing and not confessing, recanting and not recanting, informing and not informing.

The theatre continued after independence with its ideological function barely altered: the National Theatre in Nairobi, from which Ngugi's *Mother, Cry for Mewas* banned, continues to put on a steady stream of bland European fare. The learning theatre- both Brecht's and Ngugi's- implies quite another perspective on artistic production, on the "theatre apparatus" that ultimately produces bourgeois theatre:

The impoverishment to which many Third World countries have been subjected will have immeasurable consequences for the future of relations between people on our planet. Fewer and fewer people will accept to be insignificant, insulted, ill-considered, disregarded, wretched, exploited.... Reason will gradually give way to indiscriminate violence and revolt. Those who are denied, their humanity will choose to act with the lawlessness of wild beasts-listening only to their instinct for survival, exhibiting the gaze of a hunted animal that feels compelled to bite.

(Tansi 25)

Sony LabouTansi's politics and theatres are not the product of autonomous agendas, so the coordinates, proposed in this exploration, are more concerned with delineating the connections that exist between them.

With liberation and increased literacy since most African nations gained independence in the 1950s and the 1960s, African literature has grown dramatically in quantity, quality and in recognition, with numerous African works appearing in western academic curricula and on the "best of" lists compiled at the end of the 20th century. African writers wrote both in western languages (English, French, and Portuguese) and in traditional African languages. Ali A. Mazrui and others mention seven conflicts as themes: the clash between Africa's past and present, tradition and modernity, indigenous and foreign, individualism and community, africanity and humanity. Other themes include social problems, corruption, economic disparities in newly independent countries and the rights and roles of women. In 1986, Wole Soyinka became the first post-independence African writer to win the Nobel Prize in literature. Algerian born Albert Camus had been awarded the prize in 1957.

Major writers from Africa are as follows:

- Peter Abrahams (South Africa): *Mine Boy, This Island Now, A Wreath For Udom.*
- Chinua Achebe (Nigeria): *Arrow of God, No Longer at Ease, Things Fall Apart.*
- Elechi Amadi (Nigeria): *The Concubine, The Great Ponds, Sunset in Biafra.*
- Sefi Atta (Nigeria): *Everything Good Will Come.*
- J. M. Coetzee (South Africa): *Disgrace, Life and Times of Michael K.*
- Buchi Emecheta (Nigeria): *The Bride Price, The Joys of Motherhood.*
- Nadine Gordimer (South Africa): *Burger's People, The Conversationist, July's People.*
- Wole Soyinka (Nigeria): *The Interpreters, Seasons of Anomy.*
- Ngugi WaThiong'O (Kenya): *A Grain of Wheat, Petals of Blood, Weep Not Child.*

Having discussed African Theatre on a broader canvas, it is imperative to talk about the seminal texts taken into consideration in the thesis. The famous renaissance romance *The Tempest* by the greatest playwright of the world, William Shakespeare, is taken for its colonial reading; and for the post-colonial study the rarest and an interesting play of the 21st century *Toufann: A Mauritian Fantasy* by the Mauritian playwright, has been taken into consideration. *Toufann* was not Dev Virahsawmy's first work to be adapted from Shakespeare's plays. In 1981, he translated *Macbeth*

into Creole. Besides Shakespeare; DevVirahsawmy has also adapted works from World Literature. The following table is a chronological listing of Virahsawmy's plays:

- GeneralMakbef(General Macbeef) 1982
- Toufann(The Tempest) 1991
- EnnTta Sem Dan Vid (Much Ado About Nothing) 1994
- Doctor Hamlet (Dr Hamlet) 1997
- Sir Toby (Sir Toby) 1998

But unlike so many African and Caribbean appropriations of *The Tempest*, Virahsawmy's *Toufann* is not the product of colonial counter discourse only, his soul aim is to recreate, rewrite the play in a liberated atmosphere of the 21st century which gives the play a sense of transcreation. He wants to create a different atmosphere in play with his native tongue Mauritian Creole in which he wrote his other plays as well. To give a sense of belongingness to his own soil, he rewrites Shakespeare in a different color. And the mastery of Shakespeare can be accomplished demonstrating non-European inferiority. Virahsawmy has no anxiety of being a non-European and has no complex to be attached as a post-colonial writer. This explains why he completely omits the passages that are at the heart of almost every appropriation of *The Tempest* by many Africans and other writers, for instance, the exchange between Caliban, Prospero (and possibly Miranda) which begins "this island's mine, by Sycorax my mother?" (Act I Scene II 18), and conclude: "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!" (19)

Hence, Shakespeare fascinates playwrights, poets and dramatists not only from Britain; but also, from other continents as well and leaves his indelible mark on every reader's mind. *The Tempest* is completely appropriated by Dev Virahsawmy in an alien tongue(Mauritian creole) from the native tongue(British) but it carries the essence of his plays or one can call it shakespeare's objective correlative as T.S. Eliot called it. The sense of human relations, the story of power and betrayal, an island conquered and a throne has been lost in this play. The process of reconciliation and forgiveness is carried out aptly in *Toufann* again and the murderous plot by Stephano and Trinculo is carried out by Kaspalto and Dammaro dramatically. *Toufann* is a well-knit play in three acts, a Mauritian fantasy. As Ben Jonson said for Shakespeare that he was not for an age but for all times is clearly materialized by Dev Virahsawmy in *Toufann*.

Hence, it has been proved that Shakespeare was challenged by many critics that he will always be immortal in the history of world literature. In the next part of this chapter, the life history of Shakespeare, his works and adaptations of his great plays in the 21st century will be discussed thoroughly.

PART-B

Shakespeare in Contemporary Times

William Shakespeare, the greatest playwright of the world and dramatist, has made a milestone in the world of theatre and drama. He was not only a greatest playwright and poet, but also a true observer of human qualities. Whatever he achieved in his lifetime; he conquered the world after his death. The present chapter will be devoted to the greatest playwright for the complete understanding of his life and works.

According to William J. Rolfe, in his book, *A Life of William Shakespeare*, the notices of the life and career of England's greatest poet are not only sparse and brief, but unusually cryptic. The name, Shakespeare, in one form or the other, was a common one in sixteenth-century Warwickshire. The poet was probably the grandson of Richard Shakespeare, a husbandman of Snitterfield, a hamlet 4 miles to the north of Stratford. It is assumed that the 'Johannem Shakesper de Snytterfyld...agricolam' who was named administrator of his father's estate in 1516 is the same John Shakespeare who already figures in the records as having been fined for keeping a dung-heap in front of his house in Henley Street in 1552 (the house that is still revered as the Birthplace) and who in a suit of 1556 is described as a glover. When Richard Arden, Richard Shakespeare's Snitterfield landlord, drew up his will in 1556, his youngest daughter Mary was still single. In 1558, her first child by John Shakespeare was baptized in Holy Trinity Church, Stratford. There, her third child was christened on 26 April, 1564, 'Gulielmus filius Johannes Shakespeare'. From that day nothing is heard of him for more than eighteen years.

John Shakespeare prospered. Although illiterate, he was named one of the chief burgesses, then chamberlain, then alderman in 1565, and finally High Bailiff in 1568. One knows from allusions in the plays that Shakespeare must have had at least a grammar school education, and we assume that as the son of an alderman, and therefore entitled to the education free of charge, he must have attended the Stratford grammar school, but the school archives for the period have not survived. From 1578 onwards, John Shakespeare began to find himself in financial difficulties. In 1586, after ten years of absence from council meetings, his name was finally struck off the list of aldermen.

On 27 November, 1582, the clerk noted in the Episcopal Register of the Diocese of Worcester the application for a special marriage license 'inter Willelmum Shaxpere et Annam Whateley de temple Grafton'. The bond posted the next day clearly identifies the groom as William Shakespeare and the bride as Anne Hathaway of Stratford. Even so straightforward a business, Shakespeare has left an unusually puzzling trail which would lead some scholars off on a wild goose chase for 'the other woman'; nowadays, his discrepancy is usually taken to be merely as the result of a scribal error. From the brass marker on Ann Hathaway's grave, which gives her age as 67 when she died in 1623, we know that in 1582 she must have been about 26. The special license was

required for several reasons: the groom was a minor; the penitential season of Advent when marriages might not be solemnized was only five days away, Anne's father was dead, and she was pregnant. Of all of these circumstances, the most unusual is William's age: he was not yet 19. Six months later the Shakespeare's first child, Susana, was baptized, on 26 May, 1583. On 2 February, 1585, her brother and sister, the twins Hamnet and Judith, were baptized. Eleven years later the parish register records the burial of the poet's only son. The years following the baptism of his children and preceding Shakespeare's emergence as a figure in the theatrical world of London are called the 'lost' years. Theories abound: Shakespeare might have worked as a schoolmaster, have trained for the law, have gone for a soldier, have travelled in Europe in the train of some great man, have been arrested for stealing deer and fled to London. The next clear mention of him is hardly auspicious. As Robert Greene, decayed scholar-playwright, lay dying of his own excesses, filthy, verminous and destitute, in a borrowed bed, he penned a last pamphlet, *Greene's Groatesworth of Wit bought with a Million of Repentance* (1592). In it, he apostrophized his fellow university wits, Marlowe, Nashe, and Peele:

There is an Upstart Crow, beautified with our feathers, that with his Tiger's heart wrapt in a player's hide, supposes he is as well able to bombast out a blank verse as the rest of you; and being an absolute Johannes Fac Totum, is in his own conceit the only Shakescene in a country (Rolfe 152).

An essential aspect of the mind and art of Shakespeare, then, is his lack of self-consciousness. Nothing but a complete lack of interest in self-promotion, from which the careful publication of *Venus and Adonis* and *The Rape of the Lucrece* are the only aberrations, can explain Shakespeare's invisibility. Before Shakespeare had any reputation as a playwright, he evidently achieved some eminence as an actor, named as a leader with Richard Burbage of a new company, the Lord Chamberlain's Men, in the declared Accounts of the Royal Chamber for 15 March, 1595 when they collected a fee for a Christmas entertainment. In 1596, John Shakespeare was granted a coat of arms, presumably at the instance of his successful son. The next year, William Shakespeare bought New Place, a fine old house built by Sir Hugh Clopton, the Stratford boy who had become Lord Mayor of London in 1491, and his family settled there. Thereafter, Shakespeare figured frequently in the Stratford records, as money to invest in land and houses. Not one of the contemporary references to him in the Stratford records makes any mention of his activity either as a poet or as a playwright.

The chief pitfall threatening any discussion of Shakespeare's thought is the common assumption that the opinions of any character in a Shakespearean play are Shakespeare's own. Shakespeare was not a propagandist; he did not write plays as vehicles for his own ideas. Rather he developed a theatre, a dialectical conflict, in which idea is pitted against idea and from that friction a deeper understanding of the issue emerges. The showcasing of the plays are not the negation of the conflict created as a plot but the stasis produced by an art. Even as one applauds it, one knows its fragility.

Shakespeare's plays, moreover, are the climax of significant developments in the theatre, more than any form of art, was capable of expressing his ferment. His name has become immortal; he is regarded as the greatest dramatist in English literature. His dramas are for all ages, a versatile genius who has written as many as 37 dramas and 154 sonnets, with 2 long poems. The characters

are throbbing with life and energy, not puppets or flat, one can never forget Hamlet, Othello, Macbeth, Rosalind, Cleopatra, Prospero and Miranda. One cannot forget the lines:

Out, out, brief candle...

Life is but a walking shadow.

...it is a tale

Told by an idiot, full of sound and fury

Signifying nothing... (Act V Scene V 79-80).

Shakespeare is truly a child of the renaissance; in that he makes the thinking of the age come alive in his plays. The renaissance, of course, made its own philosophical advances, but it is equally and perhaps more importantly known for the revival of the Ancient Greek and Roman philosophy, especially the thought which appeared to its scientific and humanist temper. With his wide reading, despite his alleged 'small Latin and less Greek', Shakespeare's plays, at times, echo Skepticism and its variants-sophism and cynicism as also stoicism both in its early exalted and later degenerate Senecan form, but the dramatist consistently underlines in his plays, Epicureanism-a Greek philosophy founded by Epicurus and later expounded by Lucretius in his *De Rerum Natura*. It is known popularly, though mistakenly, as a philosophy of pleasure, but that, in fact, gives a negative turn to hedonism which states that the absence of pain is, indeed, pleasure. It is moral to be happy, particularly in view of his democritean atomism, that nothing happens without a cause, and as a corollary that there is not only no supernatural dispensation, but also no after life.

Epicurus, however, modified strict determinism by introducing the element of spontaneous deviation, saying that though some events happen by necessity and chance, others are within our control. Necessity, in the form of the Witches, predicts Macbeth's future, and chance, being itself indeterminate, might also have crowned him king, but it was within his control not to take the initiative in this regard. Since pleasure is negative in Shakespeare, as also in Keats' conception of 'Negative capability', i.e. absence of pain, Macbeth could have been happy without much ado-with as simple a life as possible, though not necessarily abstemious, provided the sources of pleasure-power and self and plaudits of public life, as also honor, and praise, did not involve him in long term pain for short term happiness.

Shakespeare wrote for the audiences of his day, consisting of the lay people of the English villages and towns (peasants, artisans, craftsmen, petty traders, idlers, ruffians, day-dreamers), as well as those who attended court; these later also had a vital link with the ground realities of their society. They included the new landowners whom the Tudor monarchs picked up for showering favors on in the larger part of the sixteenth century. Henry VIII and Queen Elizabeth I had effectively dismantled the church property structure and distributed the land owned by the church among their favorites from the lower rung of the court. The audience, whose aesthetic/moral/spiritual demands Shakespeare catered to, was an England entirely wedded to the cause of 'life'- working, enjoying, worrying, and celebrating.

A fundamental aspect of Shakespeare, the playwright, was his humanism-the commonality watched his plays because in the course of 'entertaining' them (they felt entertained even by Shakespeare's famous tragedies and extremely complex Roman plays), the bard confronted them in a focused manner with what they faced in their everyday life-issues of ethics, morality, religion, faith, doubt, cynicism of the state, murderous nature of the social order, vacuity of the aristocrats. The traits of behavior he observed so keenly and the trends of thought he investigated with such

passion showed a mind ever curious to learn, reflect and imbibe. This made his concerns varied and wide-ranging that connected him vitally with the urges and aspirations of his time-no mean achievement for a writing that was erroneously thought of by the contemporaries such as Ben Jonson as of little interest for scholars of classical learning.

Today Shakespeare is of genuine interest of those who wish to meaningfully relate with the actual life-situations of their own time-be they broadly political and social or relating to ordinary prejudices, desires, insecurities, jealousies, etc. The irony is, however, that twentieth century academic analysts studying Shakespeare, have come to increasingly see in him twists and turns of an obscure origin. Keeping this in view, they use him for evolving their critical skills and in the course adding to the collective fund of literary knowledge industriously acquired over time.

Under an overarching Renaissance in Europe, large segments of the English society fought medievalism with varying degrees of passion and commitment during the fifteenth and sixteenth centuries. This fight was essentially too prolonged. It hit at the social might of feudal lords and took on the spiritual-moral world sustained and supported by the church. It is well known that the English Church before the reformation wielded enough power in the political domain to affect the fate of feudal groupings and established or dislodged individual lords, even kings.

This is borne out by the behavior of the Tudor monarchs, Henry VII and Henry VIII, who continuously worked to keep the Pope of Rome on their side in their contentions with the European nations as well as the power centers in England. But the fact that the Tudor kings moved from strength to strength in the sixteenth century in the course of their struggle with different political and other groupings indicated that a vital antagonism, with its own independent dialectic, had emerged in the English society of the time. In turn, this antagonism pointed towards the possibility of assertion of a new world. Interestingly, these agents belonged neither to the fraternity of feudal lords nor to the monarch per se.

Upheavals of the kind that occurred in the wake of the Renaissance, so sharply pointed in one direction and also simultaneously carrying along with the momentum all diverse elements that stood in their way, are, indeed, rare in history. For this reason they cannot be defined clearly or cogently. There is something specific to their nature, deeply rooted as they are in the conditions of their time. Transference by twentieth century audiences of a whole world imaginatively to a different time zone has its own problems.

Medievalism and Renaissance stood face to face with each other as the former appeared a truly formidable adversary initially. But Renaissance, being of secular essence, finally asserted its ways by pursuing socially-realizable goals based on an organized collective endeavor. This was the defining moment for renaissance in that now it truly entered the social domain. The strong humanist aspect of Renaissance enabled literary writing to consider human beings as struggling and evolving identities. It gave them the liberty of choice and the courage to face the consequences of their own actions.

Not that Shakespeare developed his earth-bound vision on the strength of his individual imagination of genius. One may see him, instead, a keen response to the conditions in which he lived and an imaginative capability that could locate the concrete presences and potentialities of a new approach and set of values. These had emerged clearly in the world around him in the form of ordinary human beings assessing themselves vis-a-vis what they observed changed or changing in

their life. The later part of the sixteenth century, indeed, witnessed social processes that necessitated different intellectual (non spiritual) parameters to grasp them.

Individual identity is another related constituent of humanism, since most of the reason-centered inquiries into matters of faith, spirituality, traditional values and morality happen on terrain of the individual mind. Even though the question of identity has remained in the broader history of Europe ever since the arrival of Christianity, as Stephen Greenblatt has so insightfully stressed, it is only in the Renaissance period that a particular kind of production of selfhood or 'self-fashioning' is discernible. The issue of the 'self' that was active consciously (with respect to its surroundings) and self consciously in society could be seen, according to Greenblatt, not only in the case of the Elizabethan writers and artists, but also in the characters that Elizabethan dramatists represent in their plays.

In this sense, Shakespeare, like many of his contemporaries, was a middle-class individual, open to pressures of living that forced him to negotiate the ways of the market-oriented world. The fact that a sensibility and a mental make-up could be scrutinized and refined or improved by individuals regarding their station in life and role they chose to play in their society largely determined their individuality or selfhood.

Isn't it for Shakespeare's humanism more than anything else that audiences imaginatively share in the pain and predicament of Shakespeare's characters, as well as engage seriously with the questions and issues they are confronted with? How is it possible to do it in the twentieth and now in the twenty-first century, so distanced in time from Shakespeare? How modern audiences empathize with the thought projections of the Elizabethan and early Jacobean periods?

Shakespeare, in the prism of his imagination, caught the socio-ideological tendencies of Renaissance in their multi-faceted form-in this regard his sweep is awe-inspiring. He saw concrete human responses in their vital connection with the unfolding historical processes that would inspire or restrict the actions of actual classes of people in the future.

Shakespeare happened to live at such a critical point in history when the situation cried out for a daring act of intellectual curiosity and bold literary representations. Such decisive moments in time are an outcome of long processes of social evolution extending to centuries in the past. These moments have a long chain of significant events leading to them and on the way to the happenings of such moments could be encountered with numerous possibilities of social action, any of them not compatible with the leading trends.

Ben Jonson anticipated Shakespeare's dazzling future when he declared, "he was not for an age, but for all times." (Preface to the first folio) hence, one can say that Shakespeare lives in this age with colonial transformation. When put in a nutshell his adaptations in the 21st century are significant. Translation is almost always a process of losing the original form but gives everyone the opportunity to entertain him/herself. Shakespeare's *The Tempest* has become a colonial text, after the rise of post-colonial theory. The dichotomy between colonizer and colonized (Prospero and Caliban) becomes inevitable. Beginning about 1950, with the publication of *Psychology of Colonization* by Octave Manoni, *The Tempest* was viewed more and more through the lens of Post-colonial theory- exemplified in adaptations like Aime Césaire's *Une Tempeste* set in Haiti- and there is even a scholarly journal on post-colonial criticism named after Caliban.

The Tempest did not arrest the audience before the closing of the theatres in 1942, and attained popularity only after the restoration; its adapted versions came such as that of Dryden and

D'Avenant. In the mid 19th century, theatre productions began to reproduce the original Shakespearean text and in the 20th century critics and scholars undertook a significant reappraisal of the play's value, to the extent that it is now considered as the Shakespeare's greatest play, adapted numerous times in a variety of styles and formats in music, at least 46 operas by composers, in literature, P.B. Shelley's poem *With a Guitar*, novels by AimeCesaire and *The Diviners* by Margaret Lawrence and on screen, hand tinted versions of Herbert Beerbohm Tree's 1905 stage performances, the science fiction film *Forbidden Planet* in 1956:

A civilization that proves incapable of solving the problems it creates
Is a decadent civilization.

A civilization, that chooses to close its eyes to its most crucial
Problems, is a stricken civilization.

A civilization that uses its principles for trickery and deceit is a dying
Civilization....

Europe is indefensible (*Forbidden Planet*).

AimeCesaire's *Discourse on Colonialism* opens with this poetic and passionate indictment of European colonialism, and with an announcement that its days are numbered:

The colonists may kill in Indochina, torture in Madagascar, imprison in Black Africa and crack down in the West Indies. Henceforth, the colonized know that they have an advantage over them. They know that their temporary 'masters' are lying. And therefore, their masters are weak (32).

However, rebellion does not simply follow upon this knowledge of colonial duplicity. Caliban curses Prospero, and yet cannot revolt straightaway. He tells himself that 'he must obey' because Prospero's 'art is of such power' that it would control his mother's god Setebos. Prospero's continuing power lies not in his ability to fool Caliban or Ariel, but in the threat of violence:

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

(Act I Scene II 294-296)

The subversion of a canon is not merely a matter of replacing one set of texts with another. This would be radically to simplify the idea of canonicity itself. A canon is not a body of texts, but a set of reading practices (the enactment of innumerable individual and community assumptions, for example about genre, about literature, and even about writing). These reading practices, in their turn, are resident in institutional structures, such as education curricula and publishing networks. So, the subversion of canon involves the bringing-to-consciousness and articulation of these practices and institutions, and will result not only in the replacement of some texts by others, or the redeployment of some hierarchy of value within them, but equally and crucially by the reconstruction of the so-called canonical texts through alternative reading practices.

Shakespeare's *The Tempest* has been encountered to many such readings, for example George Lamming's *The Pleasures of Exile* (1960), or AimeCesaire's reworking of the play in an African context (Cesaire 1969) or Jonathan Miller's famous 'colonial' 1970 production, and many like these continue to the present day. Perhaps the most influential rereading of the play has been George Lamming's *The Pleasures of Exile* (1960) which dismantles the hierarchy of Prospero, Ariel, and Caliban and is no longer seen as the creature outside civilization 'on whose nature/ Nurture

can never stick' (IV. i. 188-9), but as a human being (specifically an east Indian), whose human status is denied by the European claims to an exclusive human condition.

In recent years, there has been a movement towards writing back to or contesting the master narratives of the established British canon from the post-colonial, as well as feminist and post-modernist point of view. Writing back, counter discourse, oppositional literature, con-texts; these are some of the terms that have been used to identify a body of contemporary works that take a classic English text as a departure point, supposedly as a strategy of contesting the authority of the canon of the English literature. The term 'writing back' was popularized by Salman Rushdie in the early 1980s. While playing on the title of 'Star War Sequel' *The Empire Strikes Back* (1980), he entitled a newspaper article on British racism *The Empire Writes Back with a Vengeance*. It subsequently became fairly associated with the project of dismantling Eurocentric literary hegemonies, particularly when Bill Ashcroft, Gareth Griffiths and Helen Tiffin adopted it as the title of their 1989 influential study of theory and practice in post-colonial literature. 'Post-colonial' as envisaged by the authors of *The Empire Writes Back*, encompasses all the cultures affected by the Imperial process. Thus, the literatures of African countries, the Indian sub-continent, Australia, Canada, New Zealand, Caribbean countries, Malaysia and Malta, settler cultures as well as invader colonies are all post-colonial literatures writing back to the centre.

The term 'counter discourse' was introduced into post-colonial studies in the late 1980s by Helen Tiffin who adapted it from Richard Terdiman's *Discourse/ Counter-discourse: The Theory and Practice of Symbolic Resistance in 19th Century France* (1985), that offers a theorized investigation of the problems of adversarial discourse. Tiffin's appropriation of the term for a post-colonial practice clearly proposes an analogy between the 19th century French writers' attempt to break free from the bourgeois and the post colonial writer's need to engage in a similar contestation of the hegemony of a colonially constructed canon of literary texts, with particular instances of writing back to an English canonical text being viewed as metonyms for 'not simply writing back to an English canonical text but to the whole of the discursive field within which such a text operated and continues to operate in the post-colonial worlds' in Helen Tiffin's words.

The desire to rewrite the master narratives of the imperial discourse is a common post-colonial preoccupation. Since language has long been recognized as one of the most dominant forms of cultural control, the rewriting of established narratives of colonial superiority is a liberating act for those from the former colonies. At the same time, as the master narratives of the established canon are not only documents of colonial or imperial supremacy, but also arbitrary treatises upholding the patriarchal hierarchy, there is a similar desire to rewrite these stories from the post-feminist or post-modern angle. The telling of a story from another mostly opposite point of view can be seen as an extension of the deconstructive project to explore the gaps and silences in a text. Thus, resurrecting the silent characters from a canonical text and giving them a voice, an identity and sometimes a different name, such as Bertha Mason and Antoinett in *Wide Sargasso Sea* and Dule in *Indigo*, become favorite key texts of post-canonical rewritings.

John Updike's *Gertude and Claudius* is a feminist uptake on *Hamlet* as Margaret Atwood's short story *Gertrude Talks Back*, the special pertinence to feminist writers of plays such as *King Lear* or *The Tempest*, with their obvious themes of fathers and daughters and patriarchal rule, cannot be overstated. *The Tempest*, specially, is one of the plays most commonly appropriated for feminist as well as post-colonial revisions, sometimes interlinking the two nomenclatures, for instance, in

Marina Warner's *Indigo*, Iris Murdoch's *The Sea*, and Michael Cliff's *No Telephone to Heaven*. There are connected concerns about voicing the silenced or oppressed characters of the play, the onstage Miranda, and the offstage absent presences of Claribel, Sycorax and Miranda's unnamed mother clearly link these writer's texts with each other.

However, the different points of interest found in this play by these writers are of equal importance when one explores their texts deeply. John Fowl's *The Magus*, Marina Warner's *Indigo* is seen to be the product of the late 1980s critical interest in post-colonial readings of Shakespeare's island drama. Significantly, the novel gives voice to the *The Tempest's* infamous 'absent presence' the witch Sycorax as well as a new identity as 'Liamuigan' wise-woman in the 17th century. It was a written text with a striking interest in the value of Oral culture and the folk tradition of storytelling; it is a feminist, post-modernist and politicized revision of the 1611 plot.

Bill Ashcroft, Helen Tiffin and Gareth Griffith's book *The Empire Writes Back* views *The Tempest* as an allegory of colonialism. This play is about a group of people on an island off the coast of Algiers and it has become the prime target of numerous rewritings by post-colonial writers in recent years. The characters of the play Prospero, Caliban, Miranda and Sycorax in *Indigo* have become everyday stereotypes referred to almost all discussions on the relationship between the colonizer and the colonized. Today, the play is primarily seen as an obvious example of the way the British and European people regarded people from outside Europe. This attitude toward the play by the contemporary public is the reason why so many writers feel the need to deal with the text over and over again, resulting in a variety of different aims.

In Canada, there has been a tendency to rewrite the Miranda figure, e.g. in Margaret Lawrence's *The Diviners*, while in the West Indies there has been more focus on Caliban, e.g. in George Lamming's *Water with Berries* and *The Pleasures of Exile*. The differences in the various rewritings and adaptations of *The Tempest*, along with the factors responsible for the nuances in these different responses will be an important aspect of the proposed stuff. Like Prospero and Caliban, Crusoe and Friday, from Daniel Defoe's *Robinson Crusoe*, have become synonymous with the figures of the colonizer and the colonized for earliest responses to *Robinson Crusoe*, but it too can be seen to be concerned with a post-colonial experience, if one views Crusoe's island as a paradigm of colonial situation, since it focuses on what happens to Friday after he has been rescued from the island along with Crusoe. He finds himself in an exile. Friday also comes to England in J.M Coetzee's *Foe* (1986), a post-modernist novel that interrogates the ethic implicit in *Robinson Crusoe* in a radically subversive, oblique way. It uses the counter discursive framework in writing back to Defoe's canonical text, its relationship to *Robinson Crusoe* is tangential and its stance is not overtly oppositional. *Foe* is mainly narrated by a woman who calls herself Susan Barton and who has been with Crusoe and Friday during the final year of their time on the island. From the outset, this shift from Defoe's method of male fictional autobiography suggests the interviewing of feminist and post-colonial concerns and, as the text develops, it implies that colonial and patriarchal societies operate similar, though not identical, hegemonies.

One of the earliest examples of writing back to the canon is *Wide Sargasso Sea* by Jean Rhys. Rhys, herself a French Creole, is on the surface of it, only concerned with the Caribbean aspect of *Jane Eyre*, the masterpiece of the 19th century canonical fiction by Charlotte Bronte. She sets out to vindicate and humanize the 'mad woman in the attic' of Thornfield Hall as she is a West Indian and Rhys feels that 'Charlotte Bronte must have had something against the West Indies or else why did

she choose that monster, that horrible lunatic for a West Indian?' In *Wide Sargasso Sea*, she is at pains both to humanize Bertha, now known as Antoinette, and to develop the cross-cultural themes, implicit in Jane Eyre's description of Jamaican origins to Bertha and references to other countries more generally, which are more embryonic in the original text.

Post-colonial responses to Dickens's *Great Expectations* have been equally complex, just as Heathcliff's arrival threatens the social equilibrium of the world of *Wuthering Heights*; Magwitch's transgressive return from Australia endangers Pip's existence as a gentleman. In *Great Expectations*, Australia is shown as a penal colony, to which convicts are banished for life. As in much of Dickens's works, New South Wales is the site of transportation, the place where Britain has been sending its surplus prison population.

A more recent development is the renewed interest in the works of Jane Austen in the post canonical context. *Mansfield Park* has received some post-colonial reinterpretations, there are still the majority of works based on the works of Jane Austen but they can be called writing forward rather than writing back. Joan Aiken, for example, has completed the unfinished fragment by Austen *The Watsons* as *Emma Watson*, *Mansfield Revisited*, *Eliza's Daughter*, *The Youngest Miss Ward* and *Jane Fairfax*.

The ways in which contemporary, post-colonial, post-modernist and post-feminist writers respond to the canon are as various as there are sensibilities reacting to the particular aspect of a work. In recent years, the body of the literature writing back or rewriting the canon has become a separate genre in itself and many full-length studies have been written from post-colonial, post-modernist and feminist angles. John Theime's *Postcolonial Con-texts: Writing Back to the Canon*, analyzed major canonical works such as *The Tempest*, *Robinson Crusoe*, the works of Bronte sisters, *Great Expectations* and *The Heart of Darkness* and the post-colonial responses to these works in the context to colonization and the recent reactions to such stereotypical representations of the racial other. *Refracting, the canon in contemporary British Literature and Film*, a recent collection of articles edited by Susana Onega and Christian Gutleben, on the other hand, is part of a post modern study that presents the rewritings and refractions of the canon as a revisionary critique not only of the themes and subject matter of the major canonical works, but also of the narrative technique that presupposes the authorial supremacy. *Novel Shakespeare: Twentieth Century Women Novelists and Appropriation* is an attempt by Julie Sanders to understand various rewritings of Shakespeare's plays through the genre of fiction and Marianne Novy's *Women's Revisions of Shakespeare* analyzes the various feminist reinterpretations of Shakespeare's plays down the ages, from Charlotte Bronte and George Eliot to Virginia Woolf and Margaret Lawrence.

Post-colonialism gave a platform to the third world countries to earn a global audience. Literatures from Africa, India, Mauritius and other third world countries have been read all over the world, just because of the facility of 'Translation' and translation leads to 'Trans-nationalism'. And this gives birth to trans-culturation, trans-colonialism, intertextuality and meta-language. One leads to the other and these key words become the undertones of post-colonial theory. Language politics takes the shape of various rewritings of ancient plays, interpreted in the light of Post-colonialism. For instance, Shakespeare wrote *The Tempest* in his own way but after the demolition of slavery, it took a new shape, it was rewritten by many playwrights like Aime Cesaire who wrote *A Tempest*. Dev Virahsawmy interpreted this play in his native language 'Creole' but for the wider audience, it was

translated into English by Nisha and Michael Walling, the play is titled *Toufann: A Mauritian Fantasy*.

Rob Nixon, in his article 'Caribbean and African Appropriations of *The Tempest*', has tried to explore the Caribbean adaptations of *The Tempest* in a very impressive manner. The newfound interest in *The Tempest* during decolonization was, in terms of the play's history, unprecedentedly sudden and concentrated. However, in the late nineteenth and early twentieth century, *The Tempest's* value had been augmented by a prevalent perception of it as a likely vehicle first for social Darwinian and later for imperial ideas. This tendency, which Trevor Griffiths has thoroughly documented, was evident in both performances and critical responses of the play. A notable instance was *Caliban: The Missing Link* (1873), wherein Daniel Wilson contented that "a novel anthropoid of a high type." Amassing evidence from the play, Wilson deduced that Caliban, who would have been black, had prognathous jaws, and manifested a low stage of cultural advancement. Wilson's text shuttles between *The Tempest*, Darwin, and Linnaeus and is interlarded with detailed brain measurements of gibbons, chimpanzees, and a range of ethnic groupings.

Rob Nixon further discusses the appropriations ironically, that it was Beerbohm Tree's unabashedly jingoistic production of *The Tempest* in 1904 that elicited the first recorded response to the play in anti-imperial terms, as one member of the audience assimilated the action to events surrounding the Matabele uprising in Rhodesia.

The mulatto Ariel shuns violence and holds that, faced with Prospero's stockpiled arsenal, they are more likely to win freedom through conciliation than, faced with Prospero's stockpiled arsenal, and they are more likely to win freedom through conciliation than refractoriness. But from Caliban's perspective, Ariel is a colonial collaborator, a political and cultural sellout who, aspiring both to rid himself nonviolently of Prospero and to emulate his values, is reduced to negotiating for liberty from a position of powerlessness. The success of Caliban's uncompromising strategies is imminent at the end of the drama. When the other Europeans return to Italy, Prospero is unable to accompany them, for he is in the thrall of a psychological battle with his slave, shouting 'Je defendrai la civilization!' but intuiting that "le climate a change." At the close, Caliban is chanting ecstatically, 'La LiberteOhe, La Libberte,' and defying the orders of a master whose authority and sanity are teetering.

But it was another forty-four years before any text provided a sustained reassessment of *The Tempest* in light of the immediate circumstances leading up to decolonization. The text was *Psychologie de la Colonisation*, written by the French social scientist, Octave Manoni. However, many Third World intellectuals have subsequently quarreled with his manner of mobilizing the play, Manoni's inaugural gesture helped shape the trajectory of those associated appropriations which lay ahead and, concomitantly, to bring about the re-estimation of *The Tempest* in Africa and the Caribbean. The second chapter deals with Shakespeare's *The Tempest* as a colonial text which has been resisted in the forthcoming chapter by Dev Virahsawmy's *Toufann*.

CHAPTER 2

The Tempest as a Colonial Text

Colonialism and imperialism are similar words used for the British rule anywhere in the world. The word 'colonialism', according to *Oxford English Dictionary*, comes from the Roman 'colonia' which means 'farm' or 'settlement', and is referred to Romans who settled in other lands but still retained their citizenship. Accordingly, the *OED* describes it as:

A settlement in a new country... a body of people who settle in a new locality, forming a community subject to or connected with their parent state; the community so formed, consisting of the original settlers and their descendents and successors, as long as the connection with the parent state is kept up (128).

This definition, quite remarkably, avoids any reference to people other than the colonizers, people who might already have been living in those places where colonies were established. Hence, it evacuates the word 'colonialism' of any implication of an encounter between people, or of conquest and domination. There is no hint that the 'new locality' may not be so 'new' and that the process of 'forming a community' might be somewhat unfair. Colonialism was not an identical process in different parts of the world but everywhere it locked the original inhabitants and the newcomers into the most complex and traumatic relationships in human history. In *The Tempest*, for example, 'Shakespeare's single major addition to the story he found in certain pamphlets about a shipwreck in the Bermudas was to make the island inhabited before Prospero's arrival' (Hulme 69). That single addition turned the romance into an allegory of colonial encounter. The process of 'forming a community' in the new land necessarily meant 'un-forming or re-forming' the communities that existed there already, and involved a wide range of practices such as trade, plunder, negotiation, warfare, genocide, enslavement and rebellions. Such practices generated and were shaped by a variety of writings- public and private records, letters, trade documents, government papers, fiction and scientific literature, became the part and parcel of colonial literature.

According to Wikipedia, colonialism can be defined as the conquest and control of other people's land and goods. But colonialism is not merely the expansion of various European powers into Asia, Africa or the Americas from the sixteenth century onwards; it has been a recurrent and widespread feature of human history. At its height in the second century AD, the Roman Empire stretched from Armenia to the Atlantic. Under Genghis Khan in the thirteenth century, the Mongols conquered the Middle East as well as China. The Aztec Empire was established when, from the fourteenth to the sixteenth centuries, one of the various ethnic groups who settled in the valley of Mexico subjugated the others. Aztec extracted tributes in services and goods from conquered regions, as did the Inca Empire which was the largest pre-industrial state in the Americas. In the fifteenth century various Kingdoms in southern India came under the control of the Vijayanagar Empire, and the Ottoman Empire, which began as a minor Islamic principality in what is now

western Turkey, extended itself over most of Asia Minor and the Balkans. At the beginning of the eighteenth century, it still extended from the Mediterranean to the Indian Ocean, and the Chinese empire was larger than anything Europe had seen. Modern European colonialism cannot be sealed off from these earlier histories of contact- the Crusades, or the Moorish invasion of Spain, the legendary exploits of Mongol rulers or the fabled wealth of the Inca or the Mughals were real or imagined fuel for the European journeys to different parts of the world.

In the early twentieth century, Lenin and Kautsky (among other writers) gave a new meaning to the word 'imperialism' by linking it to a particular stage of the development of capitalism. In *Imperialism, the Highest Stage of Capitalism* (1947), Lenin argued that the growth of 'finance-capitalism' and industry in the western countries had created 'an enormous superabundance of capital'. This money could not be profitably invested at home where labor was limited. The colonies lacked capital but were abundant in labor and human resources. Therefore, it needed to move out and subordinate non-industrialized countries to sustain its own growth. Lenin, thus, predicted that in due course, the rest of the world would be absorbed by European finance capitalists. This global system was called 'imperialism' and constituted a particular stage of capitalist development-the 'highest' in Lenin's understanding because rivalry between the various imperial wars would catalyze their destruction and the demise of capitalism.

Colonialism reshaped existing structures of human knowledge. No branch of learning was left untouched by the colonial experience. A crucial aspect of this process was gathering and ordering of information about the lands and people visited by, and later subject to, the colonial powers. Fifteenth- and sixteenth-century European ventures to Asia, America and Africa were not the first encounters between Europeans and non-Europeans but writings of this period mark a new way in thinking, and producing two kinds of people as binary opposites. "Travel writing was an important means of producing Europe's differentiated conceptions of itself in relation to something it became possible to call "the rest of the world" (Pratt 5).

The definition of civilization and barbarism rests on the production of an irreconcilable difference between 'black' and 'white', 'self' and 'other'. The late medieval European figure of the 'wild man' who lived in forests, on the outer edges of civilization, and was hairy, nude, violent, lacking in moral sense and excessively sensual, expressed all manner of cultural anxieties. He and his counterpart female were 'others' existed outside civil society, constantly threatened to disrupt this society. As Hume discusses colonialism perfectly:

Colonialism expanded the contact between Europeans and non-Europeans, generating a flood of images and ideas on an unprecedented scale. Inferiority of the non-Europeans provided justification for European settlements, trading practices, religious missions and military activities; but they were also reshaped in accordance with specific colonial practices. The Spanish colonists increasingly applied the term 'cannibal' and practiced to those natives within the Carriibbean and Mexico who were 'resistant' to colonial rule, and among whom no cannibalism had, in fact, been witnessed. The idea of cannibalism was directly applied to justify brutal colonial practices (Hume 25).

There was a commodification of the colonial power in Shakespeare's *The Tempest*. Trinculo speculates on the money he could make if he were to do the same with Caliban, since people 'will lay out ten (coins) to see a dead Indian' (II, I, 32-33). Another very different kind of 'Indian' was also

viewed by contemporary English people- the American 'princess' Pocahontas, who was presented at court as the wife of the colonist John Rolfe. These two natives of America could not easily be regarded as the same- one was offered as evidence (like Caliban himself) of a people outside of culture altogether, the other as worthy of assimilation into European society.

Literature's pivotal role in colonial and anti-colonial discourses has begun to be explored. Ever since Plato, it has been acknowledged that literature mediates between the real and the imaginary. Marxist post-structuralist debates on ideology increasingly try to define the nature of this mediation. Literary texts do not simply reflect dominant ideologies, but encode the tensions, complexities and nuances within colonial cultures. Literature is a place where 'trans-culturation' takes place in all its complexity. Literature written on both sides of the colonial divide often absorbs, appropriates and inscribes aspect of the 'other' culture, creating new genres, ideas, and identities in the process. Hence, literature is also an important means appropriating, inverting or challenging dominant means of representation and colonial ideologies.

The colonial contact is not just 'reflected' in the language or imagery of literary texts, it is not just a backdrop or 'context' against which human dramas are enacted, but a central aspect of what these texts have to say about identity, relationships and culture. Literature reflects the ways of seeing and modes of articulation that are central to the colonial process. But literary texts can also militate against dominant ideologies, or contain elements which cannot be reconciled to them. Such complexity is not necessarily a matter of authorial attention. Plays such as *Othello* and *The Tempest*, thus, evoke contemporary ideas about bestiality or incivility of non-Europeans. *Othello* can serve as a warning against inter-racial love, or an indictment of society which does not allow it. *The Tempest* endorses Prospero's view of Caliban as a bestial savage, or dehumanization of colonial rule. Both plays have been interpreted and taught in ways that endorse colonialist ways of seeing, but both have also inspired anti-colonial and anti-racist movements and literatures as texts that expose the workings of colonialism. Literary and cultural practices also embody cross-cultural interactions and hybridities. 'Morris dances', usually regarded as quintessentially English, evolved from Moorish dances and was brought back to Europe through the crusades. In fact, throughout the medieval and early modern periods, one can see the European appropriations of non-European texts and traditions, especially Arabic texts, so that European literature is not simply literature written in Europe or by Europeans, but is produced in the crucible of a history of interactions going back to antiquity.

Literary studies were to play a part in attempting to impart Western values to the natives, constructing European culture as superior and as a measure of human values, and thereby maintaining colonial rule. Gauri Viswanathan's book, *Masks of Conquest* (1989) argues this by examining British parliamentary papers and debates on English education in India. The book suggests that English literary studies became a mask for economic and material exploitation, and were an effective form of political control. Not only was the colonial classroom one of the testing grounds for developing attitudes and strategies which became a fundamental part of the discipline itself, but:

Certain humanistic functions traditionally associated with literature- for example, the shaping of character or the development of the aesthetic sense or the disciplines of ethical thinking- were considered essential to the processes of socio-political control by guardians of the same tradition. (Viswanathan 3)

Like I said, Viswanathan has been criticized on the grounds for she does not take into account the role of Indians in either resisting or facilitating such literary studies. In fact, many Indians themselves demanded English education, including reformers and nationalists who were opposed to British rule in India. British educational policy was also molded by indigenous politics, and not simply exported from England. Macaulay's remark that 'a single shelf of European literature was worth all books of India and Arabia' is notorious but not unique.

Mimicry is an act of straight forward homage. In a series of essays Homi Bhabha suggests that 'it is possible to think of it as a way of eluding control' (1994). He draws upon recent theories of language, enunciation and subjectivity which point out that communication is a process that is never perfectly achieved and that there is always a slippage, a gap, between what is said and what is heard. The process of replication is never complete or perfect; because of the context in which it is reproduced, the original can never be exactly replicated. Bhabha suggests that colonial authority is necessarily rendered 'hybrid' and 'ambivalent' when it is imitated or reproduced, thus opening up spaces for the colonized to subvert the master-discourse.

In the colonies, too, literature could indicate an unbridgeable gap between colonizers and colonized. But the effort to convert the natives also assumes that the latter can be transformed by the religious or cultural truths enshrined in the colonial texts. Thus, there is a fundamental contradiction at the heart of the attempt to educate, 'civilize' or co-opt the colonial 'other'.

Such a contradiction is seized upon and used by colonized people. Lala Hardayal, a founder of the anti-colonial Ghadar Association, used Shylock's speech in *The Merchant of Venice*, which begins 'I am a Jew. Hath not a Jew eyes?' (III, I, 51-57) To argue that, Shakespeare stood for human equality and that one should remember shylock if one is 'ever tempted to scorn or wrong a brother man of another race or creed' (Hardayal 238).

Many of the early nationalists were English educated and even used English literature to argue for independence. Imperial historians even claimed that English literature (especially Shakespeare), and English education, in general, had fostered ideas of liberty and freedom in native populations and that it took Western Enlightenment notions of democracy and fraternity to make Indians or Africans demand equality for themselves. This dynamic is best symbolized by Shakespeare's Caliban, who tells Prospero and Miranda that they taught him language, and his profit on it is he knows how to curse them (Act I, ii, 363-365). Caliban can curse because he has been given language by his captors.

But one problem with such a line of reasoning is that subversion, or rebellion, is seen to be produced entirely by the malfunctioning of colonial authority itself. In Bhabha's view too, it is the *failure* of colonial authority to reproduce itself that allows for anti-colonial subversion.

In this way, one comes with various interpretations of colonialism. It is the law of nature that change is supposed to take place in every era and age, but when put in a nutshell, it can be expressed in features one by one, from the beginning to the end respectively. First of all, the process of 'invasion' will be taken into consideration means forcibly taking someone's land or anything which belongs to the other person.

'Invasion' was the policy of the colonizers; they invaded by 'illusion'. They gave the concept of 'trade' and 'translated' the nation. They not only took the nation but the people and cultures as well. They created an inferiority complex in the masses and made them 'mimic men', by asserting

their superiority. This leads to the dichotomy of love-hate relationship, which Bhabha called 'Ambivalence' in one of his essays 'Of Mimicry and Man: The Ambivalence of Colonial Discourse'.

The other significant nomenclature was 'Imitation' which led people to become more English than English and left them without any identity of their 'own'. 'Alienation' has become the principal trait, people start feeling alienated in their 'own land', they become 'trishankus' (a concept given by Uma Parameswaran), hanging 'in-between', belonging neither to the western country nor to their 'native land'. This led to the 'hybridization' of 'man' as well as 'culture'. But losing one's actual identity never gives satisfaction to the bearer of it. Hence, colonialism snatched not only the 'nation', but also the 'identity'.

Homi Bhabha declared, "To be anglicized is, emphatically not to be English" ("Of Mimicry and Man"). Whatever the colonized become, they cannot be called 'English'. It is a moment of pride that colonized adopted the 'other' ways as their 'own', but they cannot remove the 'face' of hybridization. Hence, it maintains a relationship of 'colonized' and 'colonizer'. And ultimately the relationship has come full circle, now 'Empire' is ready to 'speak back'. Roles are 'reversed', Prospero is no more the so-called colonizer to suppress his slave, now Caliban has got 'tongue' in his head, 'the empire strikes back':

You taught me language, and my profit on't
Is, I know how to curse. The red plague will rid you
For learning me your language! (Act I, ii, 363-365).

Now, Caliban is ready to 'curse' Prospero in his 'own language'. Calibans will take liberty of the 'language' taught by the Prosperos.

If one tries to look from the beginning at the history of colonialism, it was Greek literature which impacted the renaissance period most and it can also be called colonial period. It left an indelible mark on the renaissance playwrights, poets and essayists and hence, Shakespeare is not immune from this activity. 'Imitation' means mimicry; in renaissance, it meant making something new from the art of another artist. This assumption about poetic composition is implicit in Ben Jonson's definition of imitation; the imitative poet, he wrote, was "to draw forth out of the best and choicest flowers, with the Bee, and turn all into honey, work it into one relish, and savor." And it is also the assumption articulated by Petrarch, who used not the familiar bee but a filial metaphor, which was also common to ancient and Renaissance talk of imitation. A proper imitator should take into consideration that what he writes, resembles the original without reproducing it. The resemblance should not be that of a portrait to the sitter-in that case the closer the likeness is the better- but it should be the resemblance of a son to his father.

To compare the new work to its model as one would compare son to father is to suggest how much the two works adhere to each other in common; the new work without any mistake bears the resemblance of the other. But it is equally important that there should be radical dissimilarities between the two. Just as the son is completely an individual entirely separate from his father, so the dissimilarities between the parent work and the imitation are so many that the new work stands entirely on its own.

In placing emphasis on the differences between the model (original) and the new work (recreation), Petrarch followed the lead of one of his forerunners in the art of imitation, Seneca. Seneca, in his well-known Epistle 84, answered his question of whether or not the model would be obvious: "I think that sometimes it is possible for it to be seen who is being imitated if the copy is a

true one; for a true copy, stamps its own form upon all the features which it has drawn from what we may call the original" (84.9). For both Seneca and Petrarch then, the poet's sole aim was to change the model so that the genealogical lines disappeared from sight and the parent work became hidden.

Donna B. Hamilton, in his book *Virgil and The Tempest: the Politics of Imitation*, discusses *The Tempest* and Virgil's *Aeneid* as texts written to be compared and contrasted. He tries to look for the sentences written unconsciously or may be consciously by Shakespeare to show a Greek tinge in his book. The relationship between *The Tempest* and the *Aeneid* is superb. The two works are profoundly different from each other, but there is still an 'air', easily and frequently sensed, of the *Aeneid* in *The Tempest*: the storm-shipwreck, new love sequence ensures that. But to go further than making statements that sound as though one might just as well use the terms "influence" and "analogue" to describe the relationship of these two texts, and to reach the point where one can see *The Tempest* as a formal imitation of the *Aeneid*, one would understand the concept of imitation. Imitation is not merely building echoes between works into another writer and dressing it up for one's own purposes. It involves the poet in the finest subtleties of another's work, its art and workmanship; in fact, it is the art that is often a primary object of imitation.

The most straightforward reference occurs in *The Tempest* in conversation in act II, scene I, where the name Dido or Widow Dido is repeated six times. Also, at this point, Gonzalo makes some statements about equivalences: "This Tunis, sir, was Carthage... I assure you, Carthage" (48). It is possible to dismiss this entire conversation as idle chatter, or even as another example of the miscellaneous quality of some Renaissance citation of classical details. It is also possible to wonder, as Frank Kermode did, whether the allusions are there to reveal anything. Two lines especially—"You make me study of that" and "what impossible matter can he make easy next?" offer encouragement to anyone who is inclined to feel that the unusual specificity in the lines is, in itself, a signal to pay attention to them.

Shakespeare's *The Tempest* begins with "A tempestuous noise of thunder and lightning" (Act I Scene I) and the action opens on a ship and its passengers about to be wrecked in a storm. Shakespeare begins where Vergil begins, it is not Virgil's first phrases that Shakespeare copied, as Virgil began by copying Homer's first phrases, but Virgil's first action, his "tempestas" (Act I 377), that shipwrecks Aeneas at Carthage. One can say that, Shakespeare, by beginning in the same way as Virgil did, is being quite open and direct about the work which is the parent of his new play. The reuse of the same action in same place allows his text to be "ostentatiously diachronic," to make an "explicit adoption" of Virgil's text. The complicated element is that, Virgil's tempest had, over centuries, been reused by writer after writer until it had passed into the literary language as topos, convention—even as cliché. It would be possible to argue, then, that by beginning *The Tempest* with a tempest Shakespeare was being explicit about nothing; in itself, the tempest contains no information whatsoever about the genetic of this work. It may not be only Virgil's storm: "the fact that the same descriptive system appears in two texts does not prove influence; nor does it prove that any such influence, if real, is of significance" (Hamilton 20). The only thing that can make the opening scene become compellingly significant, though changed, copy of Virgil's opening, is one's awareness that the *Aeneid* is a constant presence in the rest of the play.

Another imitative technique Shakespeare use is that of translation, which played such an important part in the development of the sixteenth-century lyric and sonnet. When Shakespeare

translates Virgil for a word or phrase in *The Tempest*, a metamorphosis occurs simply in the act of changing languages. But, however, much is changed, translation provides a way of citing the parent work that is sometimes more specific, sometimes more traceable, than what is exemplified by a topos. Moreover, translation provides a means whereby the old text can actually be inserted into the new one, providing the materials out of which the new text is made. The new text, thus, becomes the container and the bearer of the old.

One of the best-known uses of Virgil in *The Tempest* is the one that editors have always accurately glossed, happens to be also an example of translation. In the second scene of the play, where Ferdinand first sees Miranda, Shakespeare has him utter the phrase that Aeneas speaks when he sees his mother disguised as a huntress at Carthage: "o deacerte" (I, 328) becomes "Most sure the goddess" (I.2.424). What distinguishes this translation from some others in the play is that it is a verbatim translation of a famous phrase and appears in a context (a man seeing an extraordinary woman) that prompts reader or audience recognition. Like *The Tempest* in the first scene, this line is an obvious repetition that need not cause a stir; it can be, and has been, taken as merely an incidental allusion by a poet who works eclectically and whose poetry is randomly intertextual. Nevertheless, both the topos and the translation remain in the text as encoded points of entry for anyone who would recognize that Shakespeare is somehow being newly and truly serious about the relationship of the whole play to the *Aeneid*.

Further Donald discusses in his book about Shakespeare's less use of Virgil in his weaving the series of conspiracies in the plot of *The Tempest*: Prospero's expulsion from Milan, Antonio and Sebastian's plot to overthrow Alonso, and Caliban's to overthrow Prospero. Shakespeare patterns all three episodes on Virgil's tale how the Greeks conquered Troy: all three involve victims who will be threatened or attacked while they sleep. In these instances, the sack of Troy not only presents an event out of which the action for a play can be made (as the love-test Lear gave his daughters in the old play suggested an action for a new one) but functions also as a cultural premise. Although this premise may be variously stated, it includes the notion that to attack a sleeping city is to attack order and civility, and thus it also shows that, however strong any society is, it is not strong absolutely. These ideas are so embedded in the traditional readings of Virgil's story of Troy's fall that Shakespeare can transfer them to his own new work simply by transplanting the narrative kernel that represents them. Significantly, the Virgilian narrative of the fall of Troy is not treated in *The Tempest* simply as a memory of a past event but is represented by Shakespeare as a circumstance that is alarmingly recurrent, essentially repeatable.

The parallel between the plots of the *Aeneid* and *The Tempest* and the story that was being lived to at the court of King James involves the education of a princess. Throughout the *Aeneid*, the idea persists that the hope for the future resides in children, and thus also in their being properly prepared, an emphasis that Virgil locates most importantly in the story of Anchises' teaching of Aeneas in *Aeneid* and in the frequent reminders to him that he must look to the needs of his son. Likewise, Prospero, a father and ruler, takes Ferdinand in hand as soon as he gets to the island and uses the time he spends there to prepare him for marriage and rule. Expressed in typical romance form through a series of trials, the progress of this moral education repeats the same sequence that the Virgilian allegorists described.

The Shakespearean pattern of writing was affected by contemporary political circumstances. The attention King James devoted to the education of Prince Henry was part of his

self-image as one whose contribution to England's destiny would be distinct and distinguished. Different handling of royal children is evident in the case of Ferdinand's sister, Claribel. In this instance, the anxieties about royal policy are presented quite directly, and by means of a different rhetorical technique. Shakespeare casts the presentation of the court party's response to the wedding of Claribel; Alonso's other child, in the style of vituperation or blame, epideictic alternative to praise. The story of Claribel, whom Antonio and Sebastian describe, having been married to the wrong person, someone who lives too far away, is, homologous to the marriage negotiations for Prince Henry and Lady Elizabeth. To the extent that different attitudes toward rule and subjection find expression in *The Tempest*, the play authenticates and validates both sides in the debate while at the same time producing an argument for constitutionalism. *The Tempest* not only mystifies the court of the current political scene; but also dignifies public debate and demystifies absolutist claims and strategies-all of which deepen the significance of the play's repetitions of a classical text that was understood as a mirror of the time and also the importance of the presentation of such a play on the Jacobean stage.

The Tempest reproduces the critique of colonization that was available, but in a fictional narrative structured metaphorically, so that it represents as equivalent (makes no distinction between) an Other who is subject to an absolute king and an Other who is subject to a colonizer- in America and in Ireland. Thus, Ariel's contract with Prospero, whereby Ariel will work for him in return for freedom, is an analogous to the situation of the Irish undertaker seeking a fair Schedule of rent payment as to the English parliament promising James supply in exchange for a proper settlement of their grievances. Caliban's compulsion to raise a rebellion is likewise as analogous to the native Irish inclined to call again for Tyrone as to the English parliament refusing to grant supply when only a few of their grievances had been addressed. And all of these situations are analogous to the experiences of those in Virginia whom the Indians had threatened to kill if they did not leave and who found themselves subjected to an English authority wielded martial law.

One cannot tell whether it makes any sense to ask which had more agencies in the writing of *The Tempest*, the imitation of Virgil or contemporary political issues of rule and colonization. But one can say that for an imitation of the *Aenied*, imperialism and colonization were obvious contemporary political situation, the *Aenied* was a most obvious precursor to rework. Ultimately, then, the political and the aesthetic fall together with a degree of compatibility and mutual dependency that calls into question any attempt to separate them, as indeed is the case in texts of the sixteenth and seventeenth centuries. In *The Tempest*, Shakespeare both naturalized and problematized the Virgilian idiom in such a way as to bring the Virgilian text into dialogue with the problems of power as they were being experienced in his own time, and specifically as they were being expressed through the discourse of constitutionalism and colonization. To make Virgil over for one's own time meant coming to terms once more with what makes civilizations possible and with what threatens that possibility.

When one looks minutely into the Virgilian pattern, the three spectacles such as the harpy banquet scene, the betrothal masque, and the glistening apparel episode, they are very significant in the play: as well as the sequence of scenes, besides the betrothal masque, that features Ferdinand. Together these scenes illustrate the high order of craftsmanship exhibited in Shakespeare's imitation of Virgil, as well as the political implications into the distinct but related idioms of court masque and romance.

Further, Hamilton discusses, in rewriting Virgil in that genre, Shakespeare substituted a contemporary heroic language for the heroic language of Virgilian epic, a substitution that places his work squarely in the context of contemporary articulations of ideas about royal power. To use the language of the masque was to use the king's own language, so identified with the court and its preferred modes of self-representation had the masque come to be. The harpy banquet scene, the betrothal masque, and the glistening apparel episodes affirm the self-evident propositions that a ruler is a figure of justice who punishes usurpers and other dangerous and evil people and provides for the future of the realm, in part by fulfilling the patriarchal functions of furnishing heirs to the throne and arranging the marriages of his children. The value of these powers to the entire nation is so clear that, as these ideas are represented in a language that could be identified as the king's, the play would seem to be speaking in concert with the policies and priorities of James himself. The ideological self-evidence of these three sections is suitably expressed in the masque idiom and by the way in which all three are involved in imitating details from *Aenied*, the book that contained explicit glorifications of Augustus. It is during his journey through underworld that Aeneas hears the prophecy about Augustus, the emperor who will bring a return to the golden age.

A feature that romance writers took from Virgil, and then adapted into one of the most distinguishing characteristics of the genre, is the narrative structure in which characters wander from place to place, the feature of romance that is always identified as especially Odyssean. When Spencer described Una's journey at one point in the first book of *The Faerie Queene*, it was to the archetypal journeyer Ulysses that he compared her: "up Una rose, up rose the Lyon eke,/ And of their former journey forward pas,/ In ways unknown, her wandering knight to seke,/ With painesfarre passing that long wandering Greeke"(Hamilton 69). This feature Angus Fletcher associates with an "idea of a finally targeted quest, the return home," a concept Patricia Parker complicates by emphasizing instead how the Odyssean pattern of homecoming might also be incorporated into "romance strategies of deferral and delay," in this case "this seeming end" becomes "only a way station." Virgil's variation on Homer in the first six books of the *Aeneid* features first delay and engrossing distraction of Carthage, a structure that was to be repeated by Ariosto, Tasso, and Spencer, and finally the "way station" experience of the underworld, another section worked over incessantly by imitators.

In contrast to Caliban, who is constructed as one whose behavior disrupts normative standards, Ferdinand is constructed so that he presents a notion of the normative. Prospero chooses him as the prospective husband for his wonderful daughter. And Ferdinand responds so perfectly to the discipline Prospero requires that he comes to know the spirit world. The idealization in Ferdinand's image depends in part on idiom of the masque, but also on the heroic romance tradition as it had developed through Sidney and Spencer, hand-in-hand with the education of princes and courtesy book traditions. Both Sidney and Spencer used love stories to organize the progress of the heroes' educational journeys and to represent and mystify the world of politics, rule, and authority. In *The Faerie Queen*, for example, the tested holiness that Red Cross Knight must exhibit if he is to have Una and the dependency of Arthegall on Britomart, as figured in the ideological vision at Isis Church, is both part of the same strategy of using love of a woman to represent education, political virtue, and political promise. In *The Tempest*, where Ferdinand and Miranda fall in love under Prospero's tutelage, both past and contemporary (Elizabethan and

Jacobean) rhetorical options for articulating ideological positions are thus present in rich combination and variation.

Shakespeare begins the process of charting Ferdinand's way through the play by recasting for his first moments on stage some of the experiences Aeneas had when he first arrived at Carthage. Here, as elsewhere when Ferdinand is involved, Shakespeare's rewriting suppresses the stronger Virgilian language which presents Aeneas as a blemished and anxious hero. In Ferdinand's first speech, the emphasis is on a dissipating anguish rather than on that sustained state of hopelessness experienced by Aeneas. Aeneas appears calm as he speaks words of encouragement to his men, but Virgil's narrator comments: "so spake his tongue; while sick with weighty care he feigns hope on his face, and deep in his heart stifles the anguish"(Talia voce refert, curisqueingentibusaeager/ spemvultu simulate, permit altumcordedolorem," I. 208-9). In contrast, Ferdinand feels a calm settle over him as soon as the supernatural music starts:

Sitting on a bank,
Weeping again the King, my father's wreck,
This music crept by me upon the waters,
Allaying both their fury and my passion
With its sweet air. (Act I Scene II 392-96)

The scene of *The Tempest* (Scene III) where Ferdinand carries logs for Prospero and in service to Miranda is the fifth of play's nine scenes and thus also the centerpiece of the play. The chosen language for the surface texture of the scene is again that of Neoplatonic sonnet and heroic love treatise. This language is conspicuous in Ferdinand's repeatedly calling Miranda "mistress," the word 'neoplatonists' used to refer to that for which the soul longs. The references he makes to his heart flying to Miranda's service (Act 3, i. 65) and his realization in this scene that Miranda's name means "wonder" (or "meraveglia," the heroic principle of the marvelous) are part of the same strategy of composition:

Admir'd Miranda!
Indeed, the top admiration! Worth
What's dearest to the world? (Hamilton 98).

One distinguishing aspect of Shakespeare's replication of these idioms is the degree to which he has humanized, materialized, and literalized these intellectual and spiritual concepts, a process through which he also changes the terms so that they are compatible with the constitutionalist argument of the play.

For *The Tempest*, Shakespeare chooses a language of love and marriage that, in its emphasis on mutual dependency, most closely parallels the language of constitutionalism and contract. This incursion, performed as it is within a context rich in patriarchal signifiers, does not display itself as a replacement of or as a challenge to patriarchy; nor does it seem in contradiction to James's own metaphor of king as husband. Here, as, Shakespeare's method is to speak in language compatible with that of the king-even as he is representing a position that is different from the king's. Thus, in so far Prospero himself arranges the terms of love; reciprocity is made to seem a natural extension of patriarchy.

At the end of *The Tempest*, Shakespeare rewrites the central episode of the Dido and Aeneas's story, that of the cave. For this event, he actually places Ferdinand and Miranda in a cave, but it is the cave of Prospero, and so a place of security and regulation. The language he writes for

the lovers also sets them against the motifs of betrayal, accusation, and separation that constitute the outcome for Dido and Aeneas. In this new action, falseness and wrangling make up the language of wit and game, not of passion and loss:

Mir: Sweet lord, you play me false.

Fer: No, my dearest love,
I would not for the world.

Mir: Yes, for a score of Kingdoms you should wrangle.

And I would call fair play. (Act V Scene I 172-5)

Chess, the game they play is a game of discipline and negotiation that demonstrates in miniature the activities of rule. Hence, *The Tempest* covers the whole span of so-called colonial period. It begins with the shipwreck i.e. the colonialism and ends with emancipation of the shipwrecked passengers as well as of their habitants of the island. In the beginning, island was invaded by the Duke of Milan Prospero, the white master, born to rule. The inhabitants were first pampered and cajoled by the white man to know the secret places of their beautiful island. Caliban, the black inhabitant of the island, showed him all the secret places and the beauties of the island, and later they were deceived by the beloved master. Duke of Milan carried his daughter who later became the reason for his restoration to his lost kingdom.

Another slave is Ariel; a nymph spirit, emancipated by Prospero's magic. Though Prospero has promised his freedom after the deed is done. The deed is his revenge from his enemies; Antonio, his brother and usurper of his kingdom Alonso and Sebastian. That is another way of looking into the text, the revenge motif, and colonialism is the other.

Rebellion is the major feature of *The Tempest*. Colonialism implicates and enhances rebellion in the objects of slavery. As Caliban says:

I must eat my dinner.
This island's mine by Sycorax, my mother,
Which thou tak'st from me. When thou cam'st first
Thou strok'st me, and made much of me. Wouldst give me
Water with berries in't. And teach me how
To name the bigger light, and how the less
That burn by day and night. (Act I Scene II 32)

And also condemns:

And then I loved thee,
And showed thee all the qualities o' th' isle,
The fresh springs, brine-pits, barren place, and
Fertile.
Cursed be I that did so! All the charms
Of Sycorax, toads, beetles, bats, light on you!
For I am all the subjects that you have,
Which first was mine own king. And here you sty me
In this hard rock, whiles you do keep from me
The rest o' th' island (32).

When Prospero denounces his claims and says:

Thou most lying slave!

Whom stripes may move, not kindness! I have used
thee,
Filth as thou art, with humane care, and lodged thee
In mine own cell, till thou didst seek to violate
The honor of my child (33).

Here Caliban 'asserts' his identity:

Oh ho, oh ho, would't had been done!
Thou didst prevent me, I had peopled else
This isle with Calibans (33).

Here Caliban 'speaks back'; he wants to extricate the master by replacing his own blood.

Miranda, the beautiful princess shows the process of translation, how she teaches Caliban her own language but Caliban takes it in negative manner, the tool for his revenge upon his master:

You taught me language and my profit on't
Is, I know how to curse. The red plague will rid you
For learning me your language! (Act I Scene II 33-34).

Here hybridization and Ambiguity go parallel and Caliban becomes aware of his weak position and surrenders:

No, pray thee.
(*aside*) I must obey. His art is of such power,
It would control my dam's god Setebos,
And make a vassal of him (34).

But as the text unfolds, it takes one to the end of the era, which was not a revenge tragedy, but the time for 'reconciliation' and 'forgiveness'. In Shakespearean texts of revenge and tragedy for the first time 'Reconciliation' marks its beginning from *The Tempest*.

Shakespeare wrote *The Tempest* in a positive manner. No violence is done, as Prospero says: "There's no harm done." (Act I Scene II 10) Prospero calms Miranda, when she asks for his mercy upon the sailors. It is also known as a commonwealth text. At the time of writing *The Tempest* Shakespeare was witnessing the reign of King James of Scotland.

Prospero's name itself suggests the form Shakespeare chose to construct his main character in *The Tempest*. In Cooper's Thesaurus, "prospero, prosperas" is glossed as "to geveprosperitie: to make prosperous: to geve success to" (Hamilton 105). Consistent with Prospero's godlike and patriarchal identities, and with the play's strategies for praise, this explicit naming of the ruler is the one on whom civil life depends for its goodness. But when the representation of Prospero proceeds by a demonstration, it is always an element of persuasion.

This linking of praise and persuasion is present in George Puttenham's instructions concerning the appropriate style for praise; there must be, he says, "decencie" and "comeliness" both "in praise or dispraise" and in "praise &persasion". When Brian Vickers discusses the persuasive function of epideictic, he recalls Aristotle's explanation of connection between praise and action: "To praise a man is in one respect akin to urging a course of action. The suggestion made in the latter case become encomiums when differently expressed...consequently, whenever you want to praise any one, think what you would urge people to do"(35). In *The Tempest*, the

support of and persuasion to constitutionalism is richly and diplomatically packaged in a godlike and father like ruler who, nevertheless, chooses to give up his transcendent power.

The Virgilian patterns that Shakespeare refigured for Prospero's role place *The Tempest* directly in the line of earlier imitators of the *Aeneid*. Following the practice of Tasso, who, like Homer, was understood to have used two different characters to present the images of the public and private man, Shakespeare created the private man, Ferdinand, primarily from patterns in the Dido and Aeneas love story. But he constructed Prospero in such a way that he embodies the idea of rule associated with Aeneas in and after book (that is Aeneas as one who will be an ideal governor), and also so that he carries, but transforms, the ideas of wrath, revenge, and destruction associated with the Troy story in *Aeneid*. Shakespeare conflated widely separated sections of Virgil's text.

This method dominates the composition of Prospero's first scene (I, ii) where he, like Aeneas in *Aeneid*, speaks a long narration of the past that establishes him as the figure that holds the memory of the culture and is haunted by its tragedies. But as he speaks to a daughter who recalls only that "four or five women once...tended me" (Act I ii), the tone of his narrative has none of the hesitancy and grief that marks Aeneas's story, conserving only a sense that "there is no time for delay: 'Tis time I should inform thee farther" (Act I ii) he says; "The hour's now come" (Act I, ii).

Various features of this conversation show how Shakespeare combined earlier Virgilian patterns with later ones. Prospero speaks here not as Aeneas did to Dido-as visitor to stranger-but as father to child, a fact that also recalls Anchises' words to Aeneas in the underworld, "I will teach you your fate" (*tetua fata docebo* 759).

In the final passage of Prospero's conversation with Miranda, he again expresses an attitude reminiscent of Aeneas in *Aeneid*:

By accident most strange, bountiful Fortune,
 (Now my dear lady) hath mine enemies
 Brought to this shore; and by my prescience
 I find my zenith doth depend upon,
 A most auspicious star, whose influence
 If now I court not, but omit, my fortunes will ever after droop.

(Act I Scene II 21)

Here Prospero claims for himself two of the most important characteristics with which Virgil associated Aeneas. In the phrases that contain the words "Fortune", "zenith", "auspicious star" and "fortunes", he declares himself to be a man whose destiny is at hand, as was Aeneas's upon arriving in Italy. He too possesses the "Fatum" that set Aeneas apart from all others. Second, in his reference to his "prescience", Prospero declares that he also possesses knowledge of the future, a characteristic Virgil does not assign to Aeneas until *Aeneid*, where, after listening to the prophecy of the sibyl, he replies, "I have forseen and thought all in my soul." In a conflation of the characteristics of the heroic of Aeneas which, in Virgil, stand several books apart, Prospero appears in his first scene as a man of memory, vision, and wisdom.

Shakespeare made his magician both Virgilian and Jamesian by arranging that Prospero's magic be articulated through patterns that Virgil used for his gods, a method that also plays off the similitude that Kings are like gods. Like Aeolus, Prospero has "put the wild waters in this roar" (Act I,ii); like Neptune, he has "safely ordered" (Act I, ii), so that the victims of the storm do not suffer great harm; and like Jupiter, who comforted the fearful Venus, he tells Miranda, "Be collected...tell

your piteous heart/ There's no harm done"(Act I, ii). Later in the scene, Prospero replicates more godlike patterns when he oversees the young love of Ferdinand and Miranda and, when he issues commands to Ariel, as Jupiter did to Mercury.

Shifting the godlike powers in this play to a mortal also accommodates the problem of trying to achieve in Christian times a successful imitation of Virgil's epic machinery. Shakespeare models Ariel, the airy spirit every renowned magus would have in his company, on the pattern of Mercury. When Mercury, in the *Aeneid*, carries Jupiter's message to Aeneas to leave Carthage, he puts wings on his feet so that he can fly, he drives the winds, skims the clouds, and speeds down to the waves (4 238-300). So in Ariel's first speech of the play, the demon offers "to fly, / to swim, to dive into the fire, to ride/on the curl'd clouds" (Act I, ii) in order to do Prospero's bidding. Also, like Virgil's Mercury, who "gives or takes away sleep", Ariel later uses to quiet Alonso and Gonzalo and then awakens them to save them from their enemies (Act II, I).

In these actions, Ariel represents, at least in part, what Mercury was to allegorize. For Ficino, he was "the one who carried and revealed the hermetic mysteries," and for Bermudas, he represented 'the activity of the mind,' because he revealed contrived matters. Thus, he was also called Hermes that is interpreted 'explanation'. As an airy spirit doing the bidding of a magus, Ariel manifests the degree to which Prospero is the master of his soul. A version of an Aeneas figure who has completed much of his journey but is now about to re-enter(rather than enter) the active, governing aspect of his life, prospero also displays through Ariel the magisterial control he can exercise over everything around him.

Such control, especially in the early scenes, may present a character seemingly static in conception. Yet, it is a conception that exactly fits the language that Bacon, Salisbury, and other contemporaries used when they "translated" James's similitude about kings being gods.

Ariel's is the voice of humility and obedience, as advocated by Puttenham: "in negotiating with Prince we ought to seek their favour by humility & not by sternness" (293), and "in speaking to a Prince, the voice ought to be low" (294). Clearly, this was the standard form of address to use with the monarch. Caliban, on the other hand, speaks in a rude voice of challenge, complaint, and accusation, an alternative style that Puttenham advises against: "Princes may be led but not driven, nor they are to be vanquished by allegation, but must be suffered to have the victory and be relented unto: nor they are to be challenged for right or justice, for that is a manner of accusation...Likewise in matter of advice, it is neither decent to flatter him for that is servile, nor to be too rough of plain with him, for that is dangerous" (293 295).

Whatever the case at any one moment in the play may be, Caliban and Ariel can best be understood when, in the context of their dealings with Prospero, they are read relationally, not allegorically. One cannot generalize the idea of looking at the two in particular manner, for example, Ariel will be seen as properly obedient subject and Caliban as the disobedient one deserving punishment.

Before proceeding to how Ariel and Caliban represent conflict and struggle, one should first acknowledge how exactly they iterate the common ground shared by all those who participated in the argument over royal power-namely, the assumption, central to the very concept of English monarchy, that in certain areas no one could interfere with the king's exercise of power. In the heated sessions that took place at the end of June, Henry Martin, discussing the issue of whether the king had any "absolute power", argued that, if he did, "it is in matters of justice, or in matters of

treason or felony" (Gardiner 89). Thomas Hedley made the same point, only he emphasized that some prerogatives did not need to be disputed because they were not as easily abused as were imposed.

Beyond this acknowledgement of the rightful powers of the king, the basic issue is that of reciprocity, that is, 'meum et tuum', the principle that the commons urged on the king from the very beginning of the session. When they asked for supply, they responded by asking what the king would, in return, give to them. In his March speech, James made this same point, though emphasizing his own needs, when he explained the "dutie I may justly claime of you as my Subjects; and one of the branches of dutie which Subjects owe to their Sovereign is supply" (McIlwain 317). In *The Tempest*, both Ariel and Caliban are shown as deeply beholden to Prospero, and likewise he to them. In exchange for having set him free from a pine tree, Prospero now requires Ariel who is also aware that the relationship is a reciprocal one: "Is their more toil? Since thou dost give me pains, / Let me remember thee what thou hast promis'd, / which is not yet perform'd me...My liberty" (Act I Scene II). Likewise, Prospero says that upon coming to the island, he treated Caliban very well, though now he needs Caliban more than the belligerent Caliban thinks he needs Prospero. "We cannot miss him," Prospero tells Miranda, "he does make our fire; / fetch in our wood, and serves in offices/ That profit us" (Act I. ii). In other words, although he is now offering resistance to Prospero's demands ("There's wood enough within." "I must eat my dinner") (Act I ii), Caliban's basic function is to provide Prospero.

If Shakespeare represents through Caliban one view of the commons, he, sometimes, represents through Ariel an ideally obsequious Commons such as the king himself would have preferred. Such a subservient persona was actually available in the language that the Commons used in representing themselves officially to the king. The persona was the one adopted for the petition of right, where the commons addressed James as "most gracious Sovereign" and referred to themselves as "your humble subjects" who "do with all humble duty make this remonstrance to your majesty," "your majesty's most humble, faithful, and loyal subjects [who] shall ever (according to our bounden duty) pray for your majesty's long and happy reign over us" (Tanner 225-47). Ariel is also able to speak in this voice: "All hail, great master... I come/ To answer thy best pleasure" (Act I Scene II); "what would my potent master? Here I am" (Act IV Scene I); "Thy thoughts I cleave to. What's thy pleasure?" (Act IV Scene I)

Despite the similarity in style here, the opponents of the king were not, like Ariel, asking what they could do for him but, as we, one has observed before, what he could do for them. The effect on James of their insistent complaining was that he became by May 19 (two days before he would speak again to parliament and four days before the date of the petition of right) "extremely disquieted with our long forbearing" (Foster Act I 196). Said Wentworth politely, "we all had cause to be sorry that the king should be disquieted with any proceedings of ours" (Foster 197).

Caliban has the same disquieting effect on Prospero. In the midst of celebrating the betrothal of Miranda and Ferdinand, Prospero suddenly flies into a 'passion that works him strongly'. The masque disintegrates, the spirits leave. Prospero, as sure of Caliban's treasonous intents as James was of the seditiousness of some members of the Commons, prepares to punish him and his cohorts. First, they are led through a stinking swamp; then they are shown to be so petty that they can be distracted from their seditious intents by clothes hanging on a line. If one feels that Shakespeare gives Caliban rough treatment here for being a debased mutation of the

Aeneas pattern, one may also feel (to the extent that one sees Caliban figuring them) that the poet is presenting the predicament of those in his own culture who challenge absolute authority.

The successful routing of Caliban is followed immediately in the next scene by two actions in which Prospero sets his passions aside. First, he grants mercy and then he surrenders his magic. The problems that these actions have caused critics can be resolved to some extent by appealing to generic requirements of comedy and romance, two genres that must produce happy endings. But it is possible to re-authenticate the ending and reduce its transparency by contextualizing this section, too, taking note once again of the political field of parliamentary discourse. Also, again at issue here are authorities of ancient texts, first the tradition of mercy giving as it had been transmitted by the *Aeneid* and next the tradition of magic as it had been handled by Ovid in his story of Medea.

Once through the two important decisions that stand at the beginning of act V, all that Shakespeare has left to do is to arrange to let his play run joyously on to the end with actions that show the consequences of right choice. In the lines immediately following Prospero's suspension of power, Shakespeare moves his story forward by again immersing his text in that of Virgil. For the sequence during which Prospero exchanges his magician's robes for the everyday cloak of a duke and then reveals his presence to the Alonso group, Shakespeare refashions a moment in Virgil where Aeneas has a similar experience. That episode occurs after Aeneas's encounter with Venus at Carthage. Upon leaving her son, Venus makes Aeneas and his companion Achatas invisible in order to ensure their safety: "Venus shrouded them, goddess as she was, in a thick mantle of cloud" (11-12).

The last scene of *The Tempest* reproduces all of the central elements of this reunion of the Trojans with their king. First, the Alonso group enters, as confused and fearful of their surroundings as were the Trojans at Carthage. Ilioneus's plea to Dido becomes Gonzalo's prayer that they will be rescued from the confusion they find on this island: "All torment, trouble, wonder and amazement/ Inhabits here: Some heavenly powers guide us/ Out of this fearful country" (Act V. i).

As Shakespeare draws his play to the close, he emphasizes the reliance of his story on old forms, and also its novelty, by writing into the dialogue that runs to the end of the play several reminders that a new story has been told- or as the dialogue has it, that Prospero now has a new story to tell. This pattern for all of these lines is that ancient moment when, at Dido's banquet, Aeneas, at last, responds to her urgings and finally recounts the tale of the destruction of Troy.

Dido's insistent plea, "tell us, my guest, from the first beginning the treachery of the Greeks, thy comrades' misfortunes, and thine own wanderings"(Act I) reappears in the last scene of *The Tempest* in the lines of Alonso, who keeps insisting that Prospero tells them his story: "this must crave...a most strange story" (II. ii), "Give us particulars of thy preservation;/ How thou has met us here" (II. 135-36), and finally, "I long/ To hear the story of your life, which must/ Take the ear strangely" (II. 311-13), "Give us particulars of thy preservation/ How thou has met us here" (II.135-6), and finally, "I long/ To hear the story of your life, which must / Take the ear strangely" (II.311-13). Also three times in the scene, Prospero mentions the tale he now has to tell. Unlike Aeneas's tale, which could be told at the end of that first banquet with Dido, Prospero says of his story, "tis a chronicle of day by day, / Not a relation for a breakfsat, nor / Befitting this first meeting" (II, 163-65). Later, he promises Alonso, "I'll resolve you...of every/ these happen'd accidents" (II.248-50).

And finally, he invites his visitors to enter his cell and promises to make the time pass quickly by telling them “the story of my life” (304).

Prospero’s story will not, of course, be a replication of the tragic story Aeneas told to Dido; rather it will be a story of the renovation of a mind and the union of self and society that is made possible thereby. But as one can assume, Shakespeare’s text contains stories other than this one. It included as well, for the audience who was living through it, a chronicle of national politics, the ending of which had not yet been seen and which still depended on the choices that king and subjects would make in the months and years to come. The tentativeness that one always senses in the ending of *The Tempest* reflects the uneasiness of the contemporary political scene.

The Tempest was Shakespeare’s last play before he left London; it has always occupied a special place in the canon, one made all the more secure by the feeling, shared by many, that the play has an autobiographical dimension. Shakespeare’s choice to imitate Virgil in it also has relevance to this issue.

Ten of Shakespeare’s plays end with epilogues. There are similarities among them. They typically express, in one way or the other, the hope that the play has pleased the audience, and they ask for applause. In *A Midsummer Night’s Dream*, one hears: “If we shadow have offended, / Think but this and all is mended...Give me your hands, if we be friends, / And Robin will restore amends.” In *As You Like It*, Rosalind urges the audience to “like as much of this play as please you.” In *All’s Well*, the king assures the audience that the play is “well ended” and instructs them, “That you express content/ your gentle hands lend us and take our hearts.” Sometimes, Shakespeare expresses more diffidence than others, as for example, in the epilogue to *Henry V*: “Thus far, with rough and all-unable pen,/ Our bending author hath pursu’d the story”(Hamilton 135).

One of the striking features of the epilogue is its capacity to suggest that different voices are speaking at the same time, a characteristic also of numerous other passages in this play. Some of the voices here, as earlier, are political. Prospero speaks as the duke on his way back to Naples, who, having given up his magic, is thinking about his new frailty and considering his need for mercy, an important re-conceptualization of the *meum et tuum* formula that is at the center of the king-subject relationship. But since the epilogue moves away from the action of the play, Prospero also speaks as an actor, one who has played the part of a ruler but who now, about to finish that part, suddenly stands as a subject- and at a court performance, as a subject before his king. Then, too Prospero is dramatist himself, who has used his art to enchant but must now ask for approval, and then for forgiveness. In *The Tempest* Shakespeare has fully exercised this prerogative as public poet, and the ending would seem to ask that no one judges his use of this authority harshly.

These various resonances in the epilogue work simultaneously and so share in the multivocality of the play as a whole. Nevertheless, it is possible, especially in combination with the potential for an autobiographical reading, to wonder whether the personal voice that Shakespeare has allowed to emerge in *The Tempest* may, in part, also be contrived- that is, part of the imitation of Vergil. Or, as Frank Kermode remarks in considering the possibility of seeing in the play a personal allegory, such a reading “is almost inevitable; why should it not attach itself to Shakespeare as it did to Homer, Virgil, and Ovid?”(135)

Whatever other readings or resonances one may find in the epilogue to *The Tempest*; it is to this long and rather disparate tradition wherein the poet humbles himself before his audience that it ultimately belongs. Writing after and alongside the diffident Virgil, Shakespeare furnished an

epilogue that declares his fallibility and inadequacy. It is the comeliest of departures and surest of rhetorical gestures. The poet who has imitated Virgil and has, in the same work, intervened in national politics ends his play gracefully and yet with authority. The closing language, however humble, invokes the authority of Virgil, which Shakespeare has made his own.

Caliban is an important feature of colonialism. Before ending the conversation on colonialism in *The Tempest*, it is imperative to talk about Caliban's heritage. The role that *The Tempest* has played to articulate colonial relations and more important, as a site from which to launch anti-colonial responses is, by now, a well surveyed field. From the fairly compendious account of "colonial metaphors" in Aden T. and Virginia Mason Vaughan's *Shakespeare's Caliban: A Cultural History* or Rob Nixon's much cited essay "Caribbean and African Appropriations of *The Tempest*" to a number of more specialized treatments, re-writings and deployments of *The Tempest* have been examined in New World Anglophone and Francophone writing, in Anglo-Canadian, Afro-Canadian, Quebecois, African American, and Latino texts. Recently, criticism is moving away from the view of *The Tempest* that prevailed in the 1980s and 1990s. New historicists and cultural materialists account of the play as a colonialist document. An emphasis on the Mediterranean and Old-World *Tempest* now ignores such readings when it does not seek to deny them.

In the introduction of the play *Shakespeare's Caliban*, Henry Vaughan tells that Caliban's name is derived from 'cannibal', it seemed to them that for the name to fit Caliban, it needs to be shown as literally consuming flesh. It seems Shakespeare borrowed verbatim from John Florio's translation of Montaigne's "Des Cannibales," and to refute its relativist attitude toward "cannibals" (Montaigne's name for Brazilians) with its portrait of a savage Caliban. Moreover, Caliban plays with and reverses the syllables of his name, "Ban, Ban, Ca-Caliban/Has a new master-get a new man!" (178). It clears an invitation to any audience who may have missed it to recognize the anagrammatic play involved in the name of the character.

Yet such instability also might suggest a certain leeway between "Caliban" and "cannibal," spaces of ambivalence and contradiction of the kind that Homi K. Bhabha and those who have followed have taught everyone to read. The representation of the colonized as savage and unmanageable could testify to resistance and the continuing failure of the colonialist enterprise to do its work of "civilizing"/exterminating. On the sheerly negative ground of what the colonialist calls savagery and monstrosity, a platform of refusal could be erected. Insofar as, colonialism operates through domination, struggle in these terms seems doomed to be a dialectic caught within colonialist discourse, however deep and broad its ambivalences and fissures might be. This may be the case in *The Tempest*, in many of the anti-colonial texts that impasse is recognized, and terms that exceed the dilemma are launched, in part by finding unheard of resources in terms of denigration, even the unthought-of possibility of embracing precisely what has been reviled. These resources are located especially in supposedly monstrous differences of race and sexuality, not so that they can be transcended in some move "beyond" racial or sexual difference to a universal human sameness but rather grounds can be enunciated for the "different kind of creature" glimpsed, for example, in the closing pages of George Lamming's *In the Castle of My Skin*, a creature that has refused Enlightenment values tied to the "human".

Among New World responses to *The Tempest* perhaps Roberto Fernandez Retamar's is the best-known to US academics (in part because his 1971 essay "Caliban" appeared in English in *The Massachusetts Review* a couple of years later, and subsequently-in 1989-was republished by the

University of Minnesota Press in a collection of Fernandez Retamar's essays with a foreword by Fredric Jameson). The Vaughans fetch their epigraph from "Caliban" for their chapter on "colonial Metaphors", citing a crucial sentence from Fernandez Retamar's manifesto: 'what is our history, what is our culture, if not the history and culture of Caliban?' (Vaughan and Vaughan, 144; Fernandez Retamar, however; does not figure centrally in their chapter). And Nixons brings his history of appropriations to its climatic close with Fernandez Retamar. The plurality that Fernandez Retamar seizes under the name of "Caliban" is a figuration for this novelty and multiplicity.

The appeal of this argument is perfectly captured by Richard Halpern, who frames his study of *The Tempest* through Fernandez Retamar, arguing, as Retamar does, that the play's utopic and dystopic vision is of a piece. One historical ground for Fernandez Retamar is the Cuban Revolution 1959, and "Caliban" is its cultural manifesto, another is to re-establish Jose Marti, the late nineteenth-century Cuban intellectual and revolutionary, as precursor to Fidel Castro's regime, and as Fernandez Retamar's forebearer.

Fernandez Retamar makes an invaluable gesture toward Caliban-indeed, toward Shakespeare's Caliban-when he writes, "To offend us they call us *mambi*, they call us *blackbut* we reclaim as a mark of glory, the honor of considering ourselves descendents of the *mambi*, descendents of the rebel, running away, *independista* black-never descendents of the slave holder. Prospero, as we know, taught his language to Caliban and consequently gave him a name. But is this his true name?" ("Caliban" 17)

In the calibanic genealogy that Fernandez Retamar offers, George Lamming is singled out as "the first writer in our world to assume our identification with Caliban" ("Caliban" 12). In 1971, the year "Caliban" appeared, lamming was set to publish what have remained to date his final novels. Over the course of twenty years, lamming published six novels that, as he acknowledged in a 1973 interview, could be regarded as a single, continuous story. After starting with *In the Castle of My Skin* (1953), a novel of a colonial childhood, autobiographical in its inspiration, in which lamming also charts the lived experience of race and class, he then proceeded to *The Emigrants* (1954), which captures the experience of a generation of emigrants from the Caribbean to London that took place in the 1950s, and on to *Of Age and Innocence* (1958) and *Season of Adventure* (1960), novels set on the island of "San Cristobal", a locale that condenses various Caribbean places as it depicts the failed attempts at independence in the region. Then, as if completing this trajectory, Lamming returned to its point of origins, in *Natives of My Person* (1972) composing a novel that reads doubly, at once an account of the original colonial venture and the present neocolonial situation of economic domination of the Caribbean, and in *Water with Berries* (1971) returning to what he referred to in an interview as "my old Prospero-Caliban theme" for a full-scale re-writing of *The Tempest*.

George Lamming's *The Pleasures of Exile*, an ironically titled set of essays published in 1960 is again calibanic identification that lamming gives a genealogy like Fernandez Retamar. In lamming's case, it fastens on Toussaint Louverture and Haitian revolution as the inspiring model for the future, on the recent independence of Ghana as the example from the present, and on C.L.R. James, whose *Black Jacobins* recounts the history of the Haitian revolution, as a prototype for the Caribbean intellectual and, indeed, for the situation of Caribbean intellectuals of that time, since James's book had been out of print for twenty years, a sign of how devalued indigenous intellectuals were (this was the reason for Lamming's emigration).

Nonetheless, Fernandez Retamar's citation of Lamming in "Caliban" is not entirely laudatory. To quote now the entire sentence: "Although he is (apparently) the first writer in our world to assume our identification with Caliban, the barbarian writer George Lamming is unable to break the circle traced by Manoni" ("Caliban" 12). Fernandez Retamar says no more but, as is typical throughout his essay, he provides a citation from *Pleasures* that presumably speaks for itself. Its subject is language is language, the language that Prospero claims to have taught Caliban (in this context it is worth noting that Fernandez Retamar's sole citation from *The Tempest* is Caliban's retort "You taught me language and my profit on't/ Is, I know how to curse" (362-64, as cited in "Caliban" 6-7).

Pulling Lamming into the orbit of Octave Manoni's *Prospero and Caliban*, which argues that the dependency that Prospero induced was based on native psychology—that the native, Caliban wanted what Prospero had to offer, wanted to be colonized and then despaired at abandonment—Fernandez Retamar allies Lamming with a colonialist (and French) Lacanian psychoanalytic point of view.

It could appear that Lamming is endorsing Prospero's values, the particular avenue toward self-discovery and self-realization that he declares to be "his way" and not Caliban's. This is admittedly a difficult point, but it does speak to the cultural situation that Lamming addresses. The simplest way to put it would be to note that Lamming is a novelist—that is, he works in a form that is definitionally European—and that although he aims to make the novel the repository for kinds of experiences hitherto unavailable to it, he is, nonetheless, staking out a territory that cannot really be called indigenous but that must retrospectively recast the terms of what counts as cultural production.

As lamming ventriloquizes Prospero's belief—that the language he has given Caliban will only serve to limit him; that it will make him aware of his 'unbreachable' difference from Prospero, of the impossibility of achievements matching Prospero's—he is tracing the contours of a lie, the lie of "that language with which Prospero tried to annihilate the concrete existence of Caliban" (*Pleasures of Exile* 180). It was a lie lived as slavery and self-hatred, and still lives. The being that Prospero conferred on Caliban, giving him language, was to name him as a deformed slave, a monstrosity incapable of thought. It was to reduce him to the condition of mere labor, to brutish nature, to "the role of Thing, excluded, devoid of language" (166). It was also to offer Caliban an opening to blocked futurity, and it is Caliban's like lamming who has superseded the block, seen through the lie. "Will the Lie upon which Prospero's confident authority was built to be discovered?" (117).

"Caliban has got hold of Prospero's weapons" (*Pleasures of Exile* 63). If the weapons meant are the ability to wield language, to write far more than that is at stake. "The old blackmail of language simply won't work any longer for the language of modern politics is no longer Prospero's exclusive vocabulary" (158). The moment in which Lamming writes is governed by the principle that "colonization is a reciprocal process" (156). Caliban arises from the colonial encounter, but so too does Prospero.

Hence, *The Tempest* is completely a colonial text but its coloniality itself leads to post-coloniality because of its existence in the adaptations of post-colonial writers. Post-colonialism begins with the end of colonialism and hence it is imperative to discuss a post-colonial text in the next chapter of the thesis. *The Tempest* was adapted many times as it is mentioned earlier but Dev

Virahsawmy has re-created it in a new manner. He has shown the color of the 21st century in Mauritian language, which is unbelievable for a third world playwright to materialize.

Though some facts of the original text are not violated, most of the text is recreated. As Miranda is no more the same timid Miranda. She has been taken as Kordelia, the assertive daughter of King Lear who has to be the most honest daughter of King. Gonzalo is no more that old Gonzalo but Polonius from *Hamlet*, the most honest counselor of King Hamlet. Hence, for further post-colonial reading of Dev Virahsawmy's *Toufann*, the next chapter is devoted to it, also entitled in its English translation as *Toufann: A Mauritian Fantasy*.

CHAPTER 3

Toufann as a Post-Colonial Text

Ngugi WaThiong 'O', in *Barrel of a Pen* (1983), writes: "the pen might do work of a gun; a play might pack the power of a hand grenade." This statement can very appropriately be used to describe the post-colonial literature as 'a discourse of the marginal'. However, before stepping further, it is imperative to define the term 'post-colonial' itself. Meenakshi Mukherjee and Harish Trivedi state:

Post-colonialism is not merely a chronological label referring to the period after the demise of the empires. It is an ideologically emancipatory label to enable us to interpret our text from our own angle, to reinterpret Western canonical writing from our own social and geographical conditions (3).

Moving across from the usual definitions of 'post-colonialism', today one can say that post-colonialism is about the 'retaliation' of the natives. 'Resistance', 'protest' and 'revolt' are the key colors that paint a new emancipated world, free from all forms of subjugation.

Post-colonialism, thus, indicates change, transformation and reorientation. And to have 'a literature of their own', has struck the final nail in the coffin. Post-colonial literature strives to promote the cause of the oppressed. It is a struggle to represent, to recreate, to recover a culture and a selfhood that has been suppressed and eroded. This literature captures the transformation, not only in the attitude, but also in the manner of the natives. They now have their literature, which narrates their experiences with full authenticity and originality. The paradigm shifts in the literary fields, have reversed the centre- margin relationship.

Like the three phases of feminism illustrated by Elaine Showalter (Feminine, Feminist, Female) in one of her famous books *A Literature of Their Own*, similarly the development of Post-colonialism can also be classified under three similar heads. The first phase, according to Showalter, was that of imitation(mimicry) wherein the female writers copied the style of males; the second was the period of Protest (retaliation), and the last part demanded the establishment of Separate literary canon (Authentic selfhood), providing the women an independent identity. Likewise, the colonized initially 'imitated' the language and style of the colonizer.

Thereafter, realizing their existence, they 'protested' and changed themes-describing not the imaginary but the real society, and finally today, the literature of the erstwhile colonies has come into existence. Leaving imitation and protest back, they have marched ahead in choosing a 'literature of their own', this alteration has, in most correct ways, answered in 1985 when Gayatri Spivak threw a challenge to the race and class blindness of the western academy asking 'Can the Subaltern speak?' (Spivak 1985). By 'subaltern' Spivak meant the oppressed subject, the members of Antonio Gramsci's 'subaltern classes' (Gramsci 1978), or more generally those 'of inferior rank', and her question followed on the work began in the early 1980s by a collective of intellectuals now known as the Subaltern Studies group. The stated objective of this group was 'to promote a

systematic and informed discussion of subaltern themes in the fields of South Asian studies' (Guha vii). Hence, subaltern can speak now with vengeance.

Moving ahead from the post-colonial retaliation, there are various definitions and interpretations given by many critics. These definitions paint post-colonialism in a different color.

According to Leela Gandhi in her book *Postcolonial Theory: A Very Short Introduction*:

Over the last decade, post-colonial studies have emerged both as meeting point and a battleground for variety of discipline and theories. While it has enabled a complex interdisciplinary dialogue within the humanities, its uneasy incorporation of mutually antagonistic theories- such as Marxism and post-structuralism- confounds any uniformity of approach. As a consequence, there is little consensus regarding the proper content, scope and relevance of post-colonial studies. Disagreements arising from usage and methodology are reflected in the semantic quibbling which haunts attempts to name post-colonial terminology. Whereas some critics invoke the hyphenated form 'post-colonialism' as a decisive temporal marker of the decolonizing process, others fiercely query the implied chronological separation between colonialism and its aftermath-on the grounds that the post-colonial condition is inaugurated with the onset rather than the end of colonial occupation. Accordingly, it is argued that the unbroken term 'post-colonialism' is more sensitive to the long history of colonial consequences (Gandhi 3).

In the context of the third stage in the development of post-colonial literature, Harish Trivedi, an eminent critic and writer of *Colonial Transactions*, propounded the concept of 'Panchdhatu'. He insisted on reading both, national and international literature simultaneously. His attempt to include regional language is quite commendable. Trivedi emphasizes the literary exchange between India and England to be a transaction, 'an interactive dialogic, two-way process'. Writing in one's own language about how one's own experiences leave an indelible mark in the world literature.

Post-colonialism has overhauled the society and because of it, a kind of sole reversal is observed in literature also. 'Bhasha' literature or emergence of 'local/regional' literature is an outcome of such changes in the Indian society. The collapse of the imperial rule demolished both forms of colonization, external as well as internal.

In his comments on Frantz Fanon's *Black Skin, White Masks*, the post-colonial critic, Homi Bhabha, announces that memory is the necessary and sometimes hazardous bridge between colonialism and the question of cultural identity. "Remembering", he writes, "is never a quiet act of introspection or retrospection. It is a painful re-membling, a putting together of the dismembered past to make sense of the trauma of the present" (Bhabha 63). Bhabha's account of the therapeutic act of remembering is built upon the maxim that memory is the submerged and constitutive bedrock of conscious existence. While some memories are accessible to consciousness, others, which are blocked and banned, sometimes with good reason, perambulate the unconscious in dangerous ways, causing seemingly inexplicable symptoms in everyday life. Such symptoms can best be relieved when the analyst-or, in Bhabha's case, the theorist-releases offending memories from their captivity. The procedure of analysis-theory, recommended here, is guided by Lacan's ironic reversal of the Cartesian *cogito*, whereby the rationalistic truth of 'I think therefore I am' is

rephrased in the proposition: "I think where I am not; therefore I am where I do not think" (Lacan 166).

Salman Rushdie's *Midnight's Children* (1982) is the best landmark in the world of post-colonial literature. The colonial aftermath is marked by a range of ambivalent cultural moods and formations which carry periods of transition and translation. It is, in the first place, a celebrated moment of arrival-filled the rhetoric of independence and creative euphoria of self invention. This is the spirit with which Saleem Sinai, the protagonist of Salman Rushdie's *Midnight's Children*, initially describes the almost mythical sense of incarnation which is attached to the coincidence of his birth and that of the new Indian nation on the momentous stroke of the midnight hour on 15 August, 1947; 'for the three next decades, there was to be no escape. Soothsayer had prophesied me, newspapers celebrated my arrival, politicians ratified my authenticity' (Rushdie 9). Predictably, and as Rushdie's Indian Everyman, Saleem Sinai ultimately recognizes the colonial aftermath and is also fraught by anxieties and horrors of failure which attend the need to satisfy the historical burden of expectation. In Sinai's words, 'I must work fast, faster than Scheherzade, if I am to end up meaning- yes, meaning- something. I admit it: above all things, I fear absurdity' (Rushdie 9).

To a large extent, Saleem Sinai's obsessive 'creativity' and semantic profusion is fuelled by his perception that inheritors of the colonial aftermath must, in some sense, adhere to a totally new world. Saleem Sinai's tumble into independent India is all, portrayed by the crippling optimism of Nehru's legendary narration of post-coloniality; "A moment comes, which comes but rarely in history, when we step out from the old to the new when an age ends; and when the soul of a nation long suppressed finds utterance..."(Rushdie 116). To quote Jameson's observations on post-modernism out of context, one might say that the celebratory "'cyborg of post-coloniality' is also plagued by 'something like an imperative to grow new organs, to expand our sensorium and our body to some new, yet unimaginable perhaps impossible dimensions" (Jameson 39). In pursuing this imperative, however, post-coloniality is painfully compelled to negotiate the contradictions arising from its indisputable historical belatedness, its post-coloniality, or political and chronological derivation from colonialism, and its cultural obligation to be meaningfully inaugural and inventive on the other. Thus, its actual moment of arrival- into independence- is predicted upon its ability to successfully imagine and execute a decisive departure from the colonist past.

Albert Memmi, the Tunisian anti-colonial revolutionary and intellectual, has argued that the colonial aftermath is fundamentally deluded in its hope that the architecture of a new world will magically emerge from the physical ruins of colonialism. Memmi maintains that the triumphant subjects of this aftermath inevitably underestimate the psychological tenacious hold of the colonial past on post-colonial present. In his words:

And the day oppression ceases, the new man is supposed to emerge before our eyes immediately. Now, I do not like to say so, but I must, since decolonization has demonstrated it: this is not the way it happens. The colonized lives for a long time before we see that really new man (Memmi 88).

Memmi's political pessimism delivers an account of post-coloniality as a historical condition marked by the visible apparatus of freedom and concealed persistence of freedom. He suggests that the pathology of this post-colonial limbo between 'arrival and departure', 'independence and dependence', has its source in the residual traces and memories of subordination. The perverse longevity of the colonized is nourished, in part, by persisting colonial hierarchies of knowledge and

value which reinforce what Edward Said calls the 'dreadful secondariness' (207) of some people and cultures. So, also the cosmetic veneer of national independence merely disguises the foundational economic, cultural and political damage inflicted by colonial aftermath. Colonization, as Said argues, as a 'fate with lasting, indeed grotesquely unfair results' (207).

In their response to the ambiguities of national independence, writers like Memmi and Said insist that the colonial aftermath does not yield the end of colonialism. Despite its discouraging tone, this verdict is really framed by the quite gentle desire to alleviate the disappointments and failures which accrue from the post-colonial myth of radical separation from Europe. The prefix 'post', as Lyotard has written, elaborates the conviction 'that is both possible and necessary to break with tradition and institute absolutely new ways of living and thinking' (Lyotard 90). Almost invariably, this sort of triumphant utopianism shapes its vision of the future out of the silences, gaps and ellipses of historical amnesia. It is informed by a mistaken belief in the immateriality and dispensability of the past. In Lyotard's judgment, "this rupture is, in fact, a way of forgetting or repressing the past, that is to say, repeating it and not surpassing it" (90).

If post-coloniality can be described as a condition troubled by the consequences, the value of post-colonialism inheres, in its ability to elaborate the forgotten memories of this condition. In other words, the colonial aftermath calls for an ameliorative and therapeutic theory which is responsive to tasks of remembering and recalling the colonial past. The work of this theory may be compared with what Lyotard describes as the psychoanalytic procedure of *anamnesis*, or analysis-which urges patient "to elaborate their current problems by freely associating apparently inconsequential details with past situations- allowing them to uncover hidden meanings in their lives and their behavior" (93). In adopting this procedure, post-colonial theory inevitably commits itself to a complex project of historical and psychological 'recovery'. If its scholarly task inheres in carefully researched retrieval of historical detail, it has an equally compelling political obligation to assist the subjects of post-coloniality to live with the gaps and fissures of their condition, and thereby learn to proceed with self-understanding.

Homi Bhabha, one of the post-colonial theorists among Edward Said and Gayatri Spivak, gives four sub strands under the umbrella term Post-colonialism; 'Mimicry', 'Hybridity', 'Ambivalence' and 'Liminality'.

'Mimicry' leads to imitation (first phase of Post-colonialism), by this he means the imitating of the colonizer (British) by the native (colonized). But by mimicking, one cannot become the one; rather he/she loses his/her originality as Bhabha puts it in one of his essays *Of Mimicry and Man*; "to be anglicized is emphatically not to be English" (Bhabha 2). Hence, mimicry gives birth to Hybridity and one becomes hybrid, neither a native nor a nonnative but a 'trishanku' as Uma Parameswaran gave this term to those who are 'swinging between two worlds', not belonging to either of them. Hence, the lack of belongingness takes place and the individual native feels alienated in his/her own land and place and grows in him/her a kind of hatred for the colonizer and he/she imitates and hates the colonizer for alienating him/her at the same time and hence it leads to Ambivalence: love-hate relationship between the colonizer and the colonized. The native though imitates the colonizer to become more English than English, he/she, at the same time, hates the colonizer for the loss of originality. But it does not go long and the colonized adjusts him/herself in the new attire and becomes adept' and tries to appropriate the colonizer.

Hence, colonized identifies him/herself with his/her native land and strikes back the colonizer in colonizer's language as Caliban says to Prospero, "You taught me language and my profit on't/ I know how to curse, the red plague will rid you for learning me your language"(Act II Scene ii). Hence, the process reaches its threshold and begins to live in a 'Liminal' space provided by these consequences in the chain of events it traverses through many strands and finally comes out as a 'bomb' i.e. post-colonial theory. Now Caliban has learnt the language of the colonizer and is aptly living in a very luxurious state, more than the colonizer imagined for him, now he is prepared for the throne to reign again with power in his hand.

The next nomenclature is 'Translation', one of the prominent features of Post-colonialism; it gave the indigenous literature a platform to earn a global audience. With the publication of Macaulay's *Minute* many writers emerged to translate the native tongue. Though the originality of the tongue loses its real impact but through the process of translation text it reaches to everyone. The origin of translation can be seen in western literature, translation of the Bible gave birth to the process in fifteenth century and later it reached Indian Literature in translation where *Bhagvadgeeta* and *Ramayana* have also been translated to make it global. Hence, translation played a pivotal role in globalizing literature at every surge.

Octavio Paz claims that translation, the principal means we have to understand the world, is presented to us as a growing heap of texts:

Each slightly different from the one that came before it: translations of translations of translations. Each text is unique, yet at the same time, it is the translation of some another text. No text can be completely original because language itself, in its very essence, is already a translation- first from the nonverbal world, and then, because each sign and each phrase is a translation of another sign, another phrase (Paz 154).

This is a radical view of translation, which sees it not as a marginal activity, but as a primary one, and it fits in with similar comments made by writers such as Gabriel Garcia Marquez, Jorge Luis Borges and Carlos Fuentes. Indeed, Fuentes has gone so far as to say that "originality is a sickness', the sickness of a modernity that is always a spring to see itself as something new" (70). It is fair to say that a great many Latin American writers today have strong views about translation and equally strong views about the relationship between writer/reader and translator. To understand something of this change of emphasis, one needs to think again about the history of translation, and about how it was used in the early period of colonization.

Vicente L. Refael describes the different significance translation had for the Spanish colonizers and the Tagalog people of the Philippines:

For the Spaniards, translation was always a matter of reducing the native language and culture to accessible objects for and subjects of divine and imperial intervention. For the Tagalogs, translation was a process less of internalizing colonial- Christian conventions than of evading their totalizing grip by repeatedly marking the differences between their language and interests and those of the Spaniards (Rafael 213).

He pinpoints the profoundly different meaning that translation held for different groups in the colonization process. For it is, of course, now recognized that colonialism and translation went hand in hand. Eric Cheyfitz has argued that translation was 'the central act of European colonization and imperialism in America' (104).

At this point of time, post-colonial theorists are increasingly turning to translation and both re-appropriating and re-assessing the term itself. The close relationship between colonization and translation has come under scrutiny one can now perceive the extent to which translation was for centuries a one-way process, with texts being translated into European languages for European consumption, rather than as part of a reciprocal process of exchange. European norms have dominated literary production, and those norms have ensured that only certain kinds of texts, those that will not prove alien to the receiving culture, come to be translated. As Anuradha Dingwaney and Carol Maier point out, 'translation is often a form of violence' (Dingwaney and Maier 1995). Moreover, the role played by translation in facilitating colonization is also now in evidence and the metaphor for the colony as a translated state. A copy of an original located elsewhere on the map has been recognized.

Hence, 'Translation' is used differently in post-colonial writings, British used it for their own purpose, Africans used it metaphorically, and they gave it a different color for different purpose. A contact zone is created between the reader and the writer in Mary Louise Pratt's words. Hence, it gave birth to bilingualism, which later became hybridization. But, it was difficult to follow the pattern and language which was not one's own, in Raja Rao's words as he puts it in his Foreword for *Kanthapura* (1938), "[o]ne has to convey in a language not one's own the spirit that is one's own" (Rao 5). But, the tradition never ended with this and Raja Rao further said, 'English is not an alien language to Indians. Most educated Indians are bilingual, with 'many of us writing in our own language and in English' (ibid). With different colors in translation, new kind of post-colonial translation came into existence, which later became 'transluciferation', 'translumination', 'transtextualization', even 'poetic re-orchestration' and profoundly significant 're-imagination'.

Post-colonialism also gives birth to 'neologism', meaning 'coining of new words', with translation intact. Like Salman Rushdie used it frequently rather effectually to make a matter of 'belongingness', lost identities can be searched in the undertones of Rushdie's *Midnight's Children*, Saleem Senai is the main door to enter into the world of 'one's own'.

The Translatio is a form of patricide, a deliberate refusal to repeat that which has already been presented as the original. This gives birth to 'multilingualism', though one is not born speaking different languages but one can be adept in them by grasping them in only one text, which has seen translated. Translation can never erase the effect of the original one and hence, some real worlds cannot be translated at all. Many people try to give the text turns but can not remove the life from it which is the original form.

Translation has been at the heart of the colonial encounter, and has been used in all kinds of ways to establish and perpetuate the superiority of some cultures over others. This was a kind of strategy which maintained a bridge between the colonizers and colonized. The dichotomy between the two can never be unabridged.

Translation unsettles the process of logocentricism, by which the superiority of one culture is maintained and made high. By translating a text, translator involves into the contact zone created by reader and writer, which was impossible to intrude into without taking part in it. By participating, translator becomes the part of the original text and gives many meanings to the text which was unconsciously created by the author. Translation is not a piece of 'Aesthetic pleasure'; rather it gives many meanings to the readers by reading and researching upon the text twice and thrice. Hence, 'multilingualism' is not a new notion; rather an added pleasure of art.

After the filtration of so many terms, 'Transculturation' takes place without any alteration in the text just because writers from west translating the eastern text can never be the same. Hence, two cultures meet at the altar for each other's sake and 'trans-cultured' text is provided to the global audience without any hesitation on each part. African writers used their language to make it more native and informal to themselves and the audience they were inviting to read it. For example, Shakespeare's plays were translated, adapted and rewritten; rather recreated in many contexts. African writers used their plays to give a different impression altogether, Caliban came in many attires after the real one in *The Tempest*, first as a savage beast, then cultured and intellectual further in one of Mauritian playwright Dev Virahsawmy gave him Justice and made him Kalibann, readymade match for Kordelia's Bridal bed.

'Transculturation' makes it impossible for the reader to go back to the original text and accept the reality, which was, of course, not to be accepted by everyone lest only by the created ones, the indigenous people, natives, and make it one's own. Hence, 'trans-creation' becomes the perpetual motion of translation and the quality is never lost beforehand.

Moving through the various stages of translation, one can easily draw a clear conclusion about the settlement of translation. Colonialism was the moving force in the process of translation. Else Viera covers the whole view from epics of colonialism to the cannibalistic undertaking of the twentieth century in her chapter on the Brazilian translator Haroldo de Campos. She draws attention to the wealth of metaphors he has used to define he perceives as new kind of post-colonial translation: 'transcreation', 'transluciferation', 'translumination', 'transtextualization', even 'poetic reorchestration', and profoundly significant 'reimagination'. De campos' translation practice, which is radical as is his theory, derives from the deliberate intention to define a post-colonial poetics of translation.

The unsettling power of translation is also the subject of Vinay Dharwadker's chapter on A.K. Ramanujan's translation theory and practice. He examines the work of the great Indian translator, showing how Ramanujan voiced the idea that the task of the translator was to 'translate' the foreign reader into a native one, and argues that Ramanujan's work effectively demonstrated the Eurocentricism of Walter Benjamin's and Derrida's theories of translation, by offering an alternative Indian translation poetics. In second part of his chapter, he defends Ramanujan against his critics, seeking to show that he was not a colonialist translator.

By tansculturation taking into account, one can assert the so-called famous sentence by Gayatri Spivak "Can the Subaltern Speak?", now the subaltern can speak through the translation of the text he/she has written in native tongue. Hence, some women writers came into existence through translation like Bama, Tamil dalit writer, who talks of the culture prevailed in her time when women could never be known to those who could not understand native dialect. Hence, the plight of women was known to the world only through the process of transculturation.

Now the subaltern speaks into a different tone, which the colonizer/perpetrator never expected from colonized. The Empire strikes back, just to ensure that the 'subaltern can speak'. Subaltern envelops not only the colonized, but all who are on the 'other side', marginalized, for instance, women, dalits, eunuchs, homosexuals, and all poor people.

'Womanism' actually began in ancient times but the theoretical traces are considered from the 17th century, with the publication of Mary Wollstonecraft's *AVindication of the Rights of Women* (1792), feminist struggle began in literary sense. Later, Elaine Showalter wrote *A Literature of their*

Own(1977) to secure the whole gamut of feminist literature. Eventually, feminist studies were prominent in English literature and were divided into three phases by Showalter: Feminine Phase (1840-1880), Feminist Phase (1880-1920), and Female Phase (1920 to Present). This is already mentioned in connection with post-colonialism.

The two pillars on which feminism is built are: gender difference, it is the foundation for structural inequality between men and women by which women suffer sympathetic social injustice, and the other is inequality between the sexes, it is not the result of biological necessity, but is produced by cultural construction of gender differences.

The agenda of feminism, therefore, is to understand the social and psychic dynamism that constructs and perpetuates gender inequality, and changes it, as much as possible. Feminist literary criticism aims to study the ways in which cultural representations, like literature, undermine and reinforce the economic, social, political, and psychological suppression and oppression of women in society. In fact, it would be proper to call the field 'feminisms'. As Rebecca West puts it, "I myself have never been able to find out precisely what feminism is: I only know that other people call me a feminist whenever I express sentiments that differentiate me from a doormat or a prostitute" (Nagarajan 206).

One of the famous quotations by Rebecca West sets the tone of Feminist studies. Feminine phase is also known as the imitation phase, women writers imitated male writers and wrote in the pseudonym of male writers, for the fear of losing their works. It included Elizabeth Gaskell and George Eliot. In this phase women were not conscious of their intellectual ability but as soon as they were read by many people, they became confident of their writing and started to carve a niche for themselves and protested male writings on the grounds of inequality.

Here begins the Feminist Phase, this phase is also known as the protest phase, women writers were no more imitating males nor were they using pseudonyms at all, they came out in strong protest as Simone de Beauvoir wrote *The Second Sex* (1949) to emphasize the gender problem in her famous statement "One is not born a woman rather becomes one"(I). It includes such radical feminist writers as Elizabeth Robins and Olive Schreiner who 'protest' against male values and advocate separatist utopias and suffragette sisterhoods. Later, it led to many more works by women and finally they got their rights 'on papers'. Their thirst was quenched and there began a new articulation phase.

The third phase inherited characteristics of the former periods and developed the idea of specifically female writing and female experience in a phase of self-discovery. Elaine Showalter, Rebecca West, Katherine Mansfield and Dorothy Richardson were its most important early 'female' novelists. In that same period, James Joyce and Marcel Proust were writing long novels of subjective consciousness, Richardson's equally long novel *Pilgrimage* took as its subject 'female' consciousness. Articulation phase led the women writers to write about themselves.

This phase is also known as the 'Authentic selfhood', they were no more protesting rather started asserting their own identity. Showalter wrote *A Literature of their Own* (1977). Here Showalter, at once, outlines a literary history of women writers (many of whom had, indeed, been 'hidden from history'); produces a history which shows the configuration of their material, psychological and ideological determinants; and promotes both a 'feminist critique' (concerned with women readers) and a 'gynocritics' (termed used by showalter, concerned with women writers). What the book does is to examine British women novelists since the Britons from the

point of view of women's experience. Showalter takes the view that, while there is no fixed or innate female sexuality or female imagination, there is, nevertheless, a profound 'difference' between women's writing and men's, and that a whole tradition of writing has been neglected by male critics: 'the lost continent of the female tradition has risen like Atlantis from the sea of English Literature'. Finally, they got an identity of their 'own'. They were no more the 'Other' but the 'center'. Alice Walker wrote in her famous Pulitzer Prize winning book *The Color Purple*, "I am Black, poor, ugly but 'I AM HERE'" (Walker 186).

In the twentieth century continuing the efforts of the previous century, some highly reputed women writers have articulated their views, and raised fundamental issues. Virginia Woolf's *A Room of One's Own* (1929), Simone de Beauvoir's *The Second Sex* (1949), Kate Millet's *Sexual Politics* (1969) are invaluable studies, indispensable to an understanding of the case for feminism. Hence since 1970s, there has been profoundness and proliferation of feminist and female writings, the world over.

French feminism is not a new theory; rather an offshoot of these feminisms happening around in the world over. Deriving from Simone de Beauvoir's perception of woman as 'the Other' to man, sexuality (together with class and race) is identified as a binary opposition (man/woman, black/white) which registers 'difference' between groups of people-differences which are manipulated socially and culturally in ways which cause one group to dominate or oppress another. French feminist theoreticians, in particular, to break down conventional, male constructed stereotypes of sexual difference, have focused on language as at once the domain in which such stereotypes are structured, and evidence of the liberating sexual difference which may be described in a specifically 'women's language'. Literature is one highly significant discourse in which this can be perceived and mobilized. (Black and Lesbian feminists in America and elsewhere have developed and/ or critiqued these ideas in relation to the ever more complex positioning of those whose 'difference' is overdetermined by race and/ or sexual preference.)

Having discussed about Post-colonialism and its sub branch feminism, it is imperative to bridge the discussion towards the main discourse. But post-colonial theory also includes African literature which is somehow related to it and also gives identity to the text to be discussed. *Toufann* is read as a post-colonial text as well as an offshoot of African Theatre, most accepted and most performed theatre in literature. Hence before moving to the text *Toufann* as a post-colonial text, it is obvious to discuss African Theatre to make both ends meet.

Western education was as effective a weapon of colonization in Africa as religion or brute force. Its main effect was not, as is sometimes sweepingly asserted, to replace the indigenous culture with western culture; aspects of the western culture that might have made the colonized nations economic and military powers-science, engineering and technology-were not taught to the Africans. His subsistence-farming economy and bow-and-arrow warfare were not replaced. Those aspects of his culture were unhampered with to make it easy for the colonialists to exploit and oppress him. Western education was replaced by a mentality more deeply than western literature, which was taught to the African student as 'the' literature, while most African artistic creations were denigrated or even banned.

Traditional dramatic performances were particularly disagreeable to the colonialists partly because they considered them potentially detrimental to the safety of whites and the colonial governments. For example, the 1899 Witchcraft Suppression Act abolished the 'mande' dance of

Southern Rhodesia (Zimbabwe), which the colonialist's thought was witchcraft (Plastow139). Ngugi wa Thiong'o suggests that, in Kenya, "they did not want crowds of people meeting and practicing things that they, in the colonial administration, could not understand" (19).

To reverse this, the revival of traditional African cultures became an integral part of nationalist struggles for independence all over Africa, and the resistance to the French colonists' assimilation policy became the primary aim of the Negritude movement. Yet more than a decade after most of the African nations had gained political independence from their colonizers and the likes of E'skia Mphahlele and Ngugi waThiong'o had fought for the introduction of "some African texts into African syllabuses" (Nugugi 8-9), it was necessary for Chinweizu and Madubiuke (1980) to make a strident call for the decolonization of African literature.

Ngugi waThiong'o focuses on the politics of language in *Decolonizing the Mind*, thus suggesting that African literature could not be decolonized until the mind of the African creative writer was itself decolonized and that the political independence could not be total without aesthetic independence. Since aesthetic independence cannot be sought at the hands of the long-departed colonial master, what seems required is for the African creative writer to engage in the politics of aesthetics so as to free the African mind with literature, the same tool by which it was, in part, shackled.

But the creative writer also absorbed western education. His mind was colonized and he could not effectively handle politics in the aesthetics he had lost. In trying to grapple with this problem, according to Frantz Fanon, the African creative writer necessarily passes through three phases: in the first phase, he shows that he has 'assimilated the occupier's culture' by imitating his artistic values and forms; in the second 'he becomes uncertain and decides to go back to his past' through 'remembering' his early rural life and his people's tales, which he dresses in western aesthetics. This does not take away his alienation from his people, with whom he cannot effectively communicate, using foreign aesthetics. So, in the third phase, he seeks to re-integrate himself with his people by non-literary means, through mobilizing and joining them in a political and/or armed struggle against the colonizer (Fanon179). African theatre impacted every genre in literature, culture and politics.

Having discussed the politics of language in African theatre, it is imperative to talk about the specific genre in which *Toufann* has been written. The original text is written in Mauritian Creole, but translated into English by Nisha and Michael Walling for the global audience. Having said that it is significant to discuss the original, native, indigenous language in which the text was launched for the natives. For the complete understanding of the Mauritian dialect, it is important to first go in the history of Mauritius itself.

According to Wikipedia, the island of Mauritius is home to many languages, and Mauritian literature exists in French, English, Creole and Indian languages. Major themes in Mauritian literature include exoticism, multiracialism and miscegenation, racial and social conflicts, 'indianoceanisme', and more recently post-modernism and post-structuralism currents such as 'coolitude' coined by KalTorabully. After independence in 1968, writers like Aziz Asgarally and Dev Virahsawmy reactivated and reconstructed creole language, and wrote literature, especially drama. The new generation of writers has expressed a wide concern with structure and more global themes. While 'KreolMorisiyen' is the most spoken language in Mauritius, most of the literature is

written in French, although many authors write in English, Bhojpuri, and Mauritian and others such as Abhimanyu Unnuth in Hindi. Mauritius's renowned playwright writes exclusively in Mauritian.

Some major authors from Mauritius include Malcom de Chazal, Ananda Devi, Raymond Chasle, Loys Masson, Marcel Cabon, Edouard Maunick and Lindsey Collen who have been to carve out a meeting of imaginaries in the unique social setup of this multi-faced country. Other younger writers like Shenaz Patel, Amal Sewtohul, Natacha Appanah, Alain Gordon-Gentil and Carl de Souza explore the issues of ethnicity, superstition and politics in the novel. Poet and critic KalTorabully has put forward the concept of "coolitude", a poetics that results from the blend of Indian and Mauritian cultural diversity. Other poets include Hassam Wachill, Edouard Maunick, Sedley Assone, Yusuf Kadel and Umar Timol. J. M. G. Le Clézio, who won the Nobel Prize for Literature in 2008, is of Mauritian heritage and holds dual French-Mauritian citizenship. The island plays host to the Le Prince Maurice Prize, a literary award celebrating and recognizing 'writers of the heart'. The award is designed to highlight the literary love story in all its forms rather than for pure Romantic Fiction. In keeping with the island's literary culture, the prize alternates on a yearly basis between English-speaking and French-speaking writers.

The culture of the country reflects its diverse ethnic composition. There are many religious festivals, some important ones being (in random order) Diwali (the Hindu festival of lights, in October), Christmas (a Christian festival in December), Cavadee (a penitence festival of the south Indian tradition of Hinduism, in January), and Eid-ul-Fitar (celebrating the end of the period of fasting in Islam. As the Islamic calendar does not correspond to the Gregorian calendar, the date of its celebration in the year tends to vary. In 2003, it was celebrated in November).

Sega is an indigenous musical form. As it started among slaves of African origin, it is conventionally believed to be of African origin. However, according to some observers, there is no easily found equivalent in mainland Africa to the hip-swaying style of sega dancing, and to the musical instruments used (notably the ravane, a piece of goatskin tightly drawn over a wooden hoop). Sega could, therefore, be of mixed origin.

Sega comes in many forms, there is the commercial variety sung in hotels, usually of a joyous mood, the more politically involved sega engagé, with strong leftist overtones, and the rough-hewn sega typique, a traditional form of sega, which starts as a slow melody and gradually gathers speed. Modern creole music also shows the influence of ragamuffin, rap and mainstream pop styles. In the countryside, where the population is predominantly of Indian origin, bhojpuri songs (from a rural dialect of Bihar province in India) are still popular and have been recast in modern forms.

Like in most countries with a colonial past, Mauritian literature was traditionally of a conservative cast, with much emphasis on the proper use of the dominant language (in this case, French). From the 1930s onwards, however, Mauritian writing became more progressive in both its form and content (eg "L'étoile et la Clef" by Loïs Masson). The 1970s saw the birth of modern creole literature (which claims antecedents, however, in a 19th century compilation of creole folktales by Charles Baissac, which is the first major work in Mauritian creole).

Mauritian literature in French in the 1960s and 1970s had a fondness for poetry of a symbolical and esoteric character, maybe deriving from the strong interest of Mauritian society for spirituality. Raymond Chasle, Jean Fanchette, Jean Claude d'Avoine, Malcom de Chazal are the representatives of this school. The 1980s and the 1990s have seen the return of prose, maybe because of a need felt to narrate the rapid changes in a society undergoing industrialization. The

success in the early 80s of "Le chercheur d'or" ("the gold seeker") by French writer Jean Marie Le Clezio could also have influenced this re-awakening of interest in prose. The parents of Mr. Le Clezio, who is a leading figure of contemporary writing in France, were Mauritians - "the gold seeker" is based on the adventures of his grandfather, who spent many years seeking a pirates' treasure in Rodrigues. He has had a consistent interest in Mauritian culture, and has given significant help to the development of Mauritian writing. Some noted contemporary Mauritian writers are: Carl de Souza ("La Maison qui marchait vers le large" - "the house which walked towards the horizon"), Ananda Devi Nursimloo ("Soupir" - "Sigh"), Sedley Richard Assone ("De l'amour et autres poèmes" - "Of love and other poems").

Oddly enough, there is not so much Mauritian literature in English despite Mauritius being a British colony for 158 years. Two notable exceptions, however, are Lindsey Collen's (a social activist and writer) *Mutiny* and R. Bucktoward's *A temple on the Island* that has received favorable reviews abroad.

Having discussed the development of African theatre and Mauritian literature, it is imperative to give a critical account of the text concern, which is called a post-colonial text in this chapter.

Toufann was first Produced by Nisha and Michael Walling of Border Crossings Production and without a traditional stage, the performance of *Toufann* at the Africa Centre in London was quite an experience to feast one's eyes on the actors at close range, to watch and reflect on the intensity of their expressions and gestures and assess the weight of their emotions in their articulation of the script. The slightest slip would have been observable but the actors were professionals with a solid background of dramatic performances, on stage and on television. The unusual performance setting generated a spirit of ambience. For those without a foreknowledge of the play, it might have taken some time to understand what *Toufann* is all about. But while waiting for the plot to clutch in, the vitality of the script, the gripping story, and the brio of the actors kept the audience tuned in.

There was also the imaginative use of the modern accessories whereby the spectators were able to see video projection of some sequences like a ship being battered and shipwrecked by a mysterious cyclone (*Toufann*). In a nutshell, *Toufann* is not an adaptation; rather a recreation of Shakespeare's *The Tempest*, with a remote undertone of the Mauritian political spectrum. Virahsawmy saw that Creole was 'the most effective language for dramatic experiment' and 'moving Shakespeare from English to Creole is like moving an audience from an elite minority to a popular majority'. Virahsawmy also saw in Shakespeare a political playwright whose ideas are dynamic when dealing with the morality of power, the destructive forces of autocracy, and the corruption of kings, the blight of civil war, the foolishness of petty tyrants and the vanity of man.

Prospero, the central character of *Toufann* is played by Shaun Chawdhary, whose recent appearances include playing Imran Khan in "The Murder of Stephen Lawrence" (Granada) and Ali in BBC's popular *Eastenders*. Prospero, the powerful but philosopher-king who spent his time in writing, reading and doing research in his laboratory, had left his brother Yago, the Prime Minister, with the responsibility of running the country's affairs. Yago, hooked on Power, wanted more of its elixir. He joined forces with Prince Edmon and King Lir to overthrow his brother through a military coup. In the mêlée, Prospero's wife was killed and Kordelia, their newly-born daughter, was spared. Both of them were put on a 'nutshell' of a boat in uncharted waters; they finally landed on an island

and Prospero, the computer genius, turned it 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, later became Prospero's scientific assistant. Prospero and his daughter Kordelia, beautifully played by Catherine Mobley, spent 20 years on the island. Through patience, hard work and research, Prospero developed his science to have total control over people and ... nature. Prospero was, thus, able to create a cyclone to trap the ship, which was carrying those who had toppled him from his Throne. "Time of revenge had come", Prospero proclaimed, "They would now have to face my Toufann, the instrument of my vengeance" (Act I scene ii).

Toufann begins with the shipwreck as 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" (Act I i). Prince Ferdjnan, son of King Lir who had deposed Prospero, was among the victims of the shipwreck, and while exploring the island, he was hypnotised by Aryel, a robot whose creator was none other than Prospero, "the child of his science, the creature of his competence". Aryel brought the Prince to Prospero and Kordelia. The plan of Prospero was taking shape; he had decided that his daughter Kordelia would eventually marry Prince Ferdjnan to reconquer the lost kingdom. The world of Prospero's enemies was in disarray. King Lir had decided to abdicate. They finally clubbed together to install Kordelia as Queen. But the crucial part of Prospero's plan fell apart when his daughter Kordelia revealed that she would marry Kalibann, not the Prince. "But Kalibann has no Royal blood", Prospero screamed out to her. "It is enough for me that he has a human blood" (Act III scene I) replied Kordelia. Prospero resigned himself. He threw the keys into the sea and, with it, went his magical powers. Kordelia and Kalibann's reign began. New king, new problems! Mari sa!! (Mauritian Creole)

Michael Walling confessed his difficulty to find an English equivalent word for the popular Creole expression "Mari sa" popularly used in Mauritius. So, he left it in the script, untranslated. In fact, "Mari" is a bullet of a word containing many compressed words. "Mari content", "mari bon", "marijoli", "mariencolere" ... take your pick, and "mari" will provide one with the right to stick of expressing one's feelings, one's joys or even one's tears. Nisha and Michael Walling of Border Crossings Production, London, felt the inner calling of bringing *Toufann* on the London stage after their close connection with Mauritius following the production of musical and drama plays. They turned to *Toufann*, and took up the difficult task of translating the Creole script into English. More than a dozen representations of *Toufann* were held during November and December 1999, at the Africa Centre in London. The English rendering of *Toufann* is quite electrifying. The script streams smoothly, the actors well wrapped up in their respective characters. It was so good a performance that, at the end, there was a yearning to read, for the sake of comparison, the original Creole version. The Africa Centre, in the heart of the lively theater land of London Convent Garden, does not offer a conventional stage for the performance of plays, the first surprise for an unprepared audience. With no stage, the actors perform at floor level in the centre of the hall, with the spectators, seated on both sides. *Toufann* (Hindi for cyclone) had its premiere in Mauritius at Rose Hill's Plaza in 1995.

But unlike many African and Caribbean adaptations of Shakespeare's *The Tempset*, Virahsawmy's *Toufann* is not a 'component of the grander counter-hegemonic endeavors of the period'. Virahsawmy may have been 'electrified by newly-gained independence, revolutions, and

black power,' but his play does not form part of a collective 'call for a renunciation of western standards' and is not one of the countless 'cultural...insurrections against the bequeathed values of the colonial powers' (Nixon 557). His aim, instead, 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. For many viewers taking up *The Tempest* was an act fraught with complexity:

A schooled resemblance could become the basis for more precise discrimination for, to recall Homi Bhabha's analysis of mimicry in colonial discourse, 'to be anglicized is emphatically not to be English'. And so, in colonial circumstances, the bard could become symptomatic and symbolic of the education of Africans and Caribbeans into a passive, subservient relationship to dominant colonial culture (Nixon 560).

Hence for the complete understanding of the original text *Toufann*, it is imperative to first consider the process of translations and adaptation in Mauritian Creole (Mauritian Creole). Roshni Mooniram, one of the leading authors of the 21st century, talks in his book *From Creole to Standard Shakespeare*, in investigating the links between Virahsawmy's translations of Shakespeare and standardization of Mauritian Creole, "I follow the broad definition of translation provided by Lefevere, who uses the term 'rewriting' to cover both areas of what are commonly regarded as adaptations and translations. More specifically, I explore the role of adaptation and translation in shaping the literary canon in Mauritian Creole and leading to the latter's linguistic enrichment" (Mooneeram 131).

Mooneeram discusses Mauritian Creole as a standardized language in the context of the translation of *Toufann*. And for the complete understanding of it, polysystem theory should be understood first and then translation theory on a broader canvas. By encouraging the location of translated literature in a historical relative, socio-cultural model, and foregrounding the subversive and radical aspects of translation, polysystems theory makes itself particularly conducive to studying translation in post-colonial context. Mauritian literature in Mauritian Creole is a young literature keen to expand rapidly into new domains and fill perceived literary vacuums, and bears the imprint of the first and the last historical points mentioned by Even Zohar. According to the polysystems theory, the function of translation is to reinforce current genres and offer opportunities for stylistic extension. As long as the translated literature maintains a 'primary' function: i.e. takes the initiative when it comes to creating new items and models in the literature and thus represents the principle of innovation, it participates actively in shaping the core of the polysystem. Even Zohar argues that the shock caused by the appearance of innovative elements in the existing systems is a radical change. An approach to translation studies that privileges the creative impact of translation is conducive to hair line of enquiry.

Finally, polysystems theory also facilitates the study of relationship between different kinds of text. In the context of this study, a framework which allows the investigation of linguistic patterns across literary adaptations and translations of canonical texts in Mauritian Creole and original writing in Mauritian Creole is particularly enabling. It facilitates an evaluation of whether literary translation builds upon the language planning effects of original creative works in Mauritian Creole literature and in extending its stylistic range.

Bearing in mind Herman's and Leferman's insistence on translation as an exercise in manipulation and an instance of execution of power further enables the evaluation of what is

'gained' in the translation of Shakespeare's plays in Mauritian Creole. Moreover, some attention to the translation norms, Virahsawmy develops, will not only reveal the import of cultural and linguistic extension of Mauritian Creole being taken, but also how they will be accepted by the wider audience.

Roshni Mooneeram further explains his perseverance about the Mauritian Creole in translation, expanding the view, he says, "In order to situate my analysis of Virahsawmy's translations in the wider context of language planning, I consider first the post-colonial motivations behind his translations of canonical world texts and more specifically, the rationale behind his choice of Shakespeare as source author" (Mooneeram 132).

Historically, as emphasized by Evenzohar, literary translation seems repeatedly to engender or reinforce various forms of creativity, ranging from national and other identity formations to literary and linguistic resourcefulness. Across the Europe, a mounting sense of national identity pressed the major countries to develop their own vernaculars which could rival Latin. Indeed, the translation of the Bible into the vernaculars of Western Europe, prompted by the reformation, is a prime example of the issues of national and linguistic authority, legitimacy, and ultimately power that is involved in translation.

Virahsawmy's translation of Shakespeare in Mauritian Creole and his rewriting of *The Tempest*, in particular, certainly operate within this framework, inviting comparison with other post-colonial contexts. His own literary family tree is made possible by translations. Although, Virahsawmy focused his attention on Shakespearean plays, he has also translated works by Moliere, Hugo, Perverts, the Grimm brothers, the Indian epic Mahabharata, and Matthew Arnold.

Indeed, Virahsawmy clearly situates his translations/adaptations of canonical English and French texts into Mauritian Creole within a language planning framework. He acknowledges that one of the main motivations behind his translation work is countering the persistent widespread belief, often generated by intellectuals, that great works of literature cannot be translated into Mauritian Creole.

The focus on translations of Shakespeare in the Mauritian and wider African contexts as a means of legitimizing the vernacular deserves some attention. The complex web of ambiguous factors which explain the proliferation of post-colonial appropriations of Shakespeare, and of *The Tempest* in particular, has been the subject of prolific scholarship. Shakespeare is the embodiment of British imperial culture, Shakespeare as a site which is already culturally heterogeneous through constant reworking in different ages, and universal appeal as the most performed playwright in the world. All this builds up his mythic status, which in a post-colonial context, often becomes a fertile space of contestation. In Virahsawmy's case, his intention to "use Shakespeare to enhance my language" demonstrates that he explicitly manipulates Shakespeare's hyper canonicity and its consequent influence on the image of the target language.

The choice of Shakespeare allows him to transpose into a regional language, an author who, in addition enjoying universal status, plays a central role in the literary space of Mauritius. Shakespeare was not only particularly influential in the colonial history and education of Mauritius as he was in other previous British colonies, but he continues to be a dominant figure in the secondary-school curriculum.

Toufann, a parodic rewriting of *The Tempest*, situated at the juncture between creation and translation proper is described by Brisset as an iconoclastic translation. Although it is a radical

post-colonial rewriting, it, nonetheless, retains too much of the original to be considered a new work in its own and *enn ta semn dan vid*, translations of *Hamlet* and *Much Ado About Nothing* respectively, are part of a clearly identifiable set of plays that import the source works in their entirety (also *zilSezar* and *trazediMakbes*, translations of *Julius Ceaser* and *Macbeth*).

Within the Shakespearean canon, *The Tempest* stands out for several reasons. As one of his last plays, it proudly holds the first position in 1623 Folio edition and is generally considered as one of his most accomplished works. Moreover, it adheres to the three unities of classical drama. More particularly, in relation with the target culture, *The Tempest* is imbued with an unequivocal colonial context and retains a powerful hold over the post-colonial imagination of the tempest-tossed island of Mauritius. The politics of language location, and dislocation, the acutely uneven relations of power highlighting the civilizing mission of Englishness when it encounters the 'other', the lure of subversion, and an obsession with commotion which is overtly reflected in the very title. All of this combine to make the rewriting of this play a compelling and resolute post-colonial endeavor moreover, the fact that Creole cultures are born out of reinvention of life after dislocation creates a further link to both the thematic of dislocation within *The Tempest* and its dramatic form. Indeed, theatre provides Virahsawmy with a privileged tool in enabling the simultaneous reenactment of history and relocation at culture stage of the post-colonial people of Mauritius.

Rewriting can be referred to as a 'tradaptation', a coinage by Michael Garner to refer to the genre of flexible rewriting midway between translation and adaptation while representationally foregrounding certain parts of the original, *Toufann* also follows its trajectory. Given the license that Virahsawmy allows himself as a rewriter in *Toufann*, he mostly violates the established pattern of the source text, choosing to stick to some of them metonymically. Given the irreverent nature of Virahsawmy's rewriting, much of which is antithetical to or independent of the source text, the analysis of the main text will carry the code-switching as means of linguistic legitimization, lexical extension through borrowings and metaphors, and Prospero's elaborate syntax. A back translation provides an approximation of how the text has been rewritten.

In exploring, Virahsawmy's strategy of code-switching in *Toufann*, Mary Loise Pratt's concept of 'contact zone' is particularly useful. *Toufann* can be seen as a particularly buoyant space where disparate languages not only "meet, clash and grapple with oneanother, often in highly asymmetrical relations of domination and subordination, but as a contact zone where they also redefine one another. A powerful strategy of code-switching unravels the symbolic deployment of languages at key stages of the play. For instance, if one looks at Dammaro's and Kaspalto's use of code-switching:

Kaspalto: (singing) Donn mwa de boutey bay kedousamdjimopeytwa. (He starts to dance)
Ecstasy-lovers! Diwana, mastana! Ecstasy-lovers!

Dammaro: did you see that, Yago?

Kaspalto: Mari, man! (Act II Scene I Banham 232)

The use of clichés can be regarded as instances of a restricted code where Lir and Polonius refer to traditional phrases rather than drawing upon their linguistic resources to verbalize individual responses befitting the specific situations they find themselves into. Despite their privileged position and their potential for establishing a model for the most elaborate speech, their code-switching to English, a H(igh) language, is not identified as a norm, but is revealed, rather as a

lack of confidence in their own voices, in ways not dissimilar to Dammaro's and Kaspalto's linguistic insecurity.

Virahsawmy's code switching strategy reflects the successful and confident 'parcours' of literature in Mauritian Creole. Moreover, while pidgins and creoles are often represented as the languages of relaxation and informality and as having a cathartic function here this role is allocated to English and French. Previously, the characters allocated speeches in Mauritian Creole in novels written in English and French are those who have had no formal education, or very often low-life types. Chantal Zabus refers to a similar situation in West African literature in English where pidgin is reserved for prostitutes, city slickers, gangsters and things. "Pidgin' remains an 'auxiliary' language into which a character slides, slips, lapses, as in a fall from higher register." In *Toufann*, on the other hand, characters 'fall' from their own language, Mauritian Creole, here clearly the higher register, into English or French. Moreover, the characters, who code-switch, are in sharp contrast to socially well adjusted, more prestigious protagonists of integrity such as Kalibann, who will not code-switch even in his most challenging moments. Virahsawmy's Kalibann not only captures some of the eloquence already ascribed to him by Shakespeare, but does so consistently in his own language.

Code switching clearly serves as a useful critical tool in the 'othering' of European languages within the literary and linguistic space of the play. Indeed, in a confident Mauritian Creole voice, carefully scattered snippets of English develop a Shakespearean flavor. Here is a further example of metaphoric code-switching when Aryel reassures Prospero that his orders have been carried out:

Prospero: Aryelto'nnsoupervaiztou? To satchisfe?

Aryel: Kapitenn, everything under control. When Prospero says do, it is done. (Act I Scene 4)

Prospero: Aryel, have you checked everything? Are you satisfied?

Ariel: An OK Captain. Your wish is my command. (Act I Scene II 219)

Allusions to other Shakespearean texts are recurrent:

Dammaro: [...] kiferto'nndegize?

Kaspalto: Degize! Ki to be rabase? My name is Yago. (Act I Scene V 11)

Dammaro: [...] why are you dressed up like that, Kaspalto?

Kaspalto: Dressed up! Bullshit, man! And it's Yago to you! (Act I Scene V 226)

By rethinking Shakespeare in Mauritian Creole, Virahsawmy challenges persisting colonial hierarchies while simultaneously exploiting, in celebratory fashion, the potential of the linguistic, cultural, and biological hybridity already generated by colonial encounters and furthered by the process of translation. *Toufann*, in theme but especially in form as demonstrated through an analysis of code-switching, is part of Virahsawmy's broader scheme of linguistic legitimization in which he exploits, through the medium of translation/ adaptation, the potential of a dominant language to enable rather than disable a marginal language. *Toufann* is the radical transformation, if not the playful dismembering, of Shakespeare, by the scorned language of Caliban.

If one looks at the lexicography of the text, it gives a different perspective to the plot altogether. The presence of lexical options, "siklonn" and "Toufann", in the play does not imply synonymy. In fact, where choice is involved between two terms both of which refer to the same thing, stylistic implications are particularly obvious. The stylistic variation between the two seemingly equivalent words encodes specific and separate meanings. Through the choice of the marked alternative, Virahsawmy immediately distances and defamiliarizes the audience/readers

from the recurrent natural phenomenon 'siklonn'. The very title, reinforced by the constant claim that Prospero makes: "moikikanttrolToufann" (I am the one who controls Toufann) and, further, "moToufann" (my Toufann) (Act I ii), emphasizes an unnatural phenomenon. Virahsawmy further exploits this semantic difference by grounding the two terms in systematically different contexts. Prospero describes to Kordelia the day when they were exiled, referring to past cyclones as "siklon" but highlighting the one he created as "Toufann".

Prospero: Bamlati profit ennsiklonnpoutortirmoi. Zordimo'nn fabric ennToufannpoupini zot. (Act I Scene II 5)

Prospero: They took advantage of a storm to torture me. Today I have created a Toufann to punish them.

Ferdinand is later reprimanded for not using the correct term.

Ferjina: Noubatofinntass dan siklon

Prospero: Toufann!

Ferjina: Kio u djir?

Prospero: Pa siklon, Toufann. (Mauritian Creole version Act I Scene IV 9)

Ferjina: our boat is stuck in a cyclone.

Prospero: Toufann!

Ferjina: What did you say?

Prospero: Not cyclone, Toufann. (Act I Scene IV Banham 225)

In this case, the immediate impact of this localization ("Toufann") interrupts the progression of the dialogue and disturbs cohesion, drawing the reader's/ audience's attention to the word "Toufann".

A striking formal point about *Toufann* is Virahsawmy's manipulation of structural resources, which often remains untapped in face to face interaction, as he exploits the possibilities of the written medium to create various dramatic effects. Secondly, the most marked, complex, and consistent grammatical structures are concentrated in Prospero's idiolect, setting the latter against other idiolects as a potential model for a written Mauritian Creoleacrolect. Prospero's distinctive idiolect involves no code-switching.

Whereas in *Lir*, suspense and tension were created mainly by movements on stage and by the absence/presence of the protagonist, in *Toufann* it is often through grammar that suspense is created and dramatic revelations made. In Act I, Scene II, Prospero defers mention of his brother's name until after a lengthy and vivid description, making use of a marked element of cataphoric (forward) reference which, again, strongly associates the text with the written medium.

Prospero: Dousma-dousmamoti language toumo responsibilities armopremie minis, mo prop fier. Enndimounkorek, debouyar, intelizan...trointalizan. Gran malin la, dousma-dousmatikouman'sgagngoupouvoirabsoli. San kimo realize li bayantmo ban minis can par enn, met zompartou, dan lapolis, dan-larne, dan lakour...partorkotoupasenek so dimoun...dousmadousma lip ran toupouvoir! Sa bebet la pa koirladan.

Kordelia: Pa! kifinnamivelerla?

Prospero: Atann gate! To tro prese...saserpan la! Ki mo pa finnferpou li. Li tienninkoni, enninkoli, ennnanyeditou. Mo gran erer se plasmokonfians dan li. Yagosamen so non-profit moretret tan porer, koumansferlaliansarbannenmitridosenalnoupei(Mauritian Creole version Act I Scene II 4).

Prospero: Gradually, I surrendered all my responsibilities to my prime minister, my own brother, an honest man, resourceful, intelligent...too intelligent. The sly man, little by little he began to develop a taste for absolute power, without my realizing it, he gets rid of my ministers one by one, putting in his men everywhere, police, Army, the Law...everywhere you go, nothing but his men...bit by bit he takes all the power...do not even raise the subject of democratic separation of the executive from the legislative! That beast does not believe in it.

Kordelia: come on dad! What happened then?

Prospero: wait darling! Don't rush me! That snake! What did I not do for him? He was an unknown, a complete nobody. My biggest mistake was to place my trust in him Iago-that's his name-exploits my temporary retreat from politics, starts to negotiate a pact with our country's oldest enemies. (Act I Scene II 220)

A significant and detailed insight is given about Yago well before his name is identified, "yago-samen so non-profit moretrettanporer," this deferral supported by punctuation and syntax through "samen", in opposition to Yago (that's his very name), creates an emphatic construction which builds up towards as dramatic revelation. Cataphoric reference, more common between sentences, unlike anaphora (backward reference), is the more unusual in this situation. By delaying more precise information over several sentences, in this example, cataphoric reference creates suspense. It also provides a useful way for the author to stress that Prospero's brother is not Antonio but, rather a character from a different Shakespearean text *Othello*.

Although accidents of speech such as hesitation, are recurrent in *Toufann*, their nature and function are different from those of disfluency features in spontaneous forms of communication, where they occur as a result of pressures on language producers. Since all know that dramatic language has been written prior to being spoken, these instances of disfluency are automatically highlighted in Prospero's description of his arrival on the island, "enntchililinhabitenfenpreske" (Act I Scene II 5) (A small uninhabited island-well almost). What looks like an afterthought characteristic of speech is, rather, a product designed to look like a process. Virahsawmy uses this structure to point out Prospero's nonchalant attitude towards his colonizing role at the expense of barely visible natives.

The language of the play is characterized by a significant amount of asyndetic coordination and meaningful relationship between sentences. And it is implied by their juxtaposition, especially in Prospero's language. As in the source text, Prospero's history is revealed in concentrated manner. While, in speech, extra prominence on certain elements can be made simply by stress and tone of voice. In *Toufann*, Virahsawmy exploits syntactic constructions to that end: (*Pandanenn semen, kikftwapliss*) (*balote, sakouye*), [*non traversssiklonn, solely different*] [*ziskakinouzwennsalil la*] (Act I Scene II 5).

(For a week may be more), (reeled shaken), (we cross cyclones, scorching sun), (until we reach this island) (Banham 220).

The main clause (italicized) is deliberately deferred while the initial adverbial and adjectival phrases are topicalized. Moreover, new information is placed in a marked frontal position emphasizing the length of time during which Prospero and his daughter endured the difficult conditions of the stormy seas. The participle adjectives "balote" and "sakouye" foreground through their proposed position to the noun/subject also highlight the vulnerability of Prospero and his

daughter. A possibility of the written medium, the syntax effectively points up the dramatic conditions preceding the exiled characters' arrival onto the island.

In the following extract, hypotactic constructions prevail:

Prospero: TchienaennkabannkotBangoyaek so batartchi pe viv.

Kordelia: Batar!

Prospero: Samem. Kalibann. Bangoyatchienn negress esklav. So propriyetertchienn pirate kit chi finnfer li ansent e lertatchivinn (Act I Scene II Virahsawmy 5)

Prospero: There was a hut where Bangoya and her bastard lived.

Kordelia: Bastard!

Prospero: That's him Kalibann. Bangoya was a Negress: a slave. Her owner was a pirate who had got her pregnant and then abandoned her on our island. (221)

In these lines Prospero's sentence "so propriyetertchienn pirate kit chi finnfer li ansent e lertatchivinn abandon li lor non lil" is an example of complex coordination where conjoins are combinations of units rather than single units. Such coordination, according to Greenbaun and Quirk, usually requires and reinforces a strong parallelism between conjoins and for this reason tends to be associated with a premeditated written style rather than with informal conversation.

The grammatical structure of this sentence also reveals colonial and patriarchal power structures. In the previous sentence, the only agentive position in which Bangoya, Kalibann's mother, is placed is when she is described as "Negress: esklave". She is then immediately, referred to as the possession of a pirate. While "ansent" is usually used as a stative verb, here the verb phrase "tchifinnfer li ansent", with the pirate as dynamic causative verbs, is suggestive of coercion and portrays Bangoya as a victim on whom impregnation, just as easily as abandonment, is enforced. Moreover, the parallelism between the coordinated acts of 'impregnating' and 'abandoning' has the stylistic effect of reinforcing the Argentine's power over the object. Although not to use the word 'rape', the connotations of asymmetrical colonial racial and sexual power relations are clearly present in the grammatical structures employed.

In the transition from speech to writing, conjunctions play a crucial role, as they replace the linking role of intonation. Hazael- massiex underlines the importance of studying the rules according to which connectors function in literary texts and their varied positions in the sentence.

Hence, *Toufann* fulfills all the obligations of Post-colonialism and Feminism by creating an identity of its own as well as a native, indigenous text. Kalibann, as the hero of the 21st century, asserts the recognition of his own land, as well as the true representative of the 'Other nation', as the Royal Princess Kordelia says, "It is enough for me that he has a human blood" (Act III Scene II 251).

The moment Kalibann is accepted by Kordelia and Prospero, his fissured identity is complete and full, no matter he has been born to a Negress without any identity of his father. The island becomes his 'own', the country of the colonizer too. He actually gets his 'real self' at the end by becoming one with the white princess Kordelia. (As all know his father was a white pirate.)

Kordelia also gets her own identity as she is a woman and has been dominated by her father throughout her life but, the moment she is to choose her love, she cannot be dominated as she is found reading Simone de Beauvoir's *The Second Sex*, asserts her identity on the right time. She too completes her lost identity.

Aryel, the robot, is also in a way recognized himself and is ready to coordinate with Ferjinann; rather both find themselves compatible with each other. Hence, they complete each other by creating a bond of love.

Kaspalto and Dammaro are not ready to accept the reign of a 'Mulato' (Kalibann), but they are ensured by Aryel that in the next story, they will have their Kingdom (Become King). So, they too have got their measure at the end of their story.

Hence, all the characters complete their 'fissured' identities, and cross the tag of 'marginal' identity. Having discussed *Toufann* as a Post-colonial text on a broader level, it is very evident that the terms 'Trans-creation', 'trans-culturation', and 'A culturation' are fully justified.

After a complete Study of *The Tempest* as a colonial text and *Toufann* as a Post-colonial text, now the next chapter will carry a comparative study of both colonial and post-colonial texts on a vast perspective. It will also take into account the adaptations of Shakespeare in different languages and its impact on other writers.

CHAPTER 4

A Comparative Aesthetics of *The Tempest* and *Toufann*

Colonialism and Post-colonialism can be compared on a wider canvas in this chapter with the filtration of two same texts with different settings in distinguished decades and contrary contexts. Having said that it is imperative to begin with the 'root' that is colonialism.

Colonialism has already been explained in above chapters as a state in which one is the colonizer and the other is the colonized. Hence, the process of 'othering' becomes colonialism in a simple language. Colonialism carries with it many nomenclatures like master-slave relationship, cultural censorship, language colonization, oppression of women and many more tags are attached to it. Many authors have given their perspectives on this process, for instance, Ania Loomba, Leela Gandhi and Ngugi WaThiong'o. But one question arises after all this mumbo jumbo that what is the point of talking about colonialism in different ways when it has become a thing of past. Yes, at this moment one recalls Oscar Wilde who wrote *White Man's Burden*, yes because of the burden of past one carries always, one can never stop talking about colonialism and Post-colonialism. Both are opposite of each other but are always running parallel to each other just because of the binary opposition, one is the binary of the other and one has its existence because of the other, so how can one talk of colonialism without mentioning post-colonialism so both go parallel and this study of binary opposite is called a comparative study.

One has its 'being' because the other is 'becoming'. Hence, this chapter will begin with renaissance romance and colonialism and then will move on to post-colonial resistance. The two texts which are taken into consideration are *The Tempest*, a colonial allegory and *Toufann*, the other post-colonial text adapted and performed in the 21st century gave Caliban an identity of his own and strikes back to *The Tempest*, the island inhabited by Prospero taken for granted without asking the residential, Caliban and Ariel.

Hence, colonialism means when one tries to dominate the other without seeking any permission, means forcibly making one do some work, means reading 'against the grain'. This gives a clear view of this world, it shows that most of the people are still colonized, because there are many things which are done forcibly by the people of the country, it is internal colonization. As one recalls Rebecca West, she gave a very apt definition of feminism in the book *English Literary Criticism* by M.S. Nagarajan, "I have never understood what feminism is but people call me feminist when I distinguish myself from a doormat or a prostitute"(Nagarajan 162). Similarly, people call those men women liberal who try to come out from the vicious cycle of 'othering', 'suppression', 'oppression', and try to be different.

Colonialism not only includes people, but it encapsulates government also which make laws which are only applied to those groups which are vulnerable, like women, children and the other parties like gays and eunuchs. In this chapter, the latter categories are included because in the post-colonial text *Toufann*, one will encounter with these two 'other' categories also. Laws have been

made for other things also but people talk of only those laws which are beneficial for them. Here begins the role of patriarchy in society, which is ruling the country, making laws, running the schools and colleges and universities. It is 'they' who work all this and make their own laws which are in practice. Laws made for others are theoretical. Post-colonialism sheds light on all these issues, which are theoretical. Society is made of women and men but is ruled by men only; women are the 'other', the binary opposites. The post-colonial text talks of the 'other' also in the persona of Kordelia, who chooses to marry Kalibann the 'other' mixed race, not a blue-blooded prince. Here itself Kordelia becomes a bad Queen for Kaspalto and Dammaro, who are not ready to accept a mixed race as their king. But they are not royal kings who can transform the nation into democratic nation. They have to obey their Queen's command so here begins a new era ruled by the 'other'.

Post-colonialism can be best described by Rebecca Moore in this sentence "Harris concerns himself with history and memory, especially the gap in the history of pre-colonial people that has been erased due to their extermination. He claims that it is essential to create a jigsaw in which "pasts" and "presents" and likely or unlikely "futures" are the pieces that multitude in the self employ in order to bridge chasms in historical memory" (5).

Robert J.C Young in *Postcolonialism: A Historical Introduction* (2001) has charted the genealogy of post-colonial theory in the very different trajectory of Marxism as the major ideological component of the twentieth century anti-colonial struggles. The book provides the first genealogy of the anti-colonial thought and practice which form the roots of Post-colonialism, tracing the relation of the history of the national liberation movements to the development of post-colonial theory. Stressing the significance of the work of the third international, as well as Mao Zedong's reorientation of the landless peasant as the revolutionary subject, Young points to the importance of the Havana Tricontinental of 1966 as the first independent coming together of the three continents of the south-Africa, Asia and Latin America-in political solidarity, and argues that this was the moment in which what is now called 'post-colonial theory' was first formally constituted as a specific knowledge-base of non-Western political and cultural production.

According to Young in his article "What is Postcolonial":

My argument has been that postcolonial theory has been created from the political insights and experience that were developed in the course of colonial resistance to western rule and cultural dominance, primarily during the course of the anti-colonial struggles of the nineteenth and twentieth centuries. When I was working on the history of these struggles I was particularly moved by the extraordinary power of the intellectual work that was produced at this time. Instead of theoretical rigidity and dogmatism, I found creativity, a spirit of innovation and a desire to combine universal ideas of social justice with the realities of local cultures and their particular conditions (14-15).

Post-colonial studies as a discipline marks the intrusion of these radically different perspectives into the academy, hitherto dominated by the criteria and knowledge formations of the West. The university system, as one knows it, with human knowledge divided up into separate disciplines, was set up in the nineteenth century on the basis of white, male, European culture, the kind of knowledge associated with the idea of modernity, was the only true kind of knowledge. From the late 1970s onwards, spearheaded by the arrival of academics in western universities who were brought up in the so-called third world, the politics of post-colonialism began with the deconstruction of

ethnocentric assumptions in western knowledge—as the great Kenyan novelist Ngugi waThiong’o has put it, after political decolonization of the old empires, it was now a question of “decolonizing the mind”. This process of de-centering and displacing of western knowledge initially focused on examining its links to colonialism and racism, and on questioning the perspectives of western history and philosophy.

Western knowledge was organized philosophically through binary oppositions which had the effect of demonizing or denigrating what western people often term the other: Instead of master/slave, man/woman, civilized/uncivilized, culture/barbarism, modern/primitive, colonizer/colonized, the post-colonial seeks to develop a different paradigm in which identities are no longer starkly oppositional or exclusively singular but defined by their intricate and mutual relations with others. At the same time, the post-colonial project seeks the introduction not just of knowledge of other cultures, but of different kinds of knowledge, new epistemologies, from other cultures.

Post-colonialism, therefore, begins from its counter-knowledges, and from the diversity of its cultural experiences, and starts from the premise that those in the West, particularly, both within and outside the academy, should relinquish their monopoly on knowledge, and take other knowledges, other perspectives, as seriously as those of the West.

Translation and Trade went hand in hand, globalization started and literature earned a global platform. Here started a new era for Post-colonialism. It not only talks of the demise of the empire, but also about the canonization of texts. Grand narratives were converted into mini-narratives and translation of grand-narratives paved the way for many new ways and opened a gala for all narratives.

Post-colonial texts were considered as mini-narratives, which only talks of the plight of colonial pigeons at the time of colonialism. *The Tempest* by William Shakespeare can be called a post-colonial text after its several adaptations after colonialism. *Toufann* by Dev Virahsawmy is such a text, which opens a liberal mindset for all post-colonial adaptations of *The Tempest*. Other adaptations of *The Tempest* talked about the colonization of Caliban Ariel, Sycorax and Miranda, but *Toufann* does not talk of the colonization of either of them; it only talks about the emancipation of all. In *Toufann*, Miranda is not of the same name, she is exchanged with King Lear’s daughter Cordelia who becomes in Mauritian Creole Kordelia. Here Kordelia is found reading Simone de Beauvoir’s *The Second Sex*, asserts her identity and fell in love with Kalibann, the mixed-race computer expert apprentice of her father Prospero, the Master Computer expert, who can create a ‘toufann’ with the help of computer. Kalibann obeys his master only till the limit of his own freedom; the moment he is freed by Prospero, he asks his daughter’s hand. Kordelia is already carrying Kalibann’s child, but then to a formal asking of hand gives a grace to his personality.

Hence, post-colonialism can be best understood in many ways, through the angle of Kalibann it was independence, for Prospero mutiny. Like India when fought for its first freedom fight, Britishers called it the very first mutiny. When colonial nations call it freedom, colonizer calls it mutiny. It is just the difference of looking at things. Post-colonialism is seen only with the eyes of Colonized not through the eyes of colonizers. It best tells the ways of looking at any term.

Toufann, as a post-colonial text, is a term used to define it aptly, but when one looks at it in a different way, it becomes a liberal text in which all enjoy except the master, who tries to rule out an

island with the help of his son-in-law, takes revenge upon his enemies and forgives them later. Though his daughter does not marry the man chosen by him, she already had fixed her marriage with his apprentice who will be the King after marrying the queen Kordelia.

Aryel, the Robot, is found having sympathy for prince Ferjinar who is impotent, but wants to live with Aryel. Both complement each other in a way, both cannot reproduce.

Hence, all characters make themselves happy by hugging freedom and choosing their partners on their own. This was a comedy and romance of freedom and love free from slavery and colonization. The play ends by declaring Kordelia and Kalibann the Queen and King of Milan. The reign of common man begins and colonization ends with a self-assertive note.

Hence, *Toufann* is the best mini-narrative called a post-colonial text, rather a liberal text, in which no one was ever suppressed to the limit of colonization. A computer expert can have the freedom of all nations; he can rule not only an island, but the whole world in a fraction of second by creating a 'Toufann' to avenge his enemy. Which Prospero did with the help of Kalibann by creating a visual slide show that looks like a 'Toufann', creates a Virtual reality.

Now, after a clear view of colonialism and post-colonialism, here comes the comparative study of the two texts, *The Tempest*, a renaissance romance and *Toufann*, a post-colonial resistance.

First of all, *The Tempest* should be seen as a romance of renaissance. Ferdinand and Miranda fall in love not that they are destined to but because they are made to. Yes, Prospero creates a magic and makes them fall in love so that through Ferdinand he can get back his country and can rule again. Yet, he eventually marries them and forgives his enemies, also throws out his magic keys in the sea.

'Renaissance' means rebirth, which marks a shift from seeing humans as sinners to a focus on their potentials and achievements. Humanism was a key part of Renaissance spirit. Quest for knowledge and power, a spirit of adventure, a quest for exploring new territories, presence of evil in the politics and interest in magic are the Renaissance element in *The Tempest*. The play's major focus is on Prospero's quest for perfection, knowledge and power. He devotes himself to learning even to the extent of neglecting his duties as a ruler. Use of magic is a weapon through which he can attain perfection. He attains to the status of God on the island assigning roles to the people, commanding and punishing them whenever they go wrong.

There is no obvious single source for the plot of *The Tempest*, but researchers have seen parallels in Erasmus's *Naufragium*, Peter Martyr's *De orbo novo*, and an eyewitness report by William Strachey of the real-life shipwreck of the *Sea Venture* on the islands of Bermuda. In addition, one of Gonzalo's speeches is derived from Montaigne's essay *Of the Canibales*; and much of Prospero's renunciative speech is taken word for word from Arthur Golding's 1567 translation of a speech by Medea in Ovid's poem *Metamorphoses*. The masque in Act 4 may have been a later addition, possibly in honor of the wedding of Princess Elizabeth of Bohemia and Frederick V, Elector Palatine, in 1613. The play was first published in the First Folio of 1623.

The story of *The Tempest* draws the tradition of the romance genre, and it was influenced by tragicomedy and the courtly masque and perhaps by the commedia dell'arte. It differs from Shakespeare's other plays in its observation of a stricter, more organized neoclassical style. Critics see *The Tempest* as explicitly concerned with its own nature as a play, frequently drawing links between Prospero's "art" and theatrical illusion; and early critics saw Prospero as a representation of Shakespeare, and his renunciation of magic, as signaling Shakespeare's farewell to the stage. The

play portrays Prospero as a rational, not an occultist, magician by providing a contrast to him in Sycorax: her magic is frequently described as destructive and terrible, where Prospero's is said to be wondrous and beautiful.

On the other hand, in a brief, *Toufann* is an adaptation of Shakespeare's *The Tempest*, with a remote undertone of the Mauritian political spectrum. Love and romance are again the prime factors happen in the play but now love is between Kordelia and Kalibann. Prospero is no more a patriarch compelling his daughter to marry Ferjina the Prince. As for the rape of Miranda which Caliban tries to do in *The Tempest*, now it is subverted and converted into the rape of Bangoya, a slave woman, mother of Kalibann, she was raped by her white master and abandoned on the island. Hence, Kalibann has hybrid identity not a pure one like Kordelia. Now, they are in a relationship of mutual affection and respect. Virahsawmy also saw in Shakespeare a political playwright whose ideas are dynamic when dealing with the morality of power, the destructive forces of autocracy, and the corruption of kings, the blight of civil war, the foolishness of petty tyrants and the vanity of man.

Here goes the story of *Toufann* in brief, Prospero, the powerful but philosopher-king spent his time in writing, reading and doing research in his laboratory and left his brother Yago, the Prime Minister, with the responsibility of running the country's affairs. Yago took all the power in his hand and joined hands with Prince Edmon and King Lir to overthrow his brother, Prospero, through a military coup. In this conflict, Prospero's wife was killed and Kordelia, their newly born daughter, was spared.

Both of them were placed in a broken boat, which finally landed on an Island; Prospero, the computer genius, turned it into paradise. The only inhabitants of this island were Kalibann and his mother, Bangoya, a black slave who was abandoned by a white pirate after he had fathered Kaliban, later to become Prospero's scientific assistant. After twenty years of struggle, Prospero had mastered over science and technology, and now could create a 'Toufann' in the sea with the help of computer slide show to trap the ship which was carrying the passengers who had thrown him from his kingdom. "Time of revenge has come" (218) Prospero announces, "They would now have to face my 'Toufann'" (Act I Scene II). 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 mountain around and a ship with no sea to sail. Prince Ferdjina, the son of King Lir who had dethroned Prospero, was among the victims of the shipwreck, and while exploring the island, he was hypnotized by Aryel, a Robot whose creator was none other than Prospero "the child of his science" (Act I ii 221), brought the prince to the Prospero and Kordelia. Prospero wanted Kordelia to marry Ferdjina to restore his lost kingdom. The world of Prospero's enemies was in disarray and finally they were forgiven by Prospero but Kordelia refused to marry Ferdjina and declared her love for Kalibann. From here, the reign of Kaliban began as Kordelia said, "He has human blood. That's enough for me." (251)

The play in many respects can be called exclusively a Post-colonial play. The characters present their individual traits in this play Prospero, Polonius (Gonzalo), Kaspalto (Trinculo), Dammaro (Stephano), Kordelia (Miranda), King Lir (Alonso), Edmon (Sebastian). Gonzalo is replaced by Polonius, the character of *Hamlet* who is loyal to Hamlet's uncle but in *Toufann* Kordelia calls Polonius as yogi in the sense that he maintains the loyalty towards the throne and Miranda is replaced with Kordelia, the daughter of King Lear of Shakespearean Tragedy who is known for her honesty and truthfulness. Here, Kordelia is aware of the mischievous actions of her father, and

provokes Kalibann to revolt against her father: “an electronic expert doesn’t understand the basic things. Once you have got your freedom, he cannot force you to do anything. Do you understand?” (Act II Scene VII 245)

In *Toufann*, Kalibann is the hero because the island belongs to his mother, and Prospero is the colonizer who came to exploit the wealth of nation. His own daughter refuses his colonizing power and is found reading Simone de Beauvoir’s *The Second Sex*, in order to understand the patriarchy of her father. She prefers Kalibann on account of his honesty, devotion and dedication, whereas Ferdjinan does not want to marry Kordelia as he says, “my dream is turning into nightmares...where is this hidden camera?...No way, I cannot make life with a woman- that is not who I am....” (Act I Scene VI 227). In this play ‘tempest’ is created with the help of computer, the 21st century instrument. There are different traits of post-colonialism; the local merges with the universal, white Magic transforms into science and technology, language becomes assertive.

But there are a few things which are common between both the texts. Prospero is acting the same as he was before an authoritarian and also a patriarch, asking his daughter to marry prince Ferjnan though he has been denied by his daughter Kordelia. Taking revenge upon his enemies and creating ‘Toufann’, it has been made by visual slides but with the help of Kalibann and Aryel robot. But he is acting out his plans anyway, without any obstruction takes revenge upon his enemies easily in this play. But he also forgives later like before he did, unhurt revenge was the motif before also and in the era of Post-colonialism, he is acting in the same manner. Prospero was a magician formerly but now he is a computer expert, technician and master of a Robot and Kalibann. Again, at the end of the play he forgives all his enemies and gives up his powers to return to his kingdom.

Revenge is the motif of both texts; the play revolves around his revenge. Though main themes are reconciliation and forgiveness, but revenge is the backbone of both plays. As Prospero declares in the beginning about the time he waited for his revenge, In *The Tempest*, Prospero says, “Twelve years since, Miranda, twelve years since, thy father was the duke of Milan and prince to power.” (Act I Scene II) In *Toufann*, he says, “you have no idea of what I am feeling. I have been working for twenty years. Twenty years I have been working.” (Act I Scene II Banham 229)

In both plays, island becomes the place to live for Prospero, he survives on this piece of land luxuriously and comfortably lives with his daughter, but the journey was not an easy task till now. The island is seen as an ‘uninhabited’ spot, a ‘Tabula Rasa’ peopled fortuitously by the shipwrecked. Miranda is represented as a chaste virgin contrasted with Kordelia (carrying Kalibann’s child), to be protected from the rapist native (Caliban) and presented to a civil lover, Ferdinand. The ‘Fatherly’ power of the colonizer to regulate and utilize the sexuality of his ‘subject’ (Caliban and Miranda), is therefore a potent trope as activated in *The Tempest* and again demonstrates the crucial nexus of civil power and sexuality in colonial discourse.

The Tempest is fully implicated in the process of ‘eumisation’, the effacement of power. The play also reveals precisely ‘the strict form of government’ which actually underpins the miraculous narrative of ‘sea change’. The play oscillates between mystification and revelation and this is crucially demonstrated in the presentation of the plebian revolt. Caliban describes the effects of the island music:

...the isle is full of noises,
Sounds and sweet airs, that give delight and hurt not,
Sometimes a thousand twangling instruments

Will hum about mine ears; and sometime voices (87).

Here, island is seen to operate not for the colonizer but for the colonized. Prospero utilizes the music to charm, punish, and restore his various subjects. Employing it like James I in a harmonic of power. For Caliban, music provokes a dream wish for the riches which in reality is denied in him by colonizing power.

One important aspect should not be untouched which is the division of characters; they all are not the same from *The Tempest*. It is important to understand the ethnic composition of the cast. Prospero and his family are of Indian origin, like the dominant group in contemporary Mauritius, King Lir and his family are White, Kaspalto and the Sailor are Black, Dammaro is Indian, Kaliban is mixed race (white and black African). The characters of the play are Prospero, Alonso as King Lir, Gonzalo as Polonius, Miranda as Kordelia, Ariel as Aryel, Caliban as Kalibann, Ferdinand as Ferdjinan, Trinculo as Kaspalto, Stephano as Dammaro, Antonio as Yago, Sebastian as Edmon.

Kaspalto and Dammaro are the folkloric clowns of Mauritian culture. Kaspalto is an African drunkard, and Dammarois an Indian junkie. In Mauritian Creole, 'Kas-palto' literally means 'turncoat'. In Hindi, 'Damm' means 'take a breath' or 'get a kick'; 'marro' means 'kill it' or 'stifle it'. Kaspalto is also the name for a very cheap brand of wine.

King Lir is again abdicating his throne in this play; Polonius is the honest counselor of King Lir and secretly helped Prospero at the time of calamity. Yago is again the same brother of King Lir who usurped the throne of Prospero. He is the same cunning character from *Othello*.

Ferdjinan and Aryel are getting on well in this play; Virahsawmy has given a post-modern twist by making them sexless or homosocials.

Kordelia is the same assertive daughter still and learnt to ask for her share from her father as she declares to marry Kalibann instead of Ferdjinan.

The venue of the play is an Island which is Mauritius. Prospero creates 'Toufann' (typhoon or cyclone) in this play *The Tempest* with the help of his apprentice, a computer expert, Kalibann and Aryel, a Robot. Kordelia provokes Kalibann whom she loves to revolt against her father. On the other hand, Ferdjinan loves Aryel, a Male. Prospero wants to marry Kordelia with Ferdjinan in order to take revenge with King Lir and his brother, Yago. But he also forgives them at the end. Even 21st century has its reconciliation theme in the play. The play goes well with all these characters and Shakespearean clowns but the sting in the comedy comes with Kalibann who is the mixed blood king and Kaspalto, Dammaro refuse to take him as their king. Again Kordelia takes a bold step and dismisses them by saying, "Kaspalto, Dammaro, you have arrived on the scene too late. The story's finishing." (253)

The significant rather ironical part of the play is that all the characters are taken from the greatest tragedies; Kordelia from *King Lear*, Polonius from *Hamlet*, Yago from *Othello*. This is wonderful that the characters from greatest tragedies are significant characters in a text of post-colonial resistance. One cannot forget that Shakespeare's tragedies had a motif of revenge.

The place is significant, the island no longer remains the simple island; it becomes a place to take revenge. The setting of *The Tempest* is a European island and *Toufann* shows a Mauritian setting which again lays emphasis on the region. Europe is no more the empire to set the play; it becomes decolonized by the Mauritian government. The concept of 'canon' formation is shown in the play. The word 'Toufann' is more daunting than the word 'Tempest'; this shows a kind of

separate 'identity' formation to differ from the European identity. It reveals the 'language' politics in the play which is the landmark in the history of Post-colonialism.

Michael Walling discusses in the book *African Theatre: Playwrights and Politics* in one of the chapters entitled 'Translating Toufann', that the choice of the word 'Toufann' for the title, and as rendering of *The Tempest* is evidently carefully thought out, when Ferdjnan observes to Prospero the "Enn Zafer mysteryefinnarivmwa...Premiannoubatofinntass dan siklom..." ('Something mysterious has happened to me...First of all our boat was caught in a cyclone...' Prospero interrupts with "Toufann") (224-25). "Kio u djir?" "What that you say?" asks Ferdjnan "Pa sikloun", "Toufann." "Not cyclone." Prospero answers, "Toufann" (Virahsawmy9).

For the entire comparative study of these globally renowned texts, it is important to discuss the historical background of Mauritius and the famous playwrights. The island of Mauritius is full of languages, and Mauritian literature exists in many languages like French, English, Creole and Indian. Major themes in Mauritian literature include exoticism, multiracialism and miscegenation, racial and social conflicts, Indian oceanisme, and--more recently--post-modernism and post-structuralism.

Some famous Mauritian playwrights after independence are Aziz Asgarali and Dev Virahsawmy, the most active playwright, reactivated Creole language, wrote literature, especially drama. The new generation of writers has expressed persistent concern with structure and more global themes. Important authors include Malcolm de Chazal, Ananda Devi, Raymond Chasle, Loys Masson, Marcel Cabon, and Edouard Maunick. Lindsey Collen has been able to carve out a meeting of imaginaries in the unique social setup of this multi-faceted country. Other younger writers like Shenaz Patel, Amal Sewtohu, Natacha Appanah, Alain Gordon-Gentil and Carl de Souza explore the issues of ethnicity, superstition and politics in the novel. Poet and critic Khal Torabully has put forward the concept of "coolitude," a poetics that results from the blend of Indian and Mauritian cultural diversity. Other poets include: Hassam Wachill, Edouard Maunick, Sedley Assone, Yusuf Kadel and Umar Timol. J. M. G. Le Clézio, who won the Nobel Prize for Literature in 2008, is of Mauritian heritage and holds dual French-Mauritian citizenship.

The island plays host to the Le Prince Maurice Prize, a literary award celebrating and recognizing 'writers of the heart'. The award is designed to highlight the literary love story in all its forms rather than for pure Romantic Fiction. In keeping with the island's literary culture, the prize alternates on a yearly basis between English-speaking and French-speaking writers.

Literature in Hindi and other Indian languages also evolved concomitantly with the rise of the Indian community throughout the 20th century. A notable writer in Hindi is Abhimanyu Unnuth, whose work (notably "Lal pasina" - the red sweat - is a powerful narration of the travails of Indian workers in the 19th century) has been well received in literary circles in India. Mauritian literature in French in the 1960s and 1970s had a penchant for poetry of a symbolical and esoteric character, maybe deriving from the strong interest of Mauritian society for spirituality. Raymond Chasle, Jean Fanchette, Jean Claude d'Avoine, Malcom de Chazal are the representatives of this school.

The 1980s and the 1990s have seen the return of prose, maybe because of a need felt to narrate the rapid changes in a society undergoing industrialization. The success in the early 80s of "Le chercheur d'or" ("The Gold Seeker") by French writer Jean Marie Le Clezio could also have influenced this re-awakening of interest in prose. The parents of Mr. Le Clezio, who is a leading

figure of contemporary writing in France, were Mauritians - "The Gold Seeker" is based on the adventures of his grandfather, who spent many years seeking a pirates' treasure in Rodrigues. He has had a consistent interest in Mauritian culture, and has given significant help to the development of Mauritian writing.

Dev Virahsawmy saw that Creole was 'the most effective language for dramatic experiment' and 'moving Shakespeare from English to Creole is like moving an audience from a comely elite minority to a popular majority'. Virahsawmy also saw in Shakespeare a political playwright whose ideas are dynamic while dealing with the morality of power, the destructive forces of autocracy, and the corruption of kings, the blight of civil war, the foolishness of petty tyrants and the vanity of man.

Prospero begins his revenge by creating a virtual confusion among the sailors, the passengers could not make any sense of the mysterious cyclone, which appeared so suddenly on their head 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 had deposed Prospero, was among the victims of the shipwreck, and while exploring the island, he was hypnotised by Aryel, a robot who was created by Prospero, the child of his science, the creature of his competence. Aryel brought the Prince to Prospero and Kordelia. The plan of Prospero was getting closer; he had decided that his daughter Kordelia would eventually marry Prince Ferdjnan to reconquer the lost kingdom. The world of Prospero's enemies was in despair. King Lir had decided to abdicate.

Then finally they reconciled and agreed on Kordelia as Queen. But the crucial part of Prospero's plan fell apart when his daughter Kordelia revealed that she would marry Kalibann, not the Prince. "But Kalibann has no Royal blood", Prospero screamed out to her. "It is enough for me that he has a human blood", replied Kordelia (Act III ii 251). Prospero resigned himself. He threw the technological key into the sea. Kordelia's and Kalibann's reign began with a new era of mixed blood.

Toufann has been translated and staged beautifully by Nisha and Michael Walling but they too had some difficulties in translating the native creole words like Mari Sa and Batar. They did not translate some words to give the text a post-modern ending. Like Kaspalto and Dammaro are shown singing a Hindi song "Dam marro dam! Hare Krishna, hare Raam!" (225). Here again a 'cultural creolization' is done by the translators.

Toufann has not only created a different era, but also carved a niche for the 21st century playwrights to create mixed language texts and give them a post-modern ending like a tinge of the native culture and also make them globally accepted.

Like many African and Caribbean adaptations of *The Tempest*, Virahsawmy's *Toufann* is not a component of the grander counter hegemonic endeavors of the period. His aim is to relocate, exploit (in the good sense) and wield Shakespeare in order to uplift the Creole- the language in which all his plays are written to the status of world language.

In short, mastery of Shakespeare could end up demonstrating non-European inferiority. But Virahsawmy has no repercussions and has no complex. This explains why he elides the passages that are at the core of almost every appropriation, adaptation and rewriting of *The Tempest*, namely the exchange between Caliban, Prospero (and possibly Miranda) which begins "this island's mine, by Sycorax, my mother", and conclude: "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." (32)

According to Jane Wikinson who took Dev Virahsawmy's interview in May 1998, Virahsawmy said that Globalization is taking place through the medium of English as it is the language of communication. In the local context, however, we cannot minimize the role of Kreole: it is the language of cohesion; all the other languages will only be able to play a secondary role.

Virahsawmy begins by discussing his use of Creole and the place of creole in Mauritian life and politics and goes on to speak of his relationship to Shakespeare, both in his 'translation-adaptations' and other works, which like *Toufann*, are only very freely based on Shakespeare plays, from *Zeneral Makbefto Sir Toby*. Virahsawmy considers his work from the point of view of the author. Walling's approach is that of a producer/director, discussing his relationship to a text elaborated by another artist, in another language and environment, a different location and audience. Both are experiences of 'transcreation' or 'translation-adaptation', to use Virahsawmy's formulas, "crossing borders of culture, language, continents and genre and embracing a variety of texts and productions." (109)

Walling goes on talking about *Toufann* in the interview that he has translated different works into Mauritian Creole for several reasons. To show that "Mauritian Creole is capable of expressing great thoughts, to build bridges between the two cultures, to indicate that the establishment of Mauritian Creole as national language does not mean cultural isolation. It is also a way of sharing with other things." (130)

Jane Wikinson also took interview of Michael Walling, artistic director of Border Crossings, Africa Centre, London on 12th December, 1999, and he is also the English translator of the play *Toufann*.

Michael Walling talks in the interview, "For an English audience, it was necessary for me to make it explicit. Also, something I was quite keen to try and get for this audience was a sense of how the image of Mauritius is treated from an English perspective today and to subvert that. One of the ironies of Creole culture is the way in which the sega has been rehabilitated mainly through its tourist appeal. And I think that's exactly what's being got at in the scene where Edmon says, 'Oh it's really sexy, let's have some sega.'" (120)

As the interviewer (Jane Wikinson) asks him that "Yes, that was clear through the staging which shows us the two new rulers, with their dark glasses, Kalibann sitting, almost motionless, on his throne and Koedelia beside him, seconding him, so that the possibility of the new text becomes yet another empty ruse of the power holder, contenting the people with an empty promise." (120)

Michael Walling replies, "It also has to do with the way Kalibann has clearly been constrained, in spite of himself, in spite of his very generous nature, by the social conditions in which he operates. He doesn't understand the concept of freedom because he feels free within the social structure as it's a set up; his knowledge is limited, although his intelligence isn't. And so when he's made king, his understanding of it is that he's tyrannical. And that seems to me to be so close to so many African examples. "I was very struck by that scene from start, with the exclusion of Kaspalto and Dammaro from the final jollifications. That's why we felt it necessary to brutalize it. It's also quite Shakespearean in a funny way: the sting in the tail of the comedy." (121)

Finally, there discussion comes on the topic of sexuality in the play as they talk about it, as Jane Wikinson asks, "something that troubled me, both in reading the text and seeing the play, was a link between homosexuality and impotence. In the performance, Aryel and Ferdjnan were so very

physical that it was even more difficult to accept the fact that they seemed to have a right to a gay relationship only because they were both either sexless or unsexed.”(122)

Michael Walling replies, “Well of course, it becomes more visceral when it’s in front of you. This has troubled me as well. My sense is-it’s only my guess-that it’s probably a question of censorship or self censorship. The attitude to homosexuality on the island is deeply repressed. So, this is way of doing it and I think if you look at it like that, it becomes quite clever and in a strange way really rather radical. The problem is that we are not doing the play in that context and I am aware of that as a problem. In a way, that is why I wanted to make it more physical so as to give the suggestion at least that all the stuff that is said at the end is a way of Ferdjnan getting around his father... I don’t know it’s difficult. It’s a problem area.”(122)

The imprint of Shakespeare on Dev Virahsawmy is greater than his imprint on all other Mauritian writers, to the extent that Virahsawmy’s engagement extends beyond influence, borrowing, blueprinting, or bardolatry. In most writers, the use of Shakespeare’s referential, as in Collen’s *Getting Rid of It*, or formal, as in Ghanty’s *Macbeth Revisited*. In Virahsawmy, the use is far more sophisticated. Nowhere is this clearer than in his 1991 play, *Toufann* (Tempest), a play inspired by *The Tempest*. The choice of the word ‘Toufann’ for the title, and as a rendering of ‘tempest’, is evidently carefully thought out. The kreol word for the weather phenomenon in question is siklonn, ‘cyclone’, but any Mauritian listening to the hindi-language weather service cyclone bulletins-broadcast together with those in English, French and Kreol will recognize the word *Toufann*. And, infact, the word ‘Toufann’ does not appear in any creol lexicons, although it is commonly used metaphorically to describe a tumultuous situation or rambunctious child.

That the word is magical and foreign is made clear in Act III, scene 1, when Yago enters the scene:

Yago: someone come help me get this guy out from under the bed. Ever since the Toufann...

Ferdjnan: Toufann?

Yago: Yes, Toufann.

Ferdjnan: why Toufann?

Yago: Is’nt this cyclone called Toufann?

Ferdjnan: Yes, but how did you know?

Yago: How should I know? The word just came out.

Ferdjnan: Don’t you see everyone. Now Prospero can make you think any way he likes...Do something about, goddammit (Act III Scene I 248).

Besides Shakespeare, Virahsawmy has turned to other enduring works of world literature. James Snead’s remarks, made in another context, about these classics are a propos here:

These texts (he cites as examples, *The Odyssey*, *The Divine Comedy*, *Don Quixote*, *King Lear* and *Faust*) are extraordinary.... They are not so much universal as hybrid, unifying previously scattered or dispersed dialects, colloquialisms, and oral traditions. They reach beyond the standard set of materials proper to a local sense of group cohesion, and make assimilationist gestures which abruptly break the mold of national languages.

It is these assimilationist gestures which underpin Virahsawmy’s project. In a 1998 interview, he observed:

I have translated Moliere, Shakespeare, and right now I am translating fairy tales of the Brothers Grimm because I am convinced that such a project follows the logic of

cultural creolisation (mettissage). Our culture is necessarily linked to a world culture. It's a way for me to share this heritage with all humanity. This helps to build bridges between people, between the past and present, between different cultures... "Translations can build bridges between the Tower of Babel's different rooms" ("Tradjiksiõncapavcreepasrel ant bannlasamm da la tur Babel") (Banham 127).

In this project, however, Shakespeare has the pride of place. Perhaps because, as Inga-stinaEwbank urges us all to remember, "Shakespeare has been a creative force outside insular culture and involved in making not only English men of letters, but also lettered men and women of other tongues and cultures." (Ewbank 110)

It is in this light that Virahsawmy's Kreol-language post-colonial English-language adaptations where, as Chantal Zabus notes, "The twin result of the irreversible process of colonization is that the colonized speaks the language of the colonizer and by the same token, becomes his rival in literary sophistication." (Zabus 37)

Although three of Dev Virahsawmy's plays are identified by him as being objects of 'Tradjiksiõn/Adaptation' ('Translation/Adaptation'), *Toufann*, like *Zeneral Makbef* before it, is not so identified. It is, in fact, a supremely creative reworking, and has, consequently, attracted deserved critical attention by, for example, Roshni Mooniram (1999).

Virahsawmy subtitles *Toufann* 'Ennfanteziantrwaak', 'A Fantasy in three acts,' and dedicates it to Shakespeare and to the contemporary North American literary critic and cultural theorist (of Mauritian origin), Françoise Lionnet. The dedication to Shakespeare acknowledges an enormous and obvious creative debt.

But, the dedication to Lionnet is far more significant. It underscores a major part of Virahsawmy's project in 'translating' Shakespeare in Mauritius, and into 'Mauritian', namely introducing to Mauritians the importance of as opposed to (supposed) ethnic purity, of the empowerment of women, as opposed to their oppression.

Admittedly, adapting *The Tempest* is nothing new in post-colonial world literature. An article by Diana Brydon and another by Chantal Zabus, for instance, focus on the numerous New World Adaptations of the play: and, in a 1987 article, Rob Nixon describes a host of appropriations by African and Caribbean writers and intellectuals of the late 1950s, 1960s and 1970s. Like many of these writers, Virahsawmy graduated from a British University, he spent five years (1963 to 1967) at the University of Edinburgh. And like a number of dissenting intellectuals, he too made what may appear to be a paradoxical choice, namely to use the canonical and quintessentially English Shakespeare as a model.

Virahsawmy told in one of the interviews that one of his motives for populating his works with fictional characters is to pre-empt communalized readings of his characters' actions (Zabus 45).

Many writers of the decolonized, post-colonial world have 'written back', some, such as Romesh Gunasekera have written *with* (cf. Ashcroft et al. 1989:191-3). Gunasekera's 1994 novel *Reef* is not a retaliatory rewriting of *The Tempest*, but rather a subtly embracing and imbricating one. Virahsawmy also writes *with* and in order to do so enlists allies in characters from Shakespearean plays other than *The Tempest*. Thus, in *Toufann* Alonso is *lerwaLir* (King Lear); Antonio is *Yago* (Iago), and Miranda is re/cast as *Kordelia* (Cordelia).

This renaming is of utmost significance because naming can sometimes make it seem that one is accepting a legacy when one is, in fact, undermining it, turning it into a 'stunning act of signifying' (Lionnet 1995:46, Gates 1988). This is, of course, true of Shakespeare too. The minor characters Trinculo and Stephano in *The Tempest*, for example, are very possibly cued from Roberto Dudley's exploitations of the rival redemptionist orders, the Trinitarians and the Knights of San Stephano (Wilson 1997:351). Virahsawmy names them Dammaro, or 'Take a Hit', and Kaspalto, 'Have a Drink', respectively, divesting them of historical or fictional connections (unlike his other choices among the characters), and inserting them into a comic intertextual and self-referential narrative that resurfaces in *Uncle Toby*:

Dammaro: D'you think this time he'll give us our chance?

Kaspalto: Who?

Dammaro: You don't remember?

Kaspalto: No.

Dammaro: Didn't they tell us in Toufann that next time it'd be us who'd be made don't have kings?

Kaspalto: Dream on! Just quietly accept your two-bit role. Anyway, republics don't have kings (11).

These exchanges between Dammaro and Kaspalto may be clever ways of problematising the relationship between characters and playwright, and amusingly self-referential. On another level, Virahsawmy sets to about to avenge a history of representation: in the closing scene, for example, Yago expresses the hope 'that literary critics will now understand that I'm not all bad'(Banham 249) 'Mo esperekibannKritchiclitererkimo pa move net'(Virahsawmy41).

Not only is Kalibann the resourceful right-hand man of Prospero, but he is also Kordelia's lover, in a relationship of mutual affection. At the end of the play, one learns that Kordelia is expecting his child. Kalibann and Kordelia will be acclaimed the King and Queen at the play's end and their child will presumably rule both Naples and the 'bare island'.

Ross McDonald has noted *The Tempest's* profound concern with reproduction, not only biological, but also political and linguistic (17, 26). The concern with biological and political reproduction is evident in *Toufann* not only in Kordelia's pregnancy, but elsewhere too, as Ferdjnan notes: 'Zot obsedemaryaz, par reprodjksion, par leritaz'. When prospero explains to Kordelia that he himself created the cybernetic Aryel, Kordelia reacts by asking her father if he, Prospero, is a hermaphrodite. When the morose Aryel says Ferdjnan, 'Mo pa Kapavreprodwir', (Virahsawmy 25) ('I can't Reproduce,'), Ferdjnan sets to show him that in spite of this, he does and can have feelings, and the two resolve to become companions in a homosocial couple of great interest.

Virahsawmy's decision to open the play with a curse and abuse, 'Vansefoutou'(2) ('Out of the fucking way'), must surely be read with Caliban's 'You taught me language, and my profit on't/Is I know how to curse'(33-34). The very first words spoken by Aryel in the play are not in Kreol at all, but in English: 'Kapiten, everything under control. When prospero says do it, it is done' (4). An echo of Mark Antony's words: 'I shall remember: when Ceasar says do it, it is perfoem'd. In Act 2, scene VI, Polonius inquires after Prospero's daughter in the following manner: His daughter, Mir...I mean, Kordelia, is she well? (Banham 247)

Given Virahsawmy's abiding preoccupation with language and with Kreole, these inventive and self-conscious slips repay close attention. Kreole and English, as Mooneeram has observed,

rewrite each other in the play. Like Michelle Cliff, Virahsawmy 'appropriates the repressed otherness of patois, thereby questioning its ambiguities and shifting otherness' (Lionett 46).

Francoise Lionnet- to whom, remember, *Toufann* is dedicated-replies:

To conceive ourselves, 'otherwise' means to scrutinize the assumptions that the buttress our systems of ideology, including the ones that tend to essentialize language as an entity that is not permeable to is 'other' or that can be judged authentic or inauthentic, depending on the subject position adopted or evinced by the soeaker. Because linguistic innovations tend to undermine the separation between standard language and vernacular speech, this highly creative process of cultural creolization also forms part of the basis for a praxis of self-invention through and in language that is virtual project of many writers who are the products of colonial encounters and whose works experiment with the emancipatory potential of language (Lionnet 35).

Further Lionett proceeds, 'Cultural creolization (mettissage), self invention, the emancipation of Kreol-it is with these threads, I would like to suggest, that Virahsawmy weaves in and through *Toufann*, a different and daring narrative of freedom, belonging, inclusion, and liberation. In so doing, "the play bears testimony to the pluralities of a serene and truly creolized post-post-colonial existence, and challenges all, its readers and viewers, to do the same" (Lionnet 47). In the end, of course as Kordelia herself says: 'Sakenn get liswar dan so mannyer' (*Virahsawmy*7). 'History's a pretty subjective thing, Ferdjinan. (Banham 227)

The Tempest too shows the same historical question in a different light by Antonio and Sebastian's talk. In Act II, scene I, Antonio asks Sebastian a rhetorical question: "who's the next heir of Naples?" Sebastian replies, "Claribel," (58) this being the king's daughter and, so far as they know, his only surviving child. Antonio then speaks as follows:

Antonio: She that is Queen of Tunis. She that dwells.Ten leagues beyond man's life. She that from Naples can have no note, unless the sun were post (The Man i' th' Moon's too slow) till newborn chins. Be rough and razorable. She that from whom we all were sea-swallowed, though some cast again, and by that destiny to perform an act whereof what's past is prologue, what to come in yours, and my, discharge (59).

This was perfectly understandable, one must assume, to the mostly very average persons who paid to watch Elizabethan plays.

According to Wikipedia, there is no obvious single source for the plot of *The Tempest*, but researchers have seen parallels in Erasmus's *Naufragium*, Peter Martyr's *De orbo novo*, and an eyewitness report by William Strachey of the real-life shipwreck of the *Sea Venture* on the islands of Bermuda. In addition, one of Gonzalo's speeches is derived from Montaigne's essay *Of the Canibales*; and much of Prospero's renunciative speech is taken word for word from Arthur Golding's 1567 translation of a speech by Medea in Ovid's poem *Metamorphoses*. The masque in Act IV may have been a later addition, possibly in honour of the wedding of Princess Elizabeth of Bohemia and Frederick V, Elector Palatine, in 1613. The play was first published in the First Folio of 1623.

The story draws the tradition of the romance genre, and it was influenced by tragicomedy and the courtly masque and perhaps by the commedia dell'arte. It differs from Shakespeare's other plays in its observation of a stricter, more organized neoclassical style. Critics see *The Tempest* as

explicitly concerned with its own nature as a play, frequently drawing links between Prospero's "art" and theatrical illusion; and early critics saw Prospero as a representation of Shakespeare, and his renunciation of magic, as signaling Shakespeare's farewell to the stage.

The play portrays Prospero as a rational, not an occultist, magician by providing a contrast to him in Sycorax: her magic is frequently described as destructive and terrible, where Prospero's is said to be wondrous and beautiful.

With the initiative taken about 1950, with the publication of *Psychology of Colonization* by Octave Mannoni, *The Tempest* was viewed more and more through the view of post-colonial theory—exemplified in adaptations like Aimé Césaire's *Une Tempête* set in Haiti—and there is a scholarly journal on post-colonial criticism named after Caliban. Miranda is typically shown as having completely internalized the patriarchal order of things, thinking of herself as subordinate to her father. Another point is that as Miranda has spent twelve years of her life growing up on the island with only Prospero and Caliban as her companions, she is subordinate to her father not because of the social construct of the submission of women at the time (for she is exempt from the cultural conventions of her home, spending much of her life isolated from other women; she does not know what it is to be a woman of the Renaissance), but rather because Prospero raised her that way and she knows no life other than that with her father and Caliban.

The Tempest could not capture a significant attention before the closing of the theatres in 1642, and gained popularity after the Restoration, and then in adapted versions, such as that of Dryden and D'Avenant. In the mid-19th century, theatre productions began to reconsider the original Shakespearean text, and in the 20th century, critics and scholars undertook a significant re-appraisal of the play's value, to the extent that it is now considered to be one of Shakespeare's greatest works. It has been adapted numerous times in a variety of languages and formats: in music, at least 46 operas by composers such as Fromental Halévy, Zdeněk Fibich, Lee Hoiby, and Thomas Adès; orchestral works by Tchaikovsky, Arthur Sullivan and Arthur Honegger; and songs by such diverse artists as Ralph Vaughan Williams, Michael Nyman and Pete Seeger; in literature, Percy Bysshe Shelley's poem *With a Guitar, To Jane* and W. H. Auden's *The Sea and the Mirror*; novels by Aimé Césaire and *The Diviners* by Margaret Laurence; in paintings by William Hogarth, Henry Fuseli, and John Everett Millais; and on screen, ranging through a hand-tinted version of Herbert Beerbohm Tree's 1905 stage performance, the science fiction film *Forbidden Planet* in 1956, to Peter Greenaway's 1991 *Prospero's Books* featuring John Gielgud as Prospero.

The Tempest is explicitly concerned with its nature as a play, frequently drawing links between Prospero's *Art* and theatrical illusion; the shipwreck was a *spectacle* that Ariel *performed*, while Antonio and Sebastian are *cast* in a *troop* to *act*. Prospero may even refer to the Globe Theatre when he describes the whole world as an illusion: "the great globe ... shall dissolve ... like this insubstantial pageant". Ariel frequently disguises himself as figures from Classical mythology, for example a nymph, a harpy and Ceres, acting as the latter in a masque and anti-masque that Prospero creates.

Early critics, such as Thomas Campbell in 1838, saw this constant allusion to the theatre as an indication that Prospero was meant to represent Shakespeare; the character's renunciation of magic thus signaling Shakespeare's farewell to the stage. This theory persists among later critics, and remains solidly within the critical canon.

Magic was a controversial subject in Shakespeare's day. In Italy in 1600, Giordano Bruno was burnt at the stake for his occult studies. Outside the Catholic world, in Protestant England where Shakespeare wrote *The Tempest*, magic was also taboo; not all "magic", however, was considered evil. Several thinkers took a more rational approach to the study of the supernatural, with the determination to discover the workings of unusual phenomena. The German Henricus Cornelius Agrippa was one such thinker, who published in *De Occulta Philosophia* (1531, 1533) his observations of "divine" magic. Agrippa's work influenced Dr. John Dee, an Englishman and student of supernatural phenomena. Both Agrippa and Dee describe a kind of magic similar to Prospero's: one that is based on 16th-century science, rationality, and divinity, rather than the occult. When King James took the throne, Dee found himself under attack for his beliefs, but was able to defend him successfully by explaining the divine nature of his profession. However, he died in disgrace in 1608.

Shakespeare is also careful to make the distinction that Prospero is a rational, and not an occultist, magician. He does this by providing a contrast to him in Sycorax. Sycorax is said to have worshipped the devil and been full of "earthy and abhorred commands". She was unable to control Ariel, who was "too delicate" for such dark tasks. Prospero's rational goodness enables him to control Ariel where Sycorax can only trap him in a tree. Sycorax's magic is frequently described as destructive and terrible, where Prospero's is said to be wondrous and beautiful. Prospero seeks to set things right in his world through his magic, and once that is done, he renounces it, setting Ariel free.

The story draws heavily on the tradition of the romance, a fictitious narrative set far away from ordinary life. Romances were typically based around themes such as the supernatural, wandering, exploration and discovery. They were often set in coastal regions, and typically featured exotic, fantastical locations and themes of transgression and redemption, loss and retrieval, exile and reunion. As a result, while *The Tempest* was originally listed as a comedy in the First Folio of Shakespeare's plays, subsequent editors have chosen to give it the more specific label of Shakespearean romance. Like the other romances, the play was influenced by the then-new genre of tragicomedy, introduced by John Fletcher in the first decade of the 17th century and developed in the Beaumont and Fletcher collaborations, as well as by the explosion of development of the courtly masque form by such as Ben Jonson and Inigo Jones at the same time.

The Tempest differs from Shakespeare's other plays in its observation of a stricter, more organized neoclassical style. The clearest indication of this is Shakespeare's respect for the three unities in the play: The Unities of Time, Place, and Action. Shakespeare's other plays rarely respected the three unities, taking place in separate locations miles apart and over several days or even years. The play's events unfold in real-time before the audience, Prospero even declaring in the last act that everything has happened in, more or less, three hours. All action is unified into one basic plot: Prospero's struggle to regain his dukedom; it is also confined to one place, a fictional island, which many scholars agree is meant to be located in the Mediterranean Sea. Another reading suggests that it takes place in the New World, as some parts read like records of English and Spanish conquest in the Americas. Still others argue that the Island can represent any land that has been colonized.

In Shakespeare's day, most of the planet was still being "discovered", and stories were coming back from distant islands, with myths about the Cannibals of the Caribbean, faraway Edens,

and distant tropical Utopias. With the character Caliban (whose name is almost an anagram of Cannibal and also resembles "Cariban", the term then used for natives in the West Indies), Shakespeare may be offering an in-depth discussion into the morality of colonialism. Different views of this are found in the play, with examples including Gonzalo's Utopia, Prospero's enslavement of Caliban, and Caliban's subsequent resentment. Caliban is also shown as one of the most natural characters in the play, being very much in touch with the natural world (and modern audiences have come to view him as far nobler than his two Old World friends, Stephano and Trinculo, although the original intent of the author may have been different). There is evidence that Shakespeare drew on Montaigne's essay *Of Cannibals*—which discusses the values of societies insulated from European influences—while writing *The Tempest*.

The French writer Aime Césaire, in his play *Une Tempête* sets *The Tempest* in Haiti, portraying Ariel as a mulatto who, unlike the more rebellious Caliban, feels that negotiation and partnership is the way to freedom from the colonizers. Fernandez Retamar sets his version of the play in Cuba, and portrays Ariel as a wealthy Cuban (in comparison to the lower-class Caliban) who also must choose between rebellion and negotiation. Although scholars have suggested that his dialogue with Caliban in Act two, Scene one, contains hints of a future alliance between the two when Prospero leaves, Ariel is generally viewed by scholars as the good servant, in comparison with the conniving Caliban—a view which Shakespeare's audience may well have shared. Ariel is used by some post-colonial writers as a symbol of their efforts to overcome the effects of colonization on their culture. For example, Michelle Cliff, a Jamaican author, has said that she tries to combine Caliban and Ariel within herself to create a way of writing that represents her culture better. Such use of Ariel in post-colonial thought is far from uncommon; the spirit is even the namesake of a scholarly journal covering post-colonial criticism.

The Tempest has only one female character, Miranda. Other women, such as Caliban's mother Sycorax, Miranda's mother and Alonso's daughter Claribel, are only mentioned. Because of the small role women play in the story in comparison to other Shakespeare plays, *The Tempest* has not attracted much feminist criticism. Miranda is typically viewed as being completely deprived of freedom by her father. Her only duty in his eyes is to remain chaste. Ann Thompson argues that Miranda, in a manner typical of women in a colonial atmosphere, has completely internalized the patriarchal order of things, thinking of herself as subordinate to her father.

The less-prominent women mentioned in the play are subordinated as well, as they are only described through the men of the play. Most of what is said about Sycorax, for example, is said by Prospero. Further, Stephen Orgel notes that Prospero has never met Sycorax – all he learned about her he learned from Ariel. According to Orgel, Prospero's suspicion of women makes him an unreliable source of information. Orgel suggests that he is skeptical of female virtue in general, citing his ambiguous remark about his wife's fidelity. However, certain goddesses such as Juno, Ceres, Iris, and sea nymphs are in one scene of the play.

A record exists of a performance of *The Tempest* on 1 November, 1611 by the King's Men before James I and the English royal court at Whitehall Palace on Halloween night. Harold Bloom wrote in *Shakespeare: Invention of the Human* that this record "is known to be a forgery" but confirmed 1611 as the accepted year of publication. The play was one of the eight Shakespearean plays acted at court during the winter of 1612–13 as part of the festivities surrounding the marriage of Princess Elizabeth with Frederick V, the Elector Palatine of the Rhine. There is no

further public performance recorded prior to the Restoration; but in his preface to the 1667 Dryden/Davenant version, Sir William Davenant states that *The Tempest* had been performed at the Blackfriars Theatre. Careful consideration of stage directions within the play supports this, strongly suggesting that the play was written with Blackfriars Theatre rather than the Globe Theatre in mind.

Adaptations of the play, not Shakespeare's original, dominated the performance history of *The Tempest* from the English Restoration until the mid-19th century. All theatres were closed down by the puritan government during the Commonwealth. Upon the restoration of the monarchy in 1660, two patent companies—the *King's Company* and the *Duke's Company*—were established, and the existing theatrical repertoire was divided between them. Sir William Davenant's *Duke's Company* had the rights to perform *The Tempest*. In 1667, Davenant and John Dryden made heavy cuts and adapted it as *The Tempest or, The Enchanted Island*. They tried to appeal to upper-class audiences by emphasizing royalist political and social ideals: monarchy is the natural form of government; patriarchal authority decisive in education and marriage; and patrilineality preeminent in inheritance and ownership of property. They also added characters and plotlines: Miranda has a sister, named Dorinda; and Caliban has a sister also, named Sycorax. As a parallel to Shakespeare's Miranda/Ferdinand plot, Prospero has a foster-son, Hippolito, who has never set eyes on a woman. Hippolito was a popular breeches role, a man played by a woman, popular with Restoration theatre management for the opportunity to reveal actresses' legs. Scholar Michael Dobson has described *Enchanted Island* as "the most frequently revived play of the entire Restoration" and as establishing the importance of enhanced and additional roles for women.

In 1674, Thomas Shadwell re-adapted Dryden and Davenant's *Enchanted Island* as an opera (although in Restoration theatre "opera" did not have its modern meaning, instead referring to a play with added songs, closer in style to a modern musical comedy). Restoration playgoers appear to have regarded the Dryden/Davenant/Shadwell version as Shakespeare's: Samuel Pepys, for example, described it as "an old play of Shakespeares" in his diary. The opera was extremely popular, and "full of so good variety, that I cannot be more pleased almost in a comedy" according to Pepys. The Prospero in this version is very different from Shakespeare's: Eckhard Auberlen describes him as "... reduced to the status of a Polonius-like overbusy father, intent on protecting the chastity of his two sexually naive daughters while planning advantageous dynastic marriages for them." *Enchanted Island* was successful enough to provoke a parody, *The Mock Tempest*, written by Thomas Duffett for the *King's Company* in 1675. It opened with what appeared to be a tempest, but turns out to be a riot in a brothel.

In the early 18th century, the Dryden/Davenant/Shadwell version dominated the stage. Ariel was—with two exceptions—played by a woman, and invariably by a graceful dancer and superb singer. Caliban was a comedian's role, played by actors "known for their awkward figures". In 1756, David Garrick staged another operatic version, a "three-act extravaganza" with music by John Christopher Smith.

The Tempest was one of the staples of the repertoire of Romantic Era theatres. John Philip Kemble produced an acting version which was closer to Shakespeare's original, but, nevertheless, retained Dorinda and Hippolito. Kemble was much-mocked for his insistence on archaic pronunciation of Shakespeare's texts, including "aitches" for "aches". It was said that spectators "packed the pit, just to enjoy hissing Kemble's delivery of 'I'll rack thee with old cramps, / Fill all thy

bones with aches'."The actor-managers of the Romantic Era established the fashion for opulence in sets and costumes which would dominate Shakespeare performances until the late 19th century: Kemble's *Dorinda* and *Miranda*, for example, were played "in white ornamented with spotted furs".

In 1757, a year after the debut of his operatic version, David Garrick produced a heavily cut performance of Shakespeare's script at Drury Lane, and it was revived, profitably, throughout the century. It was not until William Charles Macready's influential production in 1838 that Shakespeare's text established its primacy over the adapted and operatic versions which had been popular for most of the previous two centuries. The performance was particularly admired for George Bennett's performance as Caliban; it was described by Patrick MacDonnell—in his *An Essay on the Play of The Tempest* published in 1840—as "maintaining in his mind, a strong resistance to that tyranny, which held him in the thralldom of slavery."

The Victorian Era marked the height of the movement which would later be described as "pictorial": based on lavish sets and visual spectacle, heavily cut texts making room for lengthy scene-changes, and elaborate stage effects. In Charles Kean's 1857 production of *The Tempest*, Ariel was several times seen to descend in a ball of fire. The hundred and forty stagehands supposedly employed on this production were described by the *Literary Gazette* as "unseen ... but alas never unheard". Hans Christian Andersen also saw this production and described Ariel as "isolated by the electric ray", referring to the effect of a carbon arc lamp directed at the actress playing the role. The next generation of producers, which included William Poel and Harley Granville-Barker, returned to a leaner and more text-based style.

In the late 19th and early 20th centuries, it became Caliban, not Prospero, who was perceived as the star act of *The Tempest*, and was the role which the actor-managers chose for themselves. Frank Benson researched the role by viewing monkeys and baboons at the zoo; on stage, he hung upside-down from a tree and gibbered.

Continuing the late-19th-century tradition, in 1904, Herbert Beerbohm Tree wore fur and seaweed to play Caliban, with waist-length hair and apelike bearing, suggestive of a primitive part-animal part-human stage of evolution. This "missing link" portrayal of Caliban became the norm in productions until Roger Livesey, in 1934, was the first actor to play the role with black makeup. In 1945, Canada Lee played the role at the Theatre Guild in New York, establishing a tradition of black actors taking the role, including Earle Hyman in 1960 and James Earl Jones in 1962.

In 1916, Percy MacKaye presented a community masque, *Caliban by the Yellow Sands*, at the Lewisohn Stadium in New York. Amidst a huge cast of dancers and masquers, the pageant centres on the rebellious nature of Caliban but ends with his plea for more knowledge ("I yearn to build, to be thine Artist / And 'stablish this thine Earth among the stars- / Beautiful!") followed by Shakespeare, as a character, reciting Prospero's "Our revels now are ended" speech.

John Gielgud played Prospero numerous times, and called it his favorite role. Douglas Brode describes him as "universally heralded as ... [the 20th] century's greatest stage Prospero". His first appearance in the role was in 1930: he wore a turban, later confessing that he intended to look like Dante. He played the role in three more stage productions, lastly at the Royal National Theatre in 1974.

Peter Brook directed an experimental production at the Round House in 1968, in which the text was "almost wholly abandoned" in favour of mime. According to Margaret Croydon's review, Sycorax was "portrayed by an enormous woman able to expand her face and body to still larger

proportions – a fantastic emblem of the grotesque ... [who] suddenly ... gives a horrendous yell, and Caliban, with black sweater over his head, emerges from between her legs: Evil is born."

In spite of the existing tradition of a black actor playing Caliban opposite a white Prospero, colonial interpretations of the play did not find their way onto the stage until the 1970s. Performances in England directed by Jonathan Miller and by Clifford Williams explicitly portrayed Prospero as colonizer. Miller's production was described, by David Hirst, as depicting "the tragic and inevitable disintegration of a more primitive culture as the result of European invasion and colonization." Miller developed this approach in his 1988 production at the Old Vic in London, starring Max von Sydow as Prospero. This used a mixed cast made up of white actors as the humans and black actors playing the spirits and creatures of the island. According to Michael Billington, "von Sydow's Prospero became a white overlord manipulating a mutinous black Caliban and a collaborative Ariel keenly mimicking the gestures of the island's invaders. The colonial metaphor was pushed through to its logical conclusion so that finally Ariel gathered up the pieces of Prospero's abandoned staff and, watched by awe-struck tribesmen, fitted them back together to hold his wand of office aloft before an immobilized Caliban. *The Tempest* suddenly acquired a new political dimension unforeseen by Shakespeare."

Psychoanalytic interpretations have proved more difficult to depict on stage. Gerald Freedman's production at the American Shakespeare Theatre in 1979 and Ron Daniels' Royal Shakespeare Company production in 1982 both attempted to depict Ariel and Caliban as opposing aspects of Prospero's psyche. However, neither was regarded as wholly successful: *Shakespeare Quarterly*, reviewing Freedman's production, commented that "Mr. Freedman did nothing on stage to make such a notion clear to any audience that had not heard of it before."

In 1988, John Wood played Prospero for the RSC, emphasising the character's human complexity. The *Financial Times* reviewer described him as "a demented stage manager on a theatrical island suspended between smouldering rage at his usurpation and unbridled glee at his alternative ethereal power."

Japanesetheatre styles have been applied to *The Tempest*. In 1988 and again in 1992, Yukio Ninagawa brought his version of *The Tempest* to the UK. It was staged as a rehearsal of a Noh drama, with a traditional Noh theatre at the back of the stage, but also using elements which were at odds with Noh conventions. In 1992, Minoru Fujita presented a Bunraku (Japanese puppet) version in Osaka and at the Tokyo Globe.

Sam Mendes directed a 1993 RSC production in which Simon Russell Beale's Ariel was openly resentful of the control exercised by Alec McCowen's Prospero. Controversially, in the early performances of the run, Ariel spat at Prospero, once granted his freedom. An entirely different effect was achieved by George C. Wolfe in the outdoor New York Shakespeare Festival production of 1995, where the casting of Aunjanue Ellis as Ariel opposite Patrick Stewart's Prospero charged the production with erotic tensions. Productions in the late 20th-century have gradually increased the focus placed on sexual (and sometimes homosexual) tensions between the characters, including Prospero/Miranda, Prospero/Ariel, Miranda/Caliban, Miranda/Ferdinand and even Caliban/Trinculo.

The Tempest was performed at the Globe Theatre in 2000 with Vanessa Redgrave as Prospero, playing the role as neither male nor female, but with "authority, humanity and humour ... a watchful parent to both Miranda and Ariel." While the audience respected Prospero, Jasper

Britton's Caliban "was their man" (in Peter Thomson's words), in spite of the fact that he spat fish at the groundlings, and singled some of them out for humiliating encounters. By the end of 2005, *BBC Radio* had aired 21 productions of *The Tempest*, more than any other play by Shakespeare.

The Tempest has more music than any other Shakespeare play, and has proved more popular as a subject for composers than most of Shakespeare's plays. Scholar Julie Sanders ascribes this to the "perceived 'musicality' or lyricism" of the play.

Two settings of songs from *The Tempest* which may have been used in performances during Shakespeare's lifetime have survived. These are "Full Fathom Five" and "Where The Bee Sucks There Suck I" in the 1659 publication *Cheerful Ayres or Ballads*, in which they are attributed to Robert Johnson, who regularly composed for the King's Men. It has been common throughout the history of the play for the producers to commission contemporary settings of these two songs, and also of "Come Unto These Yellow Sands".

"Full Fathom Five" and "The Cloud-Capp'd Towers" are two of the *Three Shakespeare Songs* set to music by Ralph Vaughan Williams. These were written for a cappella SATB choir in 1951 for the British Federation of Music Festivals, and they remain a popular part of British choral repertoire today. Michael Nyman's *Ariel Songs* are taken from his score for the film *Prospero's Books*.

The Tempest has also influenced songs written in the folk and hippie traditions: for example, versions of "Full Fathom Five" were recorded by Marianne Faithfull for *Come My Way* in 1965 and by Pete Seeger for *Dangerous Songs!* in 1966. The Decemberists' song "The Island: Come and See/The Landlord's Daughter/You'll Not Feel The Drowning" is thought by many to be based on the story of Caliban and Miranda.

Among those who wrote incidental music to *The Tempest* were:

- Arthur Sullivan: His graduation piece, completed in 1861, was a set of incidental music to "The Tempest". Revised and expanded, it was performed at The Crystal Palace in 1862, a year after his return to London, and was an immediate sensation.
- Ernest Chausson: In 1888, he wrote incidental music for *La tempête*, a French translation by Maurice Bouchor. This is believed to be the first orchestral work that made use of the celesta.
- Jean Sibelius: His 1926 incidental music was written for a lavish production at the Royal Theatre in Copenhagen. An epilogue was added for a 1927 performance in Helsinki. He represented individual characters through instrumentation choices: particularly admired was his use of harps and percussion to represent Prospero, said to capture the "resonant ambiguity of the character".

At least forty-six operas or semi-operas based on *The Tempest* exist. In addition to the Dryden/Davenant and Garrick versions mentioned in the "Restoration and 18th century" section above, Frederic Reynolds produced an operatic version in 1821, with music by Sir Henry Bishop. Other pre-20th-century operas based on *The Tempest* include Fromental Halevy's *La Tempesta* (1850) and Zdeněk Fibich's *Bouře* (1894).

In the 20th century, Kurt Atterberg's *Stormen* premiered in 1948 and Frank Martin's *Der Sturm* in 1955. Michael Tippett's 1971 opera *The Knot Garden* contains various allusions to *The Tempest*. In Act 3, a psychoanalyst, Mangus, pretends to be Prospero and uses situations from Shakespeare's play in his therapy sessions. John Eaton, in 1985, produced a fusion of live jazz with

pre-recorded electronic music, with a libretto by Andrew Porter. Michael Nyman's 1991 opera *Noises, Sounds & Sweet Airs* was first performed as an opera-ballet by Karine Saporta. This opera is unique in that the three vocalists, a soprano, contralto, and tenor, are voices rather than individual characters, with the tenor just as likely as the soprano to sing Miranda, or all three sing as one character.

The soprano who sings the part of Ariel in Thomas Adès' 21st-century opera is stretched at the lower end of the register, highlighting the androgyny of the role. Luca Lombardi's Prospero was premiered in 2006 at Nuremberg Opera House. Ariel is sung by 4 female voices (S, S, MS, A) and has an instrumental alter ego on stage (flute). There is an instrumental alter ego (cello) also for Prospero.

Orchestral works for concert presentation includes Pyotr Ilyich Tchaikovsky's fantasy *The Tempest* (1873), Fibich's symphonic poem *Bouře* (1880), John Knowles Paine's symphonic poem *The Tempest* (1876), Benjamin Dale's overture (1902), Arthur Honegger's orchestral prelude (1923), and Egon Wellesz's *Prosperos Beschwörungen* (five works 1934–36).

Ludwig van Beethoven's 1802 Piano Sonata No. 17 in D minor, Op. 31, No. 2, was given the subtitle "The Tempest" sometime after Beethoven's death because, when asked about the meaning of the sonata, Beethoven was alleged to have said "Read *The Tempest*". But this story comes from his associate Anton Schindler, who is often not trustworthy.

Percy Bysshe Shelley was one of the earliest poets to be influenced by *The Tempest*. His *With a Guitar, To Jane* identifies Ariel with the poet and his songs with poetry. The poem uses simple diction to convey Ariel's closeness to nature and "imitates the straightforward beauty of Shakespeare's original songs." Following the publication of Darwin's ideas on evolution, writers began to question mankind's place in the world and its relationship with God. One writer who explored these ideas was Robert Browning, whose poem "Caliban upon Setebos" (1864) sets Shakespeare's character pondering theological and philosophical questions.

The French philosopher Ernest Renan wrote a closet drama, *Caliban: Suite de La Tempête* (*Caliban: Sequel to The Tempest*), in 1878. This features a female Ariel who follows Prospero back to Milan, and a Caliban who leads a coup against Prospero, after the success of which he actively imitates his former master's virtues. W. H. Auden's "long poem" *The Sea and the Mirror* takes the form of a reflection by each of the supporting characters of *The Tempest* on their experiences. The poem takes a Freudian viewpoint, seeing Caliban (whose lengthy contribution is a prose poem) as Prospero's libido.

In 1968, Franco-Caribbean writer Aime Cesaire published *Une Tempête*, a radical adaptation of the play based on its colonial and post-colonial interpretations, in which Caliban is a black rebel and Ariel is mixed-race. The figure of Caliban influenced numerous works of African literature in the 1970s, including pieces by Taban Lo Liyong of Uganda, Lemuel Johnson of Sierra Leone, Ngũgĩ waThiong'o of Kenya, and David Wallace's of Zambia's *Do You Love Me, Master?* A similar phenomenon occurred in late 20th-century Canada, where several writers produced works inspired by Miranda, including *The Diviners* by Margaret Laurence, *Prospero's Daughter* by Constance Beresford-Howe and *The Measure of Miranda* by Sarah Murphy. Other writers have feminised Ariel (as in Marina Warner's novel *Indigo*) or Caliban (as in Suniti Namjoshi's sequence of poems *Snapshots of Caliban*).

From the mid-18th century, Shakespeare's plays, including *The Tempest*, began to appear as the subject of paintings. In around 1735, William Hogarth produced his painting *A Scene from The Tempest*: "a baroque, sentimental fantasy costumed in the style of Van Dyck and Rembrandt". The painting is based upon Shakespeare's text, containing no representation of the stage, nor of the (Davenant-Dryden centred) stage tradition of the time. Henry Fuseli, in a painting commissioned for the Boydell Shakespeare Gallery (1789), modelled his Prospero on Leonardo da Vinci. These two 18th-century depictions of the play indicate that Prospero was regarded as its moral centre: viewers of Hogarth's and Fuseli's paintings would have accepted Prospero's wisdom and authority. John Everett Millais's *Ferdinand Lured by Ariel* (1851) is among the Pre-Raphaelite paintings based on the play. In the late 19th century, artists tended to depict Caliban as a Darwinian "missing-link", with fish-like or ape-like features, as evidenced in Noel Paton's *Caliban*.

Charles Knight produced the *Pictorial Edition of the Works of Shakespeare* in eight volumes (1838–43). The work attempted to translate the contents of the plays into pictorial form. This extended not just to the action, but also to images and metaphors: Gonzalo's line about "mountaineers dewlapped like bulls" is illustrated with a picture of a Swiss peasant with goitre. In 1908, Edmund Dulac produced an edition of *Shakespeare's Comedy of The Tempest* with a scholarly plot summary and commentary by Arthur Quiller-Couch, lavishly bound and illustrated with 40 watercolor illustrations. The illustrations highlight the fairy-tale quality of the play, avoiding its dark side. Of the 40, only 12 are direct depictions of the action of the play: the others are based on action before the play begins or on images such as "full fathom five thy father lies" or "sounds and sweet airs that give delight and hurt not".

The Tempest first appeared on the screen in 1905. Charles Urban filmed the opening storm sequence of Herbert Beerbohm Tree's version at Her Majesty's Theatre for a 2½-minute *flicker*, on which individual frames were hand-tinted, long before the invention of colour film. In 1908, Percy Stowe directed a *Tempest* running a little over ten minutes, which is now a part of the British Film Institute's compilation *Silent Shakespeare*. Much of its action takes place on Prospero's island before the storm which opens Shakespeare's play. At least two further silent versions, one of them by Edwin Thanouser, are known to have existed, but have been lost. The plot was adapted for the Western *Yellow Sky*, directed by William A. Wellman, in 1946.

The 1956 science fiction film *Forbidden Planet* set the story on the planet Altair IV. Professor Morbius (Walter Pidgeon) and his daughter Altaira (Anne Francis) are the Prospero and Miranda figures. Ariel is represented by the helpful Robbie the Robot, but Caliban is represented by the dangerous and invisible "monster from the id": a projection of Morbius' psyche.

In the opinion of Douglas Brode, there has only been one screen "performance" of *The Tempest* since the silent era: he describes all other versions as "variations". That one performance is the Hallmark Hall of Fame version from 1960, directed by George Schaefer, and starring Maurice Evans as Prospero, Richard Burton as Caliban, Lee Remick as Miranda and Roddy McDowall as Ariel. Critic Virginia Vaughan praised it as "light as a soufflé, but ... substantial enough for the main course."

In 1979, animator George Dunning, director of *Yellow Submarine*, planned an animated version of *The Tempest*; but died while working on it. Also in 1979, Derek Jarman produced a homoerotic *Tempest* which used Shakespeare's language, but was most notable for its deviations from Shakespeare. One scene shows a corpulent and naked Sycorax (Claire Davenport)

breastfeeding her adult son Caliban (Jack Birkett). The film reaches its climax with Elisabeth Welch belting out *Stormy Weather*. The central performances were Toyah Willcox' Miranda and Heathcote Williams' Prospero, a "dark brooding figure who takes pleasure in exploiting both his servants."

Paul Mazursky's 1982 modern-language adaptation of *The Tempest*, with Philip Dimitrius (Prospero) as a disillusioned New York architect who retreats to a lonely Greek island with his daughter Miranda after learning of his wife Antonia's infidelity with Alonzo, dealt frankly with the sexual tensions of the characters' isolated existence. The Caliban character, the goatherd Kalibanos, asks Philip which of them is going to have sex with Miranda. John Cassavetes played Philip, Raul Julia Kalibanos, Gena Rowland Antonia and Molly Ringwald Miranda. Susan Sarandon plays the Ariel character, Philip's frequently bored girlfriend Aretha. The film has been criticised as "overlong and rambling", but has also been praised for its good humour, especially in a sequence in which Kalibanos' and his goats dance to Kander's and Ebb's *New York, New York*.

John Gielgud has written that playing Prospero in a film of *The Tempest* was his life's ambition. Over the years, he approached Alain Resnais, Ingmar Bergman, Akira Kurosawa, and Orson Welles to direct. Eventually, the project was taken on by Peter Greenaway, who directed *Prospero's Books* (1991) featuring "an 87-year-old John Gielgud and an impressive amount of nudity". Prospero is re-imagined as the author of *The Tempest*, speaking the lines of the other characters, as well as his own. Although the film was acknowledged as innovative in its use of Quantel Paintbox to create visual tableaux, resulting in "unprecedented visual complexity", critical responses to the film were frequently negative: John Simon called it "contemptible and pretentious".

The Swedish-made animated film from 1989 called "Resan till Melonia" (directed by Per Åhlman) is an adaptation of the Shakespeare play, focusing on ecological values. "Resan till Melonia" was critically acclaimed for its stunning visuals drawn by Per Åhlman and its at times quite dark and nightmare-like sequences, even though the film was originally marketed for children.

The Tempest and *Toufann* both carry the same motif of revenge but still are used as a tool to assert the native dialect of the playwrights. Shakespeare, in the 16th century, has written this play to bid a goodbye to the audience and also to strike the final nail in the coffin. His motif was to give a political status to the play by the marriage of Ferdinand and Miranda. Shakespeare wanted the king to marry his daughter like Prospero. Here in the 21st century, Dev Virahsawmy has a language motif in his mind to write the play and assert the identity of his nation and culture. The process of cultural creolization is the main political issue of Mauritius. He wanted to create a political spectrum for his nation, a national identity for the language.

Both texts carry the same politics behind their creation, but still they carry many cultural, racial, political, trans-national undertones within them. The characters show the specific ideology of the playwright for creating *The Tempest* and *Toufann*. *Toufann* in the 21st century is created for the modern audience to accept the hybrid identity of the king which is almost done in the current scenario. As the lineage goes, the royal blood has been merged into the mixed blood whether by being in love or by some political means.

Toufann has deconstructed *The Tempest* which started the trend of aristocracy by the marriage of Ferdinand and Miranda which was a thought of Prospero for making the nation an aristocratic one. *Toufann* made Kalibann the King and decolonized the colonized Caliban of *The Tempest*.

The comparative study shows the politics of the playwrights and their motif behind writing these plays, whether recreations or adoptions, every single work of art talks of the nation's culture, people and language. A literature of any nation or region reflects its status as a country in good condition culturally, economically or linguistically or in ruins. *The Tempest* and *Toufann* tell very aptly about these notions.

Hence, to compare and contrast the two different texts like *The Tempest* and *Toufann* is a daunting task. But one thing must be taken into account that both the texts are written in a lucid manner except some reversals having taken place. Aristocracy transforms into Democracy, White Master is replaced by the Black Master, Submissive Miranda is now asserting her individual self as Kordelia in love with Kalibann, White Magic is no more needed and is replaced with Technology and Computers, Nymph Spirit Ariel is transformed into a Robot Aryel, Prince Ferdjina is impotent now so cannot fulfill the desire of Prospero as a husband to Kordelia, rather becomes a Partner to Aryel who betrays Prospero by helping Prince Ferdjina.

Hence, one can easily understand the two 'Avant Gardes' in two different ages. *The Tempest* (1611) is a grand narrative and *Toufann* (1991) is a mini-narrative, but both are talking about the power and betrayal, revenge and reconciliation, assertion and identity.

CHAPTER 5

Conclusion

Shakespeare has been adopted, adapted and adepated by the writers of the third world literature during the post-colonial period. His immense popularity from the Elizabethan period till the colonial period is unquestionable; however, innumerable plays and films have been written based upon the plays of Shakespeare even after the Second World War. But the approach of the writers of the third world countries are remarkable in the sense that they resisted against the dominance and supremacy of coloniality and somehow reacted against Shakespeare also. Prashant Kumar Nair won Metropolis playwright award in 2012 for his play *Romeo and Juliet: No Strings Attached* and Dev Virahsawmy, the South African dramatist of Mauritius, also wrote many plays based upon the theme of Shakespeare's drama.

For the complete understanding of all the chapters, the conclusion is drawn, yet it is imperative to talk about the findings of all the chapters. First of all, it discusses the Modern African theatre and British drama in 16th century renaissance, and then it talks about *The Tempest* as a colonial text and *Toufann* as a post-colonial text respectively. Then there is a comparative study of *The Tempest* and *Toufann*. The Findings carry the essence of the thesis question and hypothesis for which the thesis is made.

The thesis deals with the comparative study in between shakespeare's *The Tempest* and Dev Virahsawmy's *Toufann* highlighting several emerging new area of studies and critical theories such as language politics, feminism, Post-colonialism, translation studies, psychoanalysis, resistance against coloniality and so on which highlight the relevance of the text in the twenty first century life and literature. The conclusion surveys a brief review of every aspect taken out from the beginning; for instance, the historical background of African theatre was taken into account in the very first chapter and then it is followed by the subsequent part of the chapter as 'Shakespeare in Contemporary Times'. The second chapter deals with Shakespeare's *The Tempest* as a colonial text followed by Dev Virahsawmy's *Toufann* as a post-colonial text. The fourth chapter highlights a comparison and contrast between the two.

The African works best known in the West from the period of colonization and the slave trade are primarily slave narratives, such as Olaudah Equiano's *The Interesting Narrative of the Life of Olaudah Equiano* (1789). In the colonial period, Africans exposed to Western languages, began to write in those tongues. In 1911, Joseph Ephraim Casely Hayford (also known as Ekra-Agiman) of the Gold Coast (now Ghana) published probably the first African novel written in English *Ethiopia Unbound: Studies in the Race Emancipation*. Although, the work moves between fiction and political advocacy, its publication and positive reviews in the Western press mark a watershed moment in African literature.

During this period, African plays began to emerge. Herbert Isaac Ernest Dhlomo of South Africa published the first English-language African play, *The Girl Who Killed to Save: Nongquawuse*

the Liberator in 1935. In 1962, Ngũgĩ waThiong'o of Kenya wrote the first East African drama *The Black Hermit*, a cautionary tale about "tribalism" (racism between African tribes).

African literature in the late colonial period (between the end of World War I and independence) increasingly showed themes of liberation, independence, and (among Africans in French-controlled territories) negritude. One of the leaders of the negritude movement, the poet and eventual President of Senegal, Leopold Sedar Senghor, published in 1948 the first anthology of French-language poetry written by Africans, *Anthologie de la nouvelle poésie nègre et malgache de langue française* (*Anthology of the New Black and Malagasy Poetry in the French Language*), featuring a preface by the French existentialist writer Jean-Paul Sartre.

Nor was the African literary clerisy of this time relatively divorced from the issues that it tackled. Many, indeed, suffered deeply and directly: censored for casting aside his artistic responsibilities in order to participate actively in warfare, Christopher Okigbo was killed in battle for Biafra against the Nigerian movement of the 1960s' civil war; Mongane Wally Serote was detained under South Africa's Terrorism Act No 83 of 1967 between 1969 and 1970, and was subsequently released without ever having stood trial; in London in 1970, his countryman Arthur Norje committed suicide; Malawi's Jack Mapanje was incarcerated with neither charge nor trial because of an off-hand remark at a university pub; and, in 1995, Ken Saro-Wiwa died by the gallows of the Nigerian junta.

Since the early twentieth-century, new societal structures have been developed, determined and shaped by colonization, the emergence of peripheral capitalism, and the encroachment of modern consumerism. This process has been, in particular, propelled by a specific communication revolution that rests on the rapidly growing role of printed material and at the same time, in a fast-expanding network of audiovisual media, from the phonograph, radio, and film to television and video.

The notion of African theatre as an inter-medium could also be useful for analyzing the fast-expanding TV and video industry in Africa. It is already noted how phenomena such as the *abiku* are being appropriated as loci for the mediation of socio-cultural and spiritual beliefs. The possibilities made available by video in particular are evident in the wide popularity of amateur video film productions that seek to integrate the indigenous ideas with technologically sophisticated ways of expressing them.

'Writing back', 'counter discourse', 'oppositional literature', 'con-texts' are some of the terms that have been used to identify a body of contemporary works that take a classic English text as a departure point, supposedly as a strategy of contesting the authority of the canon of the English literature.

The term 'writing back' was popularized by Salman Rushdie in the early 1980s when, playing on the title of Star War sequel. In 'The Empire Strikes Back' (1980), he entitled a newspaper article on British racism 'The Empire Writes Back with a Vengeance'. It subsequently became fairly associated with the project of dismantling Eurocentric literary hegemonies, particularly when Bill Ashcroft, Gareth Griffiths and Helen Tiffin adopted it as the title of their 1989 influential study of theory and practice in post-colonial literature.

The term 'counter discourse' has a familiarity, since it was introduced into post-colonial studies in the late 1980s by Tiffin who adapted it from Richard Terdiman's *Discourse/ Counter-discourse: The Theory and Practice of Symbolic Resistance in 19th Century France* (1985), that offers a

theorized investigation of the problematic of adversarial discourse. Tiffin's appropriation of the term for the post-colonial practice clearly proposes an analogy between the 19th century French writers who attempt to break free from the bourgeois and the post-colonial writers who need to engage in a similar contestation of the hegemony of a colonially constructed canon of literary texts. The urge to rewrite the master narratives of the British discourse is a common post-colonial preoccupation.

Since language has long been recognized as one of the most dominant forms of cultural control, the rewriting of established narratives of colonial superiority is a liberating act for those from the former colonies. At the same time, as the master narratives of the established canon are not only documents of colonial or imperial supremacy, but also arbitrary treatises upholding the patriarchal hierarchy, there is found a similar desire to rewrite these stories from the post- feminist or post-modern angle.

The telling of a story from another, mostly opposing point of view can be seen as an extension of the deconstructive project to explore the gaps and silences in a text. Literature's pivotal role in colonial and anti-colonial discourses has begun to be explored. Ever since Plato, it has been acknowledged that literature mediates between the real and the imaginary.

Marxist post-structuralist debates on ideology increasingly try to define the nature of this mediation. Literary texts do not simply reflect dominant ideologies, but encode the tensions, complexities and nuances within colonial cultures. Literature is a place where 'trans-culturation' takes place in all its complexity. Literature written on both sides of the colonial divide often absorbs, appropriates and inscribes aspect of the 'other' culture, creating new genres, ideas, and identities in the process.

Many of the early nationalists were English educated and even used English literature to argue for independence. Imperial historians even claimed that English literature (especially Shakespeare), and English education, in general, had fostered ideas of liberty and freedom in native populations and that it took Western Enlightenment notions of democracy and fraternity to make Indians or Africans demand equality for themselves. This dynamic is best symbolized by Shakespeare's Caliban. Caliban can curse because he has been given the language by those who have captured him.

In this way, one comes with various interpretations of colonialism. It is the law of nature that a change takes place for the end of an era and age. But when put in a nutshell, it can be expressed in features one by one, beginning to the end. 'Invasion' was the policy of the colonizers; they invaded by 'illusion'. They gave the concept of 'trade' and 'translated' the nation...not only the nation, but the people and culture as well. They created inferiority complex in the masses and made them 'mimic men', by asserting their superiority.

This leads to the dichotomy of love-hate relationship, which Bhabha called 'Ambivalence' in one of his essays 'Of Mimicry and Man'. Imitation led people to become more English than English and left them without any identity of their 'own'. 'Alienation' has become the principal trait, people start feeling alienated in their 'own land', they become 'trishankus' (a concept given by Uma Paramesvaran), hanging 'in-between' neither belonging to the western country nor to their 'native land'. This led to the 'hybridization' of 'man' as well as 'culture'. But losing one's actual identity never gives satisfaction to the bearer of it. Hence, colonialism snatched not only the 'nation' but 'identity' as well.

It has been seen from the beginning that *The Tempest* is about 'forgiveness' and 'reconciliation'. But if one looks minutely in the white space of the text, it gives more than one meaning. Davidson Frank in his book *The Tempest: An Interpretation* talks about this white space. Prospero's conduct from the moment the play begins seems to contradict the basic tenets of Christian forgiveness. Fortune has brought his enemies within his grasp and Prospero seizes the opportunity for revenge. "Desire for vengeance has apparently lain dormant in Prospero through the years of banishment, and now, with the sudden advent of his foes, the great wrong of twelve years before is stirring present again, arousing the passions and stimulating the will to action." (Davidson 225)

While it is true that Prospero does not intend to harm anyone on the ship, and asks his servant sprite with all sincerity, "But are they, Ariel, safe?" (218), he does not hesitate to put the men through the agony of what they believe is a horrible disaster resulting in the death of Prince Ferdinand. Prospero insists that those who wronged him, suffer for their crimes before he offers them his forgiveness, even if it means innocent and noble men, like Gonzalo, suffer as well. Later in the drama, Ariel tells Prospero that "The good old lord, Gonzalo/His tears run down his beard" (15-16), and it is Ariel's plea that convinces Prospero to end their misery: "if you now beheld them / your affections would become tender" (19-20).

Some critics believe that, through Ariel's expression of genuine concern for the shipwrecked men, Prospero undergoes a transformation – that he comes to a "Christ-like" realization (Solomon 232). A close reading of the magician's response reveals that his newfound regard for the command "love thine enemies" comes after he has achieved his revenge.

Prospero feels free to forgive those who sinned against him only after he has emerged triumphant and has seen the men, now mournful and "penitent", pay for their transgressions. Further evidence to support the claim that Prospero's quality of mercy is strained and that a truly sincere reconciliation fails to develop, comes when Prospero finally confronts King Alonso, Sebastian, and Antonio and announces that he is the right Duke of Milan.

Prospero hopes that his plan to shipwreck the King and his courtiers will result in both their ultimate acceptance of him as Duke and their deep apologies for wronging him. But King Alonso's initial reaction is not profound regret for setting Prospero out to sea in a rickety boat and stealing his title, but profound relief that someone on the island, be he real or not, has bid him a "hearty welcome" (89). Alonso does ask Prospero to pardon his wrongs, but the regret seems perfunctory and matter-of-fact, rather than genuine. It seems that Alonso's only true regret is that his betrayal of Prospero has resulted in the loss of his son, Ferdinand.

Nevertheless, Alonso's brief and conciliatory "pardon me" is enough to please Prospero: "First, noble friend/Let me embrace thine age, whose honor cannot be measured or confined" (124-6). This exchange of pleasantries confirms Prospero's penchant for forgiveness and the reconciliation of the two men, but only in the most superficial sense. And does Prospero truly forgive those who "hate" him? His reaction to Antonio speaks volumes.

Prospero goes through the motions of forgiveness, but his sincerity is lost. Moreover, there is clearly no reconciliation amongst Prospero, Sebastian, and Antonio. Prospero still considers Antonio a "most wicked sir" (5.1.130) and Antonio, focused on slaying the island fiends, will not even acknowledge Prospero.

A thorough discussion of the themes of forgiveness and reconciliation in the play must consider Prospero's treatment of Caliban. When Prospero came to the island, he taught Caliban his language and mannerisms. At the beginning, Caliban welcomed Prospero, delighting in the attention he would receive: "Thou strok'st me, and made much of me" (334). In return, Caliban showed Prospero "all the qualities o' th' isle" (339), as there was little else he could give his new master. But Caliban, in an expression of his natural instincts, tried to ravage Miranda. It is an atrocious deed, but, to Caliban, it is a basic biological urge, springing from no premeditation but his simple desire to procreate, and can be equated to the crimes of a child, which is itself an ironic juxtaposition.

Caliban is "unlike the incontinent man, whose appetites subdue his will, and the malicious man, whose will is perverted to evil ends" (Kermode xlii). Caliban is, in fact, "the bestial man [with] no sense of right and wrong and therefore sees no difference between good and evil. His state is less guilty." (Kermode xii) While he should have taken measures to prevent such an occurrence from ever happening again, Prospero goes further to ensure that Caliban pay dearly for his actions. He threatens continually to "rack [him] with old cramps" (371), and confines him "in this hard rock" (345) away from the rest of the island.

For Caliban, Prospero has no mercy or forgiveness. Prospero brands him "a born devil, on whose name/Nurture can never stick" (188-9), and vows, "I will plague them all" (192). It is also true that Caliban is guilty of planning the murder of Prospero after he finds a new master, Stephano, who, he believes, will treat him better than Prospero. But, again, Caliban, in his primitive (and drunken) state cannot be held accountable. Even though Prospero understands that Caliban's bad behavior is like that of a child, he does not offer mercy and forgiveness as freely and earnestly as one should. The best Prospero can do is to couch a rather lackluster pardon inside a command.

Shakespeare, no doubt, understood that ending the play with this sour meeting would leave the reader wanting, so he crafts the union of Miranda and Ferdinand as a vehicle by which the two fathers can further their reconciliation. It is fitting that the most innocent and virtuous of all the characters in the play, Gonzalo, should express the most hope for the future:

With the words of hope invested in the new royal couple, Alonso and Prospero rejoice together as the play comes to a close. But, despite the traditional happy ending befitting a Shakespeare comedy, ultimately, we are left with the feeling that true forgiveness and reconciliation have not been realized.

Miranda, the beautiful princess, shows the process of translation, how she teaches Caliban her own language but Caliban takes it in negative manner, the tool for his revenge upon his master, hybridization and ambiguity go parallel and Caliban becomes aware of his weak position and surrenders. But as the text unfolds, it takes us to the end of the era, which was not a revenge tragedy, but the time for 'reconciliation' and 'forgiveness'.

The colonial aftermath is marked by the range of ambivalent cultural moods and formations which accompany periods of transition and translation. It is, in the first place, a celebrated moment of arrival-charged with the rhetoric of independence and creative euphoria of self-invention. This is the spirit with which Saleem Sinai, the protagonist of Salman Rushdie's *Midnight Children*, initially describes the almost mythical sense of incarnation which attaches to the coincidence of his birth and that of the new Indian nation on the momentous stroke of the midnight hour on 15 August, 1947: 'for the three next decades, there was to be no escape. Soothsayer had prophesied me, newspapers celebrated my arrival, politicians ratified my authenticity' (Rushdie 1982, p.9). In their

response to the ambiguities of national independence, writers like Memmi and Said insist that the colonial aftermath does not yield the end of colonialism. Despite its discouraging tone, this verdict is really framed by the quite benign desire to mitigate the disappointments and failures which accrue from the post-colonial myth of radical separation from Europe.

The prefix 'post', as Lyotard has written, elaborates the conviction 'that is both possible and necessary to break with tradition and institute absolutely new ways of living and thinking' (Lyotard 90). Almost invariably, this sort of triumphant utopianism shapes its vision of the future out of the silences and ellipses of historical amnesia. It is informed by a mistaken belief in the immateriality and dispensability of the past. In Lyotard's judgment, 'this rupture is, in fact, a way of forgetting or repressing the past, that is to say, repeating it and not surpassing it' (Lyotard 90).

If post-coloniality can be described as a condition troubled by the consequences value of Post-colonialism inheres, in part, in its ability to elaborate the forgotten memories of this condition. In other words, the colonial aftermath calls for an ameliorative and therapeutic theory which is responsive to tasks of remembering and recalling the colonial past. The work of this theory may be compared with what Lyotard describes as the psychoanalytic procedure of *anamnesis*, or analysis- which urges patient 'to elaborate their current problems by freely associating apparently inconsequential details with past situations- allowing them to uncover hidden meanings in their lives and their behavior' (Lyotard 93).

In adopting this procedure, post-colonial theory inevitably commits itself to a complex project of historical and psychological 'recovery'. If its scholarly task inheres in carefully researched retrieval of historical detail, it has an equally compelling political obligation to assist the subjects of post-coloniality to live with the gaps and fissures of their condition, and thereby learn to proceed with self-understanding.

Toufann, a parodic rewriting of *The Tempest*, situated at the juncture between creation and translation proper, is described by Brisset as an iconoclastic translation. Although it is a radical post-colonial rewriting; it, nonetheless, retains too much of the original to be considered a new work in its own and *enn ta semn dan vid*, translations of *Hamlet* and *Much Ado About Nothing* respectively, are part of a clearly identifiable set of plays that import the source works in their entirety (also *zilSezar* and *trazediMakbes*, translations of *Julius Ceaser* and *Macbeth*).

Within the Shakespearean canon, *The Tempest* stands out for several reasons. Among his last plays, it holds the proud first position in 1623 Folio edition and is generally considered as one of his most accomplished works. Moreover, it adheres to the three unities of classical drama. More particularly, in relation to the target culture, *The Tempest* is imbued with an unequivocal colonial context and retains a powerful hold over the post-colonial imagination of the tempest-tossed island of Mauritius. The politics of language location, and dislocation, the acutely uneven relations of power highlighting the civilizing mission of Englishness when it encounters the 'other', the lure of subversion, and an obsession with commotion which is overtly reflected in the very title-all combine to make of the rewriting of this play a compelling and resolute post-colonial endeavor; moreover, the fact Creole cultures are born out of reinvention of life after dislocation creates a further link to both the thematic of dislocation within *The Tempest* and its dramatic form.

Now, after the findings of chapter one and two, here come the findings of the third chapter which are the comparative study of the two texts, *The Tempest*, a renaissance romance and *Toufann*, a post-colonial resistance.

First of all, *The Tempest* should be seen as a romance of renaissance. Ferdinand and Miranda fall in love not that they are destined to but because they are made to. Yes, Prospero creates a magic and makes them fall in love so that through Ferdinand he can get back his country and can rule again. Yet, he eventually marries them and forgives his enemies, also throws out his magic keys in the sea.

The play portrays Prospero as a rational, not an occultist, magician by providing a contrast to him in Sycorax: her magic is frequently described as destructive and terrible, where Prospero's is said to be wondrous and beautiful.

On the other hand, in a nutshell, *Toufann* is a loose adaptation of Shakespeare's *The Tempest*, with a revealing undertone of the Mauritian political status. Dev Virahsawmy, along with a range of other writers from the African continent, has found in Shakespeare a vehicle to represent contemporary concerns and challenges.

The plot of *Toufann* is already discussed in the Third chapter, so here is the story in brief; Prospero, the powerful but philosopher-king spent his time in writing, reading and doing research in his laboratory and left his brother Yago, the Prime Minister, with the responsibility of running the country's affairs. Yago, hooked on power, wanted more of its elixir, joined hands with Prince Edmon and King Lir to overthrow his brother, Prospero, through a military coup. In this conflict, Prospero's wife was killed and Kordelia, their newly born daughter, was spared. Both of them were placed in a broken boat which finally landed on an Island; Prospero, the computer genius, turned it into paradise. The only inhabitants of this island were Kaliban and his mother, Bangoya, a black slave who was abandoned by a white pirate after he had fathered Kaliban, later to become Prospero's scientific assistant. After 20 years of struggle, Prospero had mastered over science and technology, could create a 'Toufann' in the sea to trap the ship which was carrying the passengers who had toppled him from his throne. "Time of revenge has come" Prospero announces, "They would now have to face my 'Toufann'" (218).

The play, in many respects, can be called a Post-colonial play. Gonzalo is replaced by Polonius, the character of *Hamlet* who is loyal to hamlet's uncle but in *Toufann*, Kordelia calls Polonius as yogi in the sense that he maintains the loyalty towards the throne and Miranda replaced with Kordelia, the daughter of King Lear of Shakespearean Tragedy who is known for her honesty and truthfulness. Here, Kordelia is aware of the mischievous actions of her father, and provokes Kalibann to revolt against her father: "an electronic expert doesn't understand the basic things. Once you have got your freedom, he cannot force you do anything. Do you understand?(Banham 245)

In *Toufann*, Kalibann is the hero because the island belongs to his mother, and Prospero is the colonizer who came to exploit the wealth of the nation, but his own daughter refuses his colonizing power and is found reading Simone de Beauvoir's *The Second Sex*, in order to understand the patriarchy of her father. In this play, 'tempest' is created with the help of computer, the 21st century instrument. There are different traits of post-colonialism; the local merges with the universal, white Magic transforms into science and technology, language becomes assertive.

But there are a few things which are common between both the texts. Prospero is acting the same as he was before an authoritarian and also a patriarch, asking his daughter to marry prince Ferjnan though he has been denied by his daughter Kordelia. Taking revenge upon his enemies and creating 'Toufann', this time by visual slides but with the help of Kalibann and Aryel robot. But he is

acting out his plans anyway, without any obstruction takes revenge upon his enemies easily. But also forgives later like before he did, unhurt revenge was the motif before also and in the era of post-colonialism he is acting in the same manner. Prospero was a magician formerly but now he is a computer expert, technician and master of a Robot and Kalibann. Again at the end of the play, he forgives all his enemies and gives up his powers to return to his kingdom.

Revenge is the motif of both texts; the play revolves around Prospero's revenge. Though the main themes are 'reconciliation' and 'forgiveness', revenge is the backbone of both plays. As Prospero declares in the beginning about the time he waited for his revenge, In *The Tempest* Prospero says, "Twelve years since, Miranda, twelve years since, thy father was the duke of Milan and prince to power." In *Toufann*, he says, "you have no idea of what I am feeling. I have been working for twenty years. Twenty years I have been working." (229)

Island again becomes the place to live for Prospero, he survives on this piece of land luxuriously and comfortably lives with his daughter, but the journey was not an easy task till now. The island is seen as an 'uninhabited' spot, a 'Tabula Rasa' peopled fortuitously by the shipwrecked. Miranda is represented as a chaste virgin, to be protected from the rapist native (Caliban) and presented to a civil lover, Ferdinand. The 'Fatherly' power of the colonizer to regulate and utilize the sexuality of his 'subject' (Caliban and Miranda), is, therefore, a potent trope as activated in *The Tempest* and again demonstrates the crucial nexus of civil power and sexuality in colonial discourse.

The Tempest also reveals 'the strict form of government' which actually underpins the miraculous narrative of 'sea change'. The play oscillates between mystification and revelation and this is crucially demonstrated in the presentation of the plebian revolt. Caliban describes the effects of the island music.

Here, island is seen to operate not for the colonizer but for the colonized. Prospero utilizes the music to charm, punish, and restore his various subjects. Employing it like James I in a harmonic of power. For Caliban, music provokes a dream wish for the riches which in reality is denied in him by colonizing power.

One important aspect that should not be untouched is the division of characters; they all are not the same from *The Tempest*. It is important to understand the ethnic composition of the cast. Prospero and his family are of Indian origin, like the dominant group in contemporary Mauritius, King Lir and his family are White, Kaspalto and the Sailor are Black, Dammaro is Indian, Kaliban is mixed race (white and black African). The characters of the play are King Lir as Alonso, Polonius as Gonzalo, Kordelia as Miranda, Prospero, Ariel, Kaliban, Ferdjnan as Ferdinand, Kaspalto as Trinculo, Dammaro as Stephano. The venue of the play seems to be an Island which is Mauritius. Prospero creates Toufann (typhoon or cyclone) in this play with the help of computer operator, Kalibann and Ariel, a Robot. In this play, Kordelia provokes Kaliban whom she loves to revolt against her father. Ferdjnan loves Ariel, a Male. Prospero wanted to marry Kodelia with Ferdjnan in order to take revenge with King Lir and his brother, Yago.

All characters are taken from the greatest tragedies; Kordelia from *King Lear*, Polonius from *Hamlet*, Yago from *Othello*. This is quite ironical that the characters from greatest tragedies are significant characters in a post-colonial resistance.

The place is significant, the island no longer remains the simple island, it becomes a place to take revenge. The setting of *The Tempest* is a European island and *Toufann* shows a Mauritian setting which again lays emphasis on the region. Europe is no more the empire to set the play, it

becomes decolonized by the Mauritian government. The concept of 'canon' formation is shown in the play. The word 'Toufann' is more daunting than the word 'Tempest', this shows a kind of separate 'identity' formation to differ from the European identity. It reveals the 'language' politics in the play which is the landmark in the history of Post-colonialism.

Europeans used colonialism as a way to let off pressure from their own social conflicts; for instance, Prospero's exile on Caliban's island after he has been deposed by Sebastian; Gonzalo's vision of an island society that would correct all of the bad things about Europe; lower class men like Stephano and Trinculo seeking to exploit Caliban and set themselves up as rulers of the colonized space. Miranda's hatred towards Caliban, a feminine superiority of an elite class, is all weapons to make a complete hold of Europeanism. Shakespeare presented what Europeanism appealed him to present, hence *The Tempest* became a powerful colonial text.

Admittedly adapting *The Tempest* is nothing new in post-colonial world literature; Dev Virahsawmy graduated from British university and like number of dissenting intellectuals, tried to make a choice of Shakespeare as model. But unlike so many African and Caribbean appropriations of the tempest, Virahsawmy's *Toufann* is not a 'component of grander counterhegemonic endeavors of the period'. Virahsawmy may have been electrified by the newly gained independence, revolutions and black power, but his play does not form a part of a collective 'call for a renunciation of western standards' and is not one of the countless 'cultural insurrections against the bequeathed values of the colonial powers'. His aim is rather to redeploy, exploit (in a good sense) and wield Shakespeare in order to elevate Kreole-the language in which all his plays are written-to the status of a world language.

The Findings of the thesis focus on the process of 'trans-creation' and 'translation-adaptation' in *Toufann* by Dev Virahsawmy, crossing the borders of culture, language, continents and genre and embracing a variety of texts and productions.

The language politics in Mauritian Creole affects the text immensely and Virahsawmy could not spare the text from it. It has been found out that the struggle to assert and valorize Mauritian creole-the language spoken by the majority of the population has taken the place of the struggle for national liberation or decolonization. The language played a pivotal role in creating the downfall of the movement 'Militant Mauricien Government' in 1993.

It is discovered that creole language has been threatened by the government and suffered race prejudices in Mauritius. Some Afro-creole leaders are trying to present the language as the mother tongue of Afro-creoles, the instrument of cultural and political growth. But present history shows some positive results and Mauritian creole is breaking a new ground. The powerful church has recently changed its attitude towards the language and the official use of a translation of the liturgy in Mauritian creole is considered by language planners as major shift in the paradigm. Dev Virahsawmy has used some Mauritian words which could not be translated like 'Mari Sa' (to celebrate), 'batar' (illegitimate) which gives birth to 'trans-culturation', 'multiculturalism' and 'intertextuality'.

The Tempest, a British text which was a political play of its time, again is used as a weapon to threaten the government in the 21st century. The text maintains a sacred bond with the playwright, William Shakespeare, by intertextualizing various characters from his different texts. Except Prospero and Ferdinand, every character is intertextualized and recreated by Virahsawmy; King Alonso is King Lir who lost his son Ferjnan in the shipwreck, found out later to

his dismay that Ferjnan is Homosexual who could not marry Kordelia. The problem of homosexuality has been taken into consideration by Dev. There is a link between homosexuality and impotence. In the performance, Aryel and Ferjnan were shown so physical that it becomes difficult to accept that they seemed to have a right to a gay relationship only because they were both either sexless or unsexed. The attitude to homosexuality on the island is deeply repressed, it becomes quite clever and in a strange way really rather radical.

The play is quite Shakespearean in a funny way: the sting in the tail of comedy. In fact, Aryel's handover of Edmon's and Yago's jackets and dark glasses to Kaspalto and Dammaro only brought about a temporary, carnivalesque, redistribution of parts; the reappearance of the dark glasses in the final scene, worn now by Kalibann and Kordelia, was a clear indication that the new power holders might prove to be tyrants.

Hence, aristocracy transforms into democracy and with the celebration of translation, globalization takes place and slavery ends. Symbolically, slavery ends in many respects; for instance, writers who were slaves of language, now started writing in their own indigenous language, like Dev Virahsawmy's *Toufann* written in Creole language typically becomes a post-colonial text. Although Shakespeare has written in colonial period, yet his characters are still immortal and he had a true taste of human blood even in the 21st century as his plays are still alive in many post-colonial texts.

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'Adaptations from Shakespeare: A Case Study of Shakespeare's The Tempest and Dev Virahsawmy's Toufann' highlights the adaptations of Shakespeare's plays with special reference to The Tempest in the 21st century critical perspectives such as post-colonialism, multiculturalism, intertextuality, comparative literature, language politics, nation-state concept and so on. It compares the British dramatist, William Shakespeare's The Tempest and Mauritian playwright, Dev Virahsawmy's Toufann: A Mauritian Fantasy. Virahsawmy's Toufann: A Mauritian Fantasy was written primarily in Creole language. The Tempest is Shakespeare's one of the last plays in which he has forgiven his enemies. The play has been adapted many times by different playwrights like Aime Cesaire who wrote Une Tempest, Gloria Naylor who wrote Mama Day, and it was also adapted as a film Forbidden Planet. But the interesting thing is its Mauritian adaptation Toufann by Dev Virahsawmy, set in 21st century is a techno play, where Prospero is creating 'toufann' through visual slides in his lab.



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