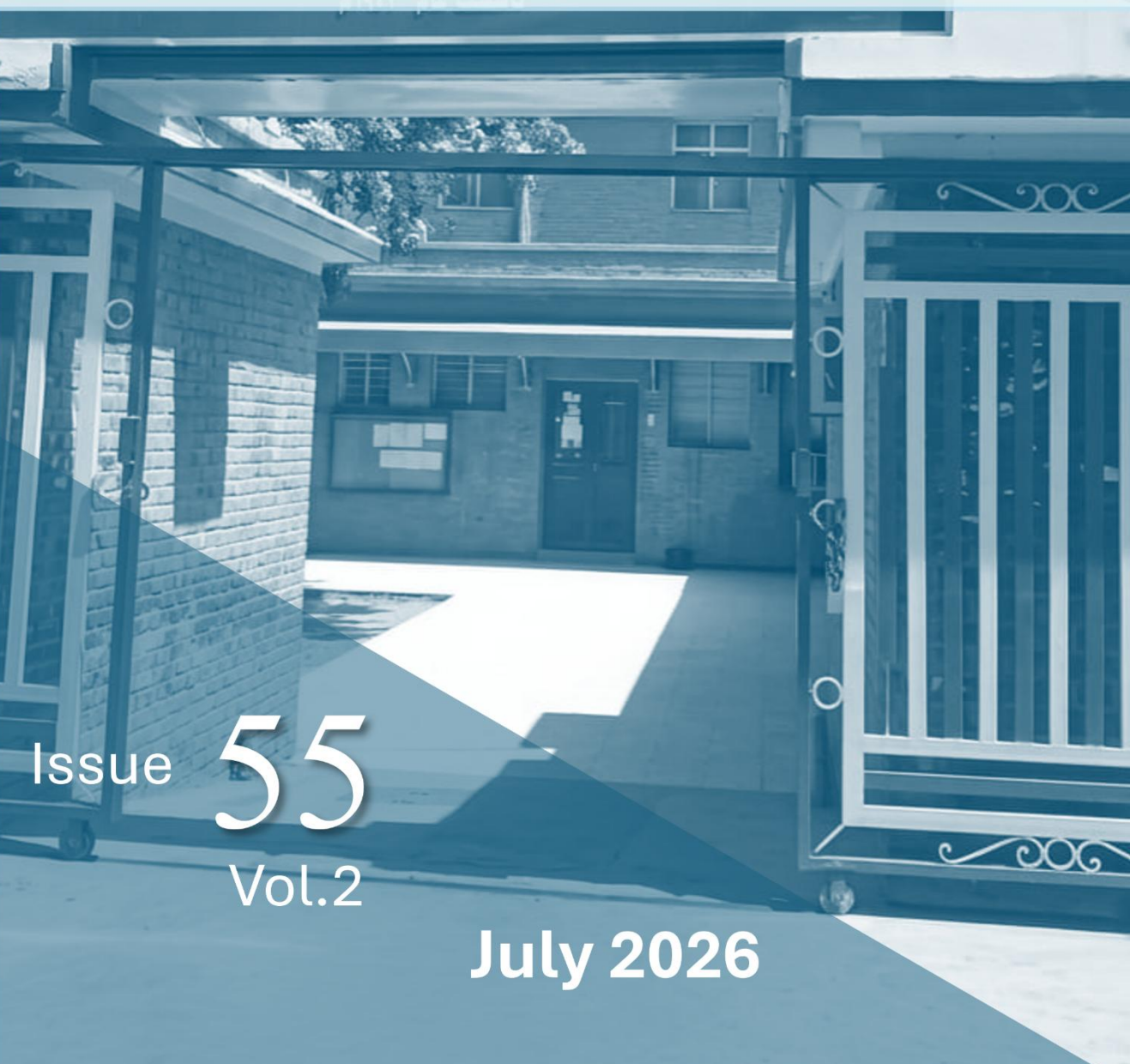


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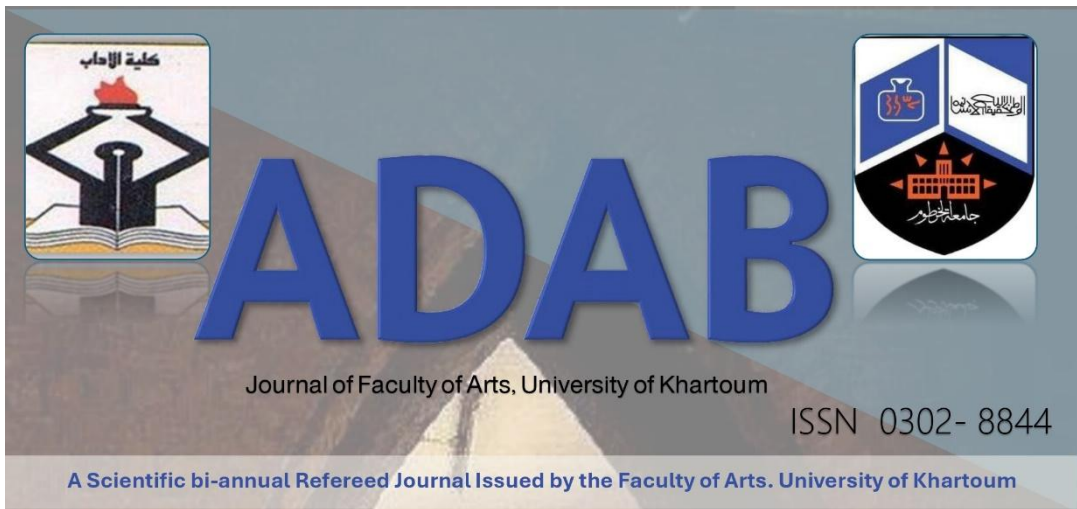
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4. Manuscript should be 5000-10000 words long, with a single page abstract of 200 words in Arabic and English, followed by 5 key words highlighting the most important themes addressed by the manuscript. It should be also taken into account that the first page must contain the title of the manuscript, researcher's name, name of university or academic institution and the e-mail address.
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# Tempestuous Relations: Adaptation as Textual Movement in Césaire's *Une Tempête*

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## Abstract

*This paper reconsiders the conceptual framing of adaptations. Rather than derivative, the paper argues that adaptations engage with their precedent texts to 1) revise them, and 2) state their specificity from them. To conceptually contextualize adaptation, the paper draws upon theoretical and textual insights. Theoretically, the presented conceptual framework synthesizes poststructuralist and deconstructionist ideas. Additionally, it reformulates theories on intertextuality within the aims and purposes of the work. Textual relations highlight how the second text moves between its own specificity and the text upon which it depends. As for textual insights, the paper has Aimé Césaire's *Une Tempête* as a case study. Focusing on the character of Caliban, the analysis shows how the refinements added by *Une Tempête* perform two functions: 1) they show the identity of the play in contrast to its precedent Shakespearean text, and 2) they uncover and discuss implied aspects of the original. Finally, the paper sits with the indefinite article in Césaire's text. Such an interest shows how indefiniteness reconfigures the specific context of the play and, consequently, suggests that reconfiguring context is one possibility of the proposed textual movement.*

**Keywords:** Textual relations, adaptation, intertextuality, deconstruction, postcolonialism

## المستخلص

تعيد هذه الورقة النظر في مفهومة الاقتباس والتحويل بين النصوص. في مجابهة النظرة القائلة بأن هذه النصوص ثانوية، تحتاج هذه الورقة بأن النصوص المقتبسة والمكتيفة تشترك مع النصوص السابقة لها في محاولة: (١) لمراجعة النصوص السابقة، و(٢) توضيح تمايزها عنهم. ولوضع سياق مفاهيمي للنصوص المقتبسة والمكتيفة، استخدم الورقة كلاً من الجانب النظري والجانب النصي. ففي الجانب النظري، تتعامل الورقة مع إطار مفاهيمي تفكيكي وما بعد بنوي. بالإضافة إلى ذلك، فإن الورقة تعيد النظر في مفاهيم التناص بما يتواءم مع أهداف العمل. يتضح من النقاش أن العلاقات النصية توضح حركية النص الثاني بين تمايزه وبين النص الذي يعتمد عليه. أما بالنسبة للجانب النصي، فتتخذ الورقة من مسرحية (عاصفة) للكاتب إيميه سيزار حالة تحليلية. بالتركيز على شخصية (كاليبان)، يوضح التحليل كيف أن الإضافات النصية تؤدي وظيفتين أساسيتين: (١) توضح الإضافات هوية المسرحية المختلفة عن النص الشيكسبير الذي يسبقها، و(٢) تكشف الإضافات وتناقش بعض الأفكار الضمنية في النص الأصلي. ختاماً، فإن الورقة تتناول التنكير في عنوان نص سيزار: إذ يظهر من خلاله كيف يعيد التنكير بناء سياق للنص. بالتالي، فتقترح الورقة إعادة بناء السياق بوصفه أحد مناهج ما اقترحت من حركية للنص.

الكلمات المفتاحية: العلائقيات النصية، النصوص المقتبسة والمكتيفة، التناص، المدرسة التفكيكية، دراسات ما بعد الكولونيالية

## 1. Introduction

Thomas Leitch proposes that adaptation is prey to theoretical vacuum (Leitch, 2003, 149). His position stems from the tight link between adaptation and film study which enriches the latter while prohibiting the first from approaching its potential. Subverting the current studies in adaptations, this paper attempts to focus on the text from which the adaptation emerges. The paper takes a stance of reading adapted materials textually. Grounded in poststructuralist and deconstructionist frameworks, the paper regards the text as a multiple and complex construction which cannot be reduced to a single aspect for its interpretation. Being an adaptation cannot be that single aspect for interpreting the text. Consequently, the paper proposes that the relationships between adaptations and their precedent texts add to the reading of both involved parties. The main argument becomes that adaptation is not secondary in the hierarchical sense; adaptation works when it engages with and revises its precedent.

To approach adaptations, the paper synthesizes theory into an understanding of textual *movement*. The proposition becomes that textual movement is the movement between a text and a precedent text to which it is related. Adaptation is a close reading and an interpretation of the first text from which it emerges. Thus, movement is the interpretation produced as the adaptation recalls the first text while simultaneously revising it. This specific movement is presented as a back-and-forth between the two texts or readings of texts.

To put these conceptual concerns into textual analysis, this paper focuses on *Une Tempête* <sup>(1)</sup> by the Martiniquais author Aimé Césaire (Césaire, 1969 ,3). This text rethinks the Shakespearean text *The Tempest* (Shakespeare, 2000) from a clear decolonial/post-colonial lens. As such, it is self-admittedly an adaptation in the first place and notably an edited translation because Césaire's text is written in French. Césaire, very consciously and intentionally, manipulates the Shakespearean text and forces it into presenting his own arguments. Following the proposition of movement, each text states its specificity by resisting the other despite their relationship. Notably, this comparison doesn't limit itself to similarities and differences because the reason behind these instances provide significance. Thus, the focus on Césaire's text and on the character of Caliban specifically highlights how *Une Tempête understands* the Shakespearean text. Conceptually significant, the intricate differences between the two texts reveal how an adaptation reconstructs a text rather than reproduces it. To that aim, the paper combines theoretical and textual analysis. In the textual analysis, movement stays foregrounded as a central concept in practice. Additionally, the specific text here necessitates a recourse to postcolonial theory

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<sup>(1)</sup> Referred to as UT in the rest of the paper, until the synthesis section for its focus on the indefinite article.

which enriches both the reading of the text and of theory itself.

To reach its goal, this paper is divided into two main sections. The first section considers the theoretical and conceptual obstacles implied in the attempt. Moving to the case under analysis, the second section focuses on *Une Tempête* (UT) and its specific manipulation of the Shakespearean text. Following, the conclusion synthesizes the discussion into a conceptual proposition on the matter. The conclusion highlights how the method used here sketches modus of thinking with texts about the possible approaches to their interpretation. Precisely, the conclusion proposes that reconfiguring the context of a precedent text is an important consideration in how an adaptation revise.

## 2. Approaching Theory – Facing Obstacles

This section attempts to contextualize the main conceptual elements within their most appropriate theoretical standing. To progressively build the argument, the presentation starts with a brief understanding of the text. It then moves on to state its stance on textual relationships via a reformulation of propositions on intertextuality. Finally, attention is turned towards adaptations in particular to contextualize how to conceptually consider them. The section, thus, performs three tasks: 1) adaptation as text, 2) adaptation as a textual relation, and 3) adaptation as productive interpretation.

Following the aforementioned poststructuralist and deconstructionist frameworks, texts are produced through multiplicity—the interaction of signifying elements. Roland Barthes metaphorizes this case by stating that reading/interpreting the text is only viable if the interpretation explodes as much as the text under analysis does (Barthes, 1977, 159). In cases where one text depends on the other for its emergence, both texts are simultaneously explosive as well as explosive interpretations of each other. Tracing how the second text moves around the first adds to the reading of both texts and their performance of multiplicity.

The above presentation implies a discomfort with the terms original and derivational. This discomfort is the result of the terms' entailment of boundaries around the text. There is no clear-cut differentiation of an original and the point from which it *diverges* into another text. As such, the use of original and derivation in this phase of the analysis can only be regarded as metaphorical and temporary. While the paper is concerned with such relationships, it is acutely aware of the chronology issue at hand as well. Intuitively speaking, a text assumes the status of an original because it came first in production. However, the importance of this point is that status of the second text is merely chronological.

Now, the main concern is activating movement. What textual relationships

can be included in movement? Simultaneously, what and how movement means? Responding to intertextuality as an umbrella term of textual relations, Genette proposes his own understanding of how texts relate to each other in his transsexuality. For him, transsexuality encompasses “all that sets the text in relationship, whether obvious or concealed, with other texts” (Genette, 1997, 1). These transsexual relationships are divided by Genette into Intertextuality, Paratextuality, Metatextuality, Archi textuality, and Hypersexuality, in order of their mention (Genette, 1997, 1-7). Within the current purposes, these categories are not directly applied. What is instrumental is the indications they provide for the logic of movement. In all of Genette’s categories, whether explicitly or not, all second texts recall their precedents by quoting, commenting, summoning, etc. To put it succinctly, this paper tackles those texts which are culminated via two aspects: existence aspect (the existence of a previous text to provide emergence) and a transformation aspect (in various possible modi as shown below). Those texts forthrightly converse with their precedents, taking a step into them and resisting total transference. In the current metaphor, the movement is how the text approaches the first dynamically and engages in reciprocal interpretive reading of the first text.

The claim at this point is materializing conceptually: the complexity of each text resists any attempt at simple dependency. Reworking Genette’s model, those texts which depend on their existence on another text link themselves to that text in an *illusion* of derivation. Notably, the dependence referred to here is the direct relation of two texts before questioning the originality of writing in a Derridean elaboration (Derrida, 1997). This reformulation of Genette draws upon the words of Paul de Man using Walter Benjamin’s metaphor of a broken vessel “the fragments are fragments, and [...] they remain essentially fragmentary. They follow each other up, metonymically, and they will never constitute a totality” (De Man, 1983, 43). In the context of De Man and Benjamin’s discussion, the central problematic is translation. De Man states the individuality of the original and derivational texts. The fragmentary nature of both texts proposes different relations between both of them and *meaning*. Translation becomes one possible modus of transforming texts when the existence aspect is already in place. Additionally, translation is never neutral: it is a negotiation of contexts and perspectives into a textual construct. Thus, the second text provides a complex understanding of the first text from which it emerges. To read this second text, this close reading, the analysis should consider how the second text engages with the first.

With both a reformulation of Genette’s model and the metaphor of fragments at hand, the latter demonstrates a potential to elaboration beyond its strict relation with translated material. This attempt at reaching beyond the contextual boundaries of the metaphor is not merely stated for the sake of conceptual flaccidity; rather, it is proposed with specific aims. The fragmentary description could reach out to other

types of texts which depend on a previous textual construct. Some examples that come to mind are criticism and adaptation. In fact, Edward Said does touch upon such a proposition in regard to criticism. Said deepens the metaphor of fragments by displacing the so-called original: he links any attempt at categorizing writing as secondary as an attack on originality. It is there where he reaches critical commentary as standing beside an original text and equals their respective statuses (Said, 1978, 683). In alignment with the current work's understanding of the text, Said emphasizes that such an equality doesn't *reproduce* the text for the very irreducibility delivered by any writing (Said, 1978, 683). This irreducibility doesn't allow for fixed writing; therefore, it doesn't allow for a neat reproduction.<sup>(1)</sup> For Said, criticism is the point of condensation of the first text, the great literary text, and what he calls the cultural space—or the context as in the aforementioned case of translation (Said, 1978, 713-714).

With the alignment of translation and criticism, this work finally reaches its main concern from these types of texts: adaptations. Seen with translation and criticism, adaptation rejects a characterization of being a derivative or secondary act (Hutcheon, 2004, 108-111). Within the provided conceptual framing, adaptation follows the main aspects previously mentioned of existence and transformation. What is also of interest here is that adaptation plays on both fields of commenting and close reading of a text on the one hand, and translation in a broader sense of transference on the other. A note should be made here about the relational aspect between translation and adaptation. Broadening horizon, adaptation is but an application of perspective or a contextual translation itself. Faniran et al. refers to it as “free translation” or a “technique in translation studies” (Faniran et al, 2022, 309). Such a status is given to adaptation on the basis of its very interdisciplinary nature (Faniran et al, 2022, 309). For this work, the significance of choosing adaptation is its under-conceptualization. By choosing adaptation as a case study, there is a possibility to elevate this type of text from its aforementioned “theoretical vacuum” (Leitch, 2003, 149). The interdisciplinarity nature of adaptation works in this case against the theoretical aspirations of the latter. It weakens the foundational problematics and questions that can further elaborate the conceptual understanding of adaptation. Thus, focusing attention on adaptation in a textual treatment starts from adaptation to generalize its proposition rather than the other way around.

Going back to Leitch, despite his focus on film, Leitch does raise important textual questions for the current discussion. Crucially, Leitch questions the centrality of fidelity in analysing adaptation, thus, questioning the notion of an original text (Leitch, 2003, 161). Furthermore, Leitch's states that the idea that adaptations work

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(<sup>1</sup>) Genette also touches upon criticism and commentary on his transtextual relationships (Gérard Genette, 1997, 1-7), however, Said's discussion aligns better with the aims of this work.

on one text is a mere fallacy (Leitch, 2003, 164). What Leitch presents here aligns with the Barthesian stance on interpretation as explosive in the way a text is explosive. Adaptation is a reading of the text from which it emerges. It is a reading which exists to state its presence. Accordingly, its own irreducibility and complex construction prevent a simplistic view which reads an adaptation as a possible entrance towards the traces of the original text (Leitch, 2003, 166). Agreeing with this stance, the paper asserts and reasserts that both texts are fragments, but tensive fragments for that matter.

Now that adaptation is contextualized for within the previous discussion, contextualizing it to the upcoming discussion is imperative. Dealing with adaptations, the concern becomes how the first text was manipulated for a different medium or genre. Implied in Leitch's discussion is the idea that adaptation is trans-media or trans-generic. However, adaptations can also occur in the sphere of the same medium or genre if different purposes were highlighted (Faniran et al, 2022, 309). This paper deals with an adaptation of a play into a play, foregrounding the question of purpose. In this way, the following analysis investigates how the attempt at telling the same story differently is provoked by the possibility of such an attempt (Hutcheon, 2004, 111).

### 3. Approaching the text: *Une Tempête* – Tracing Movement

This section moves on to interrogate the texts. Its target is tracing how UT moves back and forth between its own claims and the Shakesporean text *The Tempest*. Such a movement is significant when looked at as a producer of tension: moments of reconciliation show the relationship between the two texts, while moments of intensity keep the individuality of both. Accordingly, the following subsections deal with the structural/organizational differences that UT presents as well as highlighting the nuances produced through the characters. The first subsection focuses on how UT explicitly call upon *The Tempest*. However, the core moving subsection is the second, where the character of Caliban is foregrounded to show how the intricate differentiations between the Caliban's of the two versions are significant.

#### 3.1. Organization of the Text: Recalling Precedent

Specific to the textual relationship under consideration, is that it goes beyond being covert or allusive. The overt mention of the Shakespearean play draws attention to itself. The first overt mention of the Shakespearean play is the title <sup>(1)</sup>. Not only is the title a direct manipulation of the Shakespearean one, the subtitle states

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<sup>(1)</sup> The question of the title is revisited in the conclusion.

that the text is “After Shakespeare’s ‘The Tempest’, An adaptation for a Black/Negritude theatre” (Césaire, 1969, title page)<sup>(1)</sup> Previously mentioned, this adaptation is an adaptation via purpose which is an axis that the subtitle presents immediately: the original theme of master/slave takes a more serious tone by the implication of Negritude as an ideology motivating the text. For this paper in particular, this motivation allows the paper to later gives more liberty to Caliban as a character, following the steps of Césaire himself.

Following the titles, the list of characters comes in. The list refuses a neutral enumeration of characters. Rather, the list emphasizes the relationship between the two texts by describing the characters as “Shakespeare’s” <sup>(2)</sup> (Césaire, 1969, Personnages). Moreover, this description also differentiates those characters from those added by Césaire. In a significant move, Césaire makes the point of adding to his list “two supplementary precisions,” <sup>(3)</sup> and “an addition” <sup>(4)</sup> (Césaire, 1969, Personnages). This is a movement where movement is apparent; the text admits relationality but refuses total transference. Césaire’s precisions contextualized the ethnicity of the two slaves, Ariel and Caliban. Ariel was described as a mulatto and Caliban a black slave. Such a differentiation proves central to the events of the play. For *The Tempest*, a slave is governed by his status as a slave, no more no less. These precisions, thus, configures a specific context for UT where such precisions are important. In fact, given the purpose, the status of both skin tones relates to different stances as well. In the first scene of the second act, Caliban and Ariel engage in a conversation about the ways to arrive at freedom. None of them was presented as the *right* path to follow; the dialogue was rather a presentation of different stances to take: moderation and nonviolence (Ariel) and acceptance of violence if needed (Caliban). Furthermore, this dialogue starts to give Caliban centrality in the action and ended up with both characters wishing good will on each other as brothers. (Césaire, 1969, 35-39).

The only added character in UT was Eshu, described as a Black God-Devil. <sup>(5)</sup> The addition of Eshu as a Black God-Devil significantly added weight to the wedding scene of Prospero’s daughter. Eshu comes in uninvited with the purpose of causing disturbance. He emphasized that he wasn’t invited and made sure to demonstrate his difference from the other Gods by using obscene language and acting disrespectfully. Eshu’s behaviour causes the entire gathering to crumble and all the Gods leave, including himself (Césaire, 1969, 67-71). This example shows a

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<sup>(1)</sup> Original French: " D’après ‘La Tempête’ de Shakespeare, Adaptation pour un théâtre nègre".

<sup>(2)</sup> Original French: « Ceux de Shakespeare».

<sup>(3)</sup> Original French: « Deux précisions supplémentaires».

<sup>(4)</sup> Original French: « Une addition ».

<sup>(5)</sup> Original French: « Dieu-diable nègre».

resistance towards a perfect harmony between the Gods following a different mythology than the Roman one. It is a statement of identity and belief systems which the second section tackles further in the case of Caliban.

After the list of characters, Césaire adds a last addition to the Shakespearean text: the game master section.<sup>(1)</sup> In this part, a game master distributes the roles and masks around, turning the context into a play inside a play. Such a move contains a direct and conscious rereading of the *original*. The text, with the game master section, positions itself directly as a retelling of the story. In this case, as the end of the previous section suggests, what is highlighted is the reason behind such an attempt at retelling. This overt and continuous mention of the *original* carries the ideological positionality of the text.<sup>(2)</sup>

UT further manipulates the structure of the previous text by playing around acts and scenes. The first and most direct change in structure is shortening the five acts in the Shakespearean text into three. In more detail, *The Tempest* is structured as follows: two scenes in the first act, two scenes in the second act, three scenes in the third act, one scene in the fourth act, as well as a final fifth act of one scene. On the other hand, UT comprises three acts: two scenes in the first act, three scenes in the second act, and five scenes in the final act. But the shortening of the original text goes beyond the length or the number of acts and scenes; UT *consciously* readjusts the inherited elements of the previous text. Consider the following table:

Table 1: Comparing the Structural Organization of the Two Texts:

| The Tempest   | Une Tempête                                                                                 |
|---------------|---------------------------------------------------------------------------------------------|
| Act 1         | Act 1                                                                                       |
| -             | Act 2-scene 1: adding a dialogue of the positions of Caliban and Ariel in their enslavement |
| Act 2-scene 1 | Scattered between both act 2-scene 2 and act 2-scene 3                                      |
| Act 2-scene 2 | Act 3-scene 2                                                                               |
| Act 4-scene 1 | Act 3-scene 3 with the different plot of Eshu                                               |

<sup>(1)</sup> Original French: « Le Meneur de Jeu».

<sup>(2)</sup> The Negritude movement in this case, elaborated further in the conclusion.

The above table merely summarizes the most obvious cases of manipulating structure. A comprehensive analysis of these details wouldn't be possible within the aims and conceptual limits of this paper. However, James Arnold moves carefully from scene to scene to highlight the advancing and delaying of certain aspects of Shakespeare drama. For example, he traces the fragmentation of act2-scene 1 into two scenes in UT (Arnold, 1978, 240-242). He also discusses the thematic differences between the two tempests in acts/scenes: for example, the comic second scene of the third act in Shakespeare rendered serious in tone in UT (Arnold, 1978, 245-246).

It becomes evident that UT structure is not a summary, and that the structural reconstruction follows a "strategy of systematic selectivity and reordering of priorities" (Arnold, 1978, 237). The justification of this retelling is performed via prioritizing the dynamics of colonization and Master/Slave. What significant here is that the elements of the first text find themselves at the service of the second text, not the other way around. To crystallize, the movement between the two texts to show differentiation didn't recount what the second text changed from the first, rather, it recounted how and why such changes were important to the second text and its claims. Such a move destabilizes any hierarchization or primacy built on the chronological ordering. Additionally, these restructuring moves revolved around the additions of Césaire and specifically Caliban. Accordingly, the following subsection turns the attention to Caliban and discusses his nuanced re-presentation.

### 3.2.Caliban: Stating Specificity

This subsection keeps the value of considering how UT manipulates the original text in order to reconstruct its individuality and highlight the themes in both texts. Accordingly, this section studies how UT plays on the character of Caliban. The choice of Caliban considers the space and scope of this paper but also highlights how Caliban's intertextual transformations is an emergence-nexus of UT. It becomes clear as the discussion develops that rebuilding the character is, in fact, the main motivation behind restructuring the organization as discussed in the previous section. Both sections meet to show how they serve to reproduce the Shakespearean text as a new text in UT. For considerations of space and scope, the paper focuses on

As in the case of restructuring the text, the redefinitions on the level of the characters also show how UT *reads* its predecessor (Khoury. 2006. 23). In the specific case of Caliban, the refinements added to his character produce his very *humanity*. In fact, Caliban's rebuilt character had humanity as its reconstructing axis. Caliban was excluded from the human for lacking "a potential human nature awaiting recognition" (Colebrook, 2005, 144). Then, Caliban found his humanity by a reversal on the understanding of recognition itself. The entanglement with

recognition becomes the main analytic axis of the discussion; however, to start off, a few issues need to be considered. First, this analysis starts by the very appearance of Caliban in both texts.

In the two texts under analysis, the first appearance of Caliban is in the second scene of the first act. It is to be stated that the sense of rebellion in Caliban was evident in both as well. Consider the following quotes from *The Tempest*:

1. "This island's mine by Sycorax my mother" (46).
2. "Wouldn't had been done!  
Thou didst prevent me" (47).
3. "I know how to curse" (47).

The above quotes demonstrate Caliban's confrontational stance against Prospero. However, his role in the scene does end in his obedience in fear of Prospero's powers. Additionally, the second quote specifically attempts to justify Prospero's behaviour by positioning Caliban as barbaric/criminal. The quote comes as implying an affirmative response to Prospero's accusation that Caliban had attempted to assault Miranda, Prospero's daughter. Such an accusation and affirmation lessen any empathy that Caliban could accumulate. Countering these fragile positions, UT parallels these lines by the following:

1. "Without you? Is that a question? Simply the King of the Island, my island that I inherited from Sycorax, my mother [...] Dead or alive, she is my mother, and I will never deny her. She is dead to you because you believe that earth is dead" (25). <sup>(1)</sup>
2. "I have nothing to do with your daughter" (27). <sup>(2)</sup>
3. "First of all, that is not true. You have taught me nothing, but the language needed to follow your orders [...] but you keep your science selfishly for yourself" (25). <sup>(3)</sup>

Caliban's departure from this scene in UT at the warning of Prospero is also significant: he doesn't go without a last blow. He rejects the name of Caliban attributed to him by Prospero and claims the name X. He justifies his decision in that his name, the representation of his identity, was stolen (Césaire, 1969, 27-28). It is not only that Caliban's tone is more assertive – which is in itself an important aspect

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<sup>(1)</sup> Original French: « Sans toi ? Mais tout simplement le roi ! Le roi de l'île ! le roi de mon île, que je tiens de Sycorax, ma mère. [...] Morte or vivante, c'est ma mère et je ne la renierai pas. D'ailleurs, tu ne la crois morte que parce que tu crois que la terre est chose morte. »

<sup>(2)</sup> Original French: « je n'ai que faire de ta fille ».

<sup>(3)</sup> Original French: « D'abord ce n'est pas vrai. Tu ne m'as rien appris du tout. Sauf, bien sûr à baragouiner ton langage pour comprendre tes ordres. [...] Ta science, tu la garde égoïstement pour toi ».

– but it is his argument which links more directly to the question of his identity. Caliban develops his arguments in a way which explains the endangerment of his identity by factors of lack of acknowledgment from the other.

Sitting with the proposition, the way UT presents Caliban throws the possibility of justifying Prospero's actions away by rejecting the assault accusation. Then, UT denies any gratitude towards sharing knowledge from Prospero to Caliban by showing how such an idea was only beneficial to Prospero himself and not Caliban. Prospero used Caliban's knowledge of the island when he first arrived. Then, he only taught Caliban what was enough to allow Prospero to command and order. Caliban Shows that no knowledge acquired by Prospero was to his benefit. However, the most important change that UT comes with in link to identity is in the first quotes above. UT develops Shakespearean Caliban's recall of memory when Caliban goes beyond recalling his inheritance into presenting his own knowledge and belief-system in contrast to that of Prospero. Caliban asserts his identity in link to earth itself; his inheritance is not merely familial but embedded in the nature he believes in. Contradicting Prospero, Caliban believes in Earth as alive as he understands life itself. In fact, Caliban's connection to nature was further emphasized in the fourth scene of the third act where Caliban calls upon the island and its inhabitants (elements of nature) in his fight for freedom. In fact, Caliban declares his fight against what is anti-Nature and states his belief that Nature is gentle as long as one knows how to speak to it (75).

In this sense, presenting personal knowledge to assert identity works as an important axis in Caliban's reconstruction. His first line in the play is "Uhuru!" (24) meaning freedom. Using this word asserts two important positions: first, it asserts Caliban's stance towards Prospero by shouting his aims and goals about freedom. Second, using his own language asserts his identity. Caliban's focus is on reclaiming his identity and his knowledge of it, exemplified above in self-naming and language-use. Thus, Caliban's resistance is not only the *active* attempt to reject racism, but also the "*active* attempt to assert African heritage by resisting assimilation into the West" (Khoury, 2006, 27). In his specific context, Caliban asserts his identity in both his language and the language of the other. He shows that he can use the language of the other to manifest himself.

Going back to memory, Caliban in UT resists Prospero's attempts to assert his narrative as an official memory which erases and forgets every other memory (Khoury, 2006, 31). Implied above, Caliban very consciously employ his "identity-securing knowledge" (Assmann, 2011, 122).<sup>(1)</sup> Previously mentioned, Caliban's

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<sup>(1)</sup> Some of what Assmann refers to are wisdom, myth, and proverbs as examples.

pieces of knowledge are his language-use and his belief system. Moreover, Caliban emphasizes the focus on his individualized knowledge via his songs on freedom into which he embeds a call to his own God, Shango (Césaire, 1969, 35).

The culmination of these axes allowed Caliban to present a counter-narrative/memory. Thus, this emphasis on knowledge allows a transition into othering via an insistence on heritage and individual identity *opposed* to that of Prospero. Here, what is interesting is that Caliban asserts his identity as a self and *another* simultaneously: he is a self with all what that entails of individualization. He is *another* with all what that entails of differentiation. His assessment of his *self* implies by necessity validating the other's identity as well. By shaking the stability of "transethnic validity" (Assmann, 2011, 125) in the hierarchical sense, Caliban manipulates the *othering* process into a two-way instead of a one-way process. Caliban incessantly asserts his identity which allows him to know himself. Nevertheless, Caliban knowledge of the self is his very path towards knowing the other.

Notably, Caliban's victory wasn't that he arrived at understanding both selves. His victory was in how he forced *the other* to acknowledge him and recognize his *self*. This point is highly significant as the "master never depended on the recognition of the slave" (Jones, 2010, 182). Caliban destabilizes the situation in which the one-way identity imposed on the slave resituates itself in a "view of identity as a struggle for mutual recognition" (Jones, 2010, 182). Notice the path towards this realization in Caliban's own words:

And you lied to me a lot,  
About the world, about myself,  
You ended up imposing an image of myself,  
Under-developed, incapable  
[...]  
And I hate this image! And it is wrong!  
But now I know you, your old cancer,

And I know myself as well (88).<sup>(1)</sup>

This paragraph captures the stages Caliban goes through in order to arrive at a positioning of the self and the other. Denouncing his imposed identity as a slave, Caliban puts Prospero's identity and their relationship into question (Willoquet-Maricondi, 1996, 59). Caliban doesn't ask Prospero for freedom; he decided that he *is* free by denouncing Prospero's authority. Prospero's whole understanding of the self as superior crumbles as soon as such a position is destabilized. Such a destabilization is clarified via the progression of Prospero's acknowledgment of Caliban's identity. Coming from the other side of acknowledgment, Prospero goes through the same phases in different functions. Prospero decides to not leave the island and join people who he considered as from his identity and factors in his identity. After his confrontation with Caliban, Prospero stays admitting "that his own being is defined by the Other, his slave" (Khoury, 2006, 33). This decision comes gradually during his confrontation with Caliban. Different from the Shakespearean text where Prospero leaves the island, Caliban made Prospero questions his identity enough to stay. Caliban rejects Prospero's attempts at a peaceful farewell where he leaves the island with his upper hand intact and says:

I couldn't care less about you!

I am sure you will not leave!

I am laughing about this mission of yours, your vocation.

Because your only vocation is to bother me, to mess with me.

That why you will stay

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(1) Original French:

« Et tu m'as tellement menti,  
Menti sur le monde, menti sur moi-même,  
Que tu as fini par m'imposer  
Une image de moi-même :  
Un sous-développé, comme tu dis,  
Un sous-capable,  
[...]  
Et cette image, je la hais ! Et elle est fausse !  
Mais maintenant, je te connais, vieux cancer,  
Et je me connais aussi ! »

Like these men who had made colonies for themselves

And can't live anywhere else anymore (89) <sup>(1)</sup>

Caliban declares his hatred towards Prospero and refuses to acknowledge any of what Prospero had done with gratitude or any positive feelings. Not caring about Prospero leaves the latter in a position where his role in the relationship doesn't constitute Caliban's identity, which resulted in Prospero's declaration that:

Let me tell you that I hate you too,

Because you are the first person who made me doubt myself.

[...]

Friends, come near: I am offering you, my farewells. I am not leaving anymore.

My destiny is here and I am not escaping it (90). <sup>(2)</sup>

While Prospero does exhibit hate in this part, such a strong emotion is in itself a recognition of Caliban as other with an identity. Furthermore, he admits that Caliban made him question his own identity to the point where his only way to regain an understanding of the self is by staying in the island to keep the other, Caliban, as a compass of where he stands. Once everyone else leaves, Prospero shouts to Caliban: "Caliban, it is between the two of us now!" (91). <sup>(3)</sup>

In this progression on the part of Prospero, Caliban's actions reverse the

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<sup>(1)</sup>Original French:

« Mais jet'en fous!  
Ça me fait rigoler ta mission  
Ta vocation!  
Et voilà pourquoi tu resteras,  
Comme ces mecs qui ont fait les colonies  
Et qui ne peuvent plus vivre ailleurs».

<sup>(2)</sup>Original French:

« E bien moi aussi je te hais !  
Car tu es celui par qui pour  
La première fois j'ai douté de  
Moi-même  
[...]  
Mes amis, approchez : Je vous fais mes adieux. Je ne pars plus. Mon destin est ici : Je ne le fuirai pas. »

<sup>(3)</sup>Original French:

« Et maintenant, Caliban, à nous deux ! ».

situation: Prospero needs Caliban's acknowledgment. Once Prospero was cornered into acknowledging Caliban, he was forced to stay on the island – on his own choice – on the verge of losing his own identity. His last line in the play is him calling to Caliban, where the lines between the self and the other start to blur: "It is just you and me, You and me! You-Me! Me-You!" (Césaire. 1969. 92). <sup>(1)</sup>In an extreme manifestation of a struggle towards identity, it was Prospero's turn to arrive at a point where the other defines the self as much as the self-defines the other.

#### 4. Conclusion: Indefiniteness – Beyond Perspectives

This paper departed from a conceptual discomfort with the hierarchy between what is referred to as original texts and those described as deriving from them. Starting by conceptually grounding its thesis, the paper shows the similarities between texts related to precedent texts by translation, criticism, or adaptation. However, to show how the conceptual propositions of the paper function throughout texts, the paper traced UT. This specific play was chosen for more than one reason: 1) its own admittance of the status of adaptation, 2) its direct relationship of the precedent Shakespearean text, and 3) the writer's own interest in the clear embedded postcolonial positionality in UT.

To crystallize this paper's idea, a last note should be made. In his direct approach at presenting his text as an adaptation of the Shakespearean play, Césaire tweaks the title from *The Tempest* to *A Tempest*. This preference for the indefinite article is justified by the play as a whole: indefiniteness presents itself as a major event-motor. Both plays have a tempest as an event; however, Shakespeare's tempest was the origin of event <sup>(2)</sup> while Césaire's was an addition to an already existing focus pre-tempest (the relation colonizer/colonized). <sup>(3)</sup> As such, Shakespeare's ending tied the stories of the characters' conflicts, in opposition to Césaire's divergence in the ending consciously failing "to offer a *definite* resolution of the conflict" (Willoquet-Maricondi. 1996. 48. Emphasis added). Césaire was, thus, more sympathetic towards a view questioning the very *possibility* of resolution. This sympathy relates to mutual acknowledgment and recognition in a manner that sheds doubt over the possibility of achievement (Jones, 2010, 183). In this sense, this paper sees Edmund Chapman's view that the achievement of UT is not in realization but in celebrating potentiality.

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<sup>(1)</sup> Original French: « Plus que toi et moi. Toi et moi ! Toi-Moi ! Moi-Toi ! »

<sup>(2)</sup> That Prospero's plan to regain his power started by his tempest to get his enemies into his domain of current power. The tempest was the starting point without which the play events cannot present themselves.

<sup>(3)</sup> That is to say, UT main focus on colonizer/colonised relation, doesn't rely on the tempest for its construction. Their relation is shown to be in existence as such by its in medias res nature by the appearance of Caliban. The tempest role here adds to the main focus without constructing it.

UT couldn't claim that colonialism is over or that asserting an identity is enough to reconcile the postcolonial issues, but it was able to claim potentiality as a stage to revel in. Chapman explains this situation by stating that the play doesn't think of the potentiality of freedom but of "potentiality *as* freedom" (Chapman, 2016, 736). Indefiniteness becomes an identity rather than an attack on identity.

In the same vein, the play's rootedness in the ideology of Negritude highlights another indefiniteness: the perception of "*Negritude as a process* of self-exploration and recuperation" (Davis, 1997, 60). In this understanding of negritude as a process and not a claim at a final resolution, the play enacts the themes and concepts of Negritude in its construction of reality. Caliban's repudiates a knowledge presented to him by the colonizer, when he understands the impossibility of reconciliation between labor and *Bildung* (Jones, 2010, 183). According to Michel Espagne, *Bildung* is a term that is defined by its focus on different facets of physical beauty, intellectual cultivation, and the relationship between the individual and the society (Espagne, 2013, 111). Accordingly, *Bildung* implies the very relationship of mutual acknowledgement and recognition between the members of society. In this case, *Bildung* is a sign of humanity – the very starting point of argumentation for Caliban in this paper –, societal recognition, and, consequently, identity-making and assertion.

Caliban, the slave, the Negritude subject, was denied an inclusion in *Bildung*, but Negritude Literature provided another path. The Black writer/subject's awareness of a historical context of domination leads his Negritude process into a constitution of "a symbolic progression from subordination to independence, from alienation – through revolt – to self-affirmation" (Irele, 2011, 40). The process of revolt shakes the stability of waiting for recognition from the part of the colonizer: mutual recognition is a stage and not a necessity towards freedom. Such a conceptualization of Negritude parallels Caliban's previously discussed development. Using Caliban and Prospero, the play constantly interrogates the self and the other. Abstracted above the characters, this interrogation is directed towards a colonial discourse; it is a subversive counter-discourse which uses a process of destructing colonial arguments as a weapon. This is a well-discussed postcolonial practice of reading and rereading Western discourses as part of the postcolonial enterprise (See: Ashcroft et al, 1989, 221).

The above presentation demonstrates that the reference to Negritude in the subtitle of UT is in how the play illustrates the main highlights of the movement. However, the play keeps emphasizing indefiniteness by resisting its reduction to one facet of its construction. The role of the Negritude Movement is clearly declared in the text itself; nevertheless, the duality meaning/intention destabilizes such a definite aspect. Going back to the multiplicity of the text, meaning as the intention of writing

is never reaches; it is always in constant displacement to intention (De Man, 1983, 44). Thus, ideology, in such a textual understanding, slips between being a motivator, an intention, and a meaning (which cannot be reached). There is no doubt of the centrality of Negritude themes and concepts in the construction of the text at hand; however, if centrality moves to meaning as in intention shackles the text. The text cannot be satisfied with such a linear understanding, depriving it from the possibility of its networking.

With such a destabilizing move, how can the present analysis reconcile its focus on negritude and the themes of colonization with the provided context of multiplicity of the text and reading an adaptation? An answer can start form the aforementioned postcolonial practices of rereading: linking *The Tempest* to *A Tempest* provides the latter with its main aspects in characters and events. Insertion of Negritude, then, is the first step towards reconstructing the text by providing it with a *reinvented context* (Colebrook, 2005, 4). Context in this sense is not a simplified version; it is as active as the text itself. The relationship between the two is instable because contexts are produced by text in how the latter manipulate them, as much as the texts are produced by contexts. Both the text and the context are instable and insecure construction which involve themselves in a mutually affective relationship (Colebrook, 2005, 4). The mutual instability between the two cannot allow for a confinement of one within the other. Negritude is the context of producing *A Tempest* as distinctive from *The Tempest*; but it is not its entirety.

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