9 "This Island's Mine"

Ecocritical Caribbean *Tempests*

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The mindset of colonization is central to the transformation of Shakespeare's *The Tempest* in both *Une tempête*[1] (*A Tempest*), by Aimé Césaire in 1969, and *Otra tempestad*[2] (*Another Tempest*) by Raquel Carrió and Flora Lauten in 1999.[3] These Caribbean playwrights also build on Shakespeare's portrayal of nature to address environmental destruction in their portrayals of the island, its native inhabitants, and its colonizers. Ecocritical ideas resonate in each text's approach to colonization and *The Tempest*, with Prospero's island becoming a symbol for an earth that could be exploited, depleted, or harmed. Although Césaire's play pre-dates the use of the term "ecocriticism," his text aligns an anticolonial stance with the support and protection of nature. Carrió and Lauten also connect colonization with the exploitation of the natural world, but their play emphasizes mutual transformation in the interactions of colonizer/colonized and humans/nature. By aligning Caliban with nature and Prospero with the exploitation of the natural world, Césaire and Carrió and Lauten merge their commentary on the postcolonial and the environmental to create performative ecocriticism. In *Une tempête*, Césaire emphasizes the adversarial relationship between Prospero and Caliban to create a play of binary oppositions that condemns the colonizers as the enemies of nature. Carrió and Lauten's *Otra Tempestad* takes a more mestizo approach to colonization and ecocriticism, suggesting that the environment can be threatened or protected by colonizers or colonized alike.

Drawing upon Lawrence Buell's concept of the "commitment to environmentalist praxis" inherent in studying the relationship between literature and the environment, Derek Barker argues that ecocriticism "entails an ethical imperative regarding our relationship to the non-human world and the examination of this relationship through literature."[4] In their adaptations, Césaire, Carrió, and Lauten use Shakespeare to explore the ethical link between colonialism and the environment, drawing upon the connections Shakespeare's Caliban makes between ecology and power when he challenges Prospero by claiming the island for his own. As Greg Garrard argues in the foreword to *Ecocritical Shakespeare*, "under the

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impress of twentieth-century anti-colonial and environmental politics, Caliban's linguistic and moral subversion of Prospero's authority flowers into a full-blown ecopoetic critique of empire ... if empire is the forests' worst enemy, Caliban would be their champion."[5] Césaire, Carrió, and Lauten use their plays to deliver their own ecopoetic critiques of empire, building on Shakespeare's own use of the island in his text. As a critical reading of both Shakespeare's play and colonialism itself, *Une tempête* is about taking back the land by reclaiming the language, reworking the most negative labels of the colonizer into expressions of empowerment. Césaire's play equates his anti-colonial message with an environmental one; he portrays Prospero as "anti-Nature, immobility, totalitarianism, death," and Caliban as "an active member of the oppressed group working toward collective amelioration."[6] By contrast, *Otra tempestad* crashes conflicting cultures (Old World/New World, colonizer/colonized, Shakespeare/African mythology) together in a way that is, as Carrió herself describes it, the "properly voracious, irreverent, transgressive, parodic, and festive way for the 'conquered' to appropriate myths and to model them (represent them) as their own."[7] Although Carrió and Lauten divide the characters into either shipwrecked Shakespearean colonizers and the colonized Yoruban nature deities, Carrió and Lauten reject the strict binaries used by Césaire in favor of hybridity.

Published in 1969 by Martiniquais poet Aime Césaire, *Une tempête* reimagines the connections established between *The Tempest* and the psychology of colonization popularized by Octave Mannoni and Albert Memmi.[8] Césaire uses his adaptations of Prospero and Caliban to challenge the narrative of the interdependency between the colonizer and the colonized. Following the example of Caribbean author Roberto Fernández-Retamar, who "appropriated Caliban as a symbol of the oppression as well as rebellion of the Americas against colonialism," Césaire transforms the figure of Caliban from a justification for colonial rule to "a symbol of black power." [9] As a politician and activist, Césaire coined the term "negritude" to describe the popular movement that sought the "reclaiming of the derogatory 'negre' by ... francophone blacks in the Caribbean."[10] Like Shakespeare's Caliban, Césaire uses the words of the conqueror – words meant to constrain – as a means of breaking free. Having 'learned to curse' in the language of the colonizers, Césaire re-appropriates Shakespeare's Caliban as he does the word "negre." By substituting an indefinite article for the definite article in the title of Shakespeare's *The Tempest*, Césaire challenges Shakespeare's authority to present the definitive *Tempest* and offers his Caribbean audiences a new Caliban. *Une tempête* retains the general structure of Shakespeare's plot: a shipwreck, a conflict between Prospero and Caliban, a romance between Ferdinand and Miranda, a drunken attempt by Stephano and Trinculo to take over the island, and a reconciliation between Prospero and the men who deposed him. However, Césaire reworks the characters

and their lines to directly address colonization, and he adjusts the final scene so that his Prospero remains on the island to continue his conflict with Caliban rather than returning to his dukedom. Césaire's response to Shakespeare's *Tempest* is characterized by strict binaries: black/white, colonized/colonizer, right/wrong, natural/unnatural. These binaries are by nature ecocritical, reframing colonization not just as an injustice against colonized populations but violence against nature itself. The conflict between Césaire's Caliban and Prospero is resolved when Caliban and the natural world he identifies with fight back against Prospero's control in a rejection of colonization and an affirmation of environmentalism.

Written in Cuba nearly 30 years later, Raquel Carrió and Flora Lauten's *Otra tempestad* complicates the dynamic between the colonizer and the colonized by presenting a chaotic mix of characters who play a variety of roles in the island colony. Where Césaire's *Une tempête* keeps most of the plot points and nearly the entire cast of Shakespeare's *Tempest*, Carrió and Lauten's *Otra tempestad* de-centers both Shakespeare and Césaire by offering yet another *Tempest*. Their text is a looser adaptation in which Próspero and Miranda end up shipwrecked on the island with a host of characters from other Shakespearean plays, including Otelo (Othello), Shylock, Macbeth, and Hamlet. They arrive to find the island already occupied. Calibán's mother Sycorax (alive and well) is recast as a mother goddess named Sicorax, and Calibán has three Yoruban deities known as *orishas* for sisters: Eleggua, Oyá, and Oshún. As nature goddesses, Sicorax and her daughters are responsible for the tempest that brings the ship full of Shakespearean characters to the island. After the shipwreck, the Shakespearean characters are haunted by memories of their lives and loves from the Old World, and they impose their fantasies on the orishas they encounter. Próspero establishes a Utopian republic on the island with the help of Eleggua, whom he claims as his Ariel; Miranda falls in love with Calibán; Macbeth begins a reign of terror with Oyá as his Lady Macbeth, and Calibán finally inherits the island after most of the other characters have died tragically. To explain the "surprisingly recent … mutual engagement between the fields of postcolonialism and ecocriticism," Gabriele Dürbeck notes that "while postcolonialism is concerned with displacement, mobility, and diaspora, ecocriticism turns to the ethics of locality."[11] *Otra tempestad* brings those two disparate concepts together, demonstrating how the mobility of cultures is directly tied to the politics of place.

The mestizo nature of *Otra tempestad* is apparent with the arrival of the Old World Shakespearean characters on an island in the New World, where they meet Yoruban orishas and pair up in attempts to rule the island. The play's inclusion of deities from Africa in a New World setting is an indirect reference to the cultural and religious syncretism established in the Caribbean and Latin America. The practices of Santería (Caribbean) and Candomblé (Brazil) incorporate elements of Yoruban

mythology, merging them with Catholicism to create syncretic religions.[12] While Césaire incorporates Eshu, another orisha, into Prospero's masque scene to demonstrate strife and difference, the orishas in *Otra tempestad*, who have full control of the island before the European characters arrive, are presented as global figures who, like Shakespeare's Sycorax, have origins in Africa. The play was written at the end of the twentieth century, which Dipesh Chakrabarty identifies as both the "period in which social scientists and humanists began to discuss globalization" and the beginning of "self-conscious discussions of global warming in the public realm."[13] *Otra tempestad*, which depicts both natural and man-made disasters as the island is ruled by different combinations of nature goddesses and Shakespearean characters, is both a commentary on globalization and a product of it. The play premiered in Cuba and went on a world tour in "Brazil, Canada, and Great Britain, among other countries" including performances at Shakespeare's Globe in 1998[14] during their "Globe to Globe"[15] series of that year (not to be confused with the Globe to Globe festival of 2012). If Césaire's adaptation reminds us that Caliban has used Prospero's language only for learning to curse, Carrió's play invites the audience to see colonization and appropriation as steps in the creation of a new language.

Both texts take an ecocritical approach to the Prospero/Caliban relationship, interrogating and reworking the relationship between the colonizer, the colonized, and the island itself. Shakespeare's Prospero arrives on the island by chance after being set adrift in the sea by his usurping brother, but *Une tempête* and *Otra tempestad* present Prospero as a more deliberate colonizer. Césaire's Prospero is targeted by his enemies because "they learned that through my studies and experiments I had managed to discover the exact location of these lands for which many had sought for centuries and that I was making preparations to set forth to take possession of them.[16] Although Roxanna Curto points out that the role of Césaire's Prospero in relation to the island and its inhabitants is not that of a traditional colonizer because he is not technically a "political leader or a representative of the colonial administration,"[17] Césaire still uses Prospero to represent the worst characteristics of the colonizer. From his initial designs to use the land to create an empire until his final plan to remain on the island to "civilize" Caliban, Césaire's Prospero needs his colonial rule to feel powerful. Where Shakespeare's Prospero can leave his island and magic at the end of the play, Césaire's Prospero chooses to remain and attempt to gain Caliban's worship and servitude. Memmi explains that if the colonizer "should go home … he would cease to be a superior man. Although he is everything in the colony, the colonialist knows that in his own country … he would be a mediocre man."[18] Césaire's Caliban makes the same assessment of Prospero: "you'll stay, just like those guys who founded the colonies and who now can't live anywhere else. You're just an old addict."[19] For Césaire, Prospero's

colonizing identity is the source of his villainy and his abuse of the land. He is actively destructive, as Caliban explains that the reason Stefano claims that the island's "mud is muddier"[20] is that Prospero has been polluting the island's natural state, weaponizing even the mud and air. Césaire replaces the "magic" of Shakespeare's Prospero with "scientific and technical knowledge that he acquired in Europe,"[21] with an emphasis on the science of war. After describing the tear gas in Prospero's "arsenal anti-émeutes," Caliban mentions that "he's got a lot of gadgets like these … gadgets to make you deaf, to blind you, to make you sneeze, to make you cry."[22] While Prospero's systematic weapon-making represents darkest aspects of the Enlightenment mindset that Monique Allewaert describes as "a preoccupation with uncovering, mapping, measuring, and (in most cases) instrumentalizing the natural world."[23] Césaire presents Prospero as a tyrant who is willing to make Ariel, Caliban, and the island itself suffer in order to establish his control through his use of technology.

Carrió and Lauten's Próspero is shipwrecked on the island by Sicorax and the Yoruban goddesses, but the wreck occurs when Próspero is already on his way to colonize the Americas. Bankrolled by Shylock, he makes his pitch to the other Shakespearean characters in the first scene:

> A rumor has reached our Old World. There are new continents! … And ever since our ships began sailing to them, the immense and terrible sea is only a puddle! … There will be a paradise with beautiful vegetation. And the trees will have trunks in the shape of stars. A paradise of exotic birds![24]

For Carrió and Lauten's Próspero, the appeal of these new continents lies not only in the spectacular plants and animals but in the potential to start again in a new world. Their Próspero treats both the island and its inhabitants as malleable property that can be borrowed and re-inscribed. When he sees Eleggua, Próspero immediately claims her as his Ariel, and names himself as her master, enlisting her help in creating his utopian republic on the island. For Carrió and Lauten's Próspero, Eleggua's identity and the island's power structure can be effectively re-written as he chooses. Rather than portraying Prospero as a secluded student of magic, both texts depict him as an explorer who sets out to colonize the New World for profit and glory, with Césaire citing Prospero's dream of his "as-yet-unborn empire"[25] and Carrió and Lauten depicting Próspero's ambition to create his own utopia. While neither Prospero comes to his island with any official governmental authority, both of them claim ownership of the island as soon as they arrive and are willing to destroy even the land in an effort to hold onto their power.

In Shakespeare's play, Prospero refers to Caliban as "thou earth, thou!"[26] (1.2.316), while both *Une tempête* and *Otra tempestad* present Caliban as the embodiment of the natural world, contrasting with

the unnatural Prospero. In Césaire's text, the battle of wills between Prospero and Caliban is as focused on the differences in their environmental ideologies as it is on the differences in their political ideologies. At the first encounter between Prospero and Caliban in *Une tempête*, Caliban accuses Prospero of believing that "You think the earth itself is dead … It's so much simpler for you that way. Dead, you can walk on it, pollute it, you can tread upon it with the steps of a conqueror. I respect the earth."[27] Césaire's Caliban, like the Shakespearean version, has an extensive knowledge of "every fertile inch o'th'island," (2.2.136) and he rejects Prospero's science in favor of a deep respect for the earth and his role as defender of nature. Prospero, by contrast, sees nature as repugnant; many of the insults he hurls at Caliban throughout the play are based on animals and nature. To Prospero, Caliban is an "ugly ape" and "a dumb animal, a beast I educated, trained, dragged up from the bestiality that still clings to you."[28] When Prospero decides to stay on the island rather than returning to Italy, he compares Caliban with "the opossum that pulls itself up by its own tail the better to bite the hand that tears it from the darkness."[29] Prospero's efforts to reduce Caliban to an animal support the logic of commentators on Shakespeare's *Tempest*, who suggest "colonised subjects have been identified with the body and the animalistic, while the 'natural' supremacy of men – and, by extension, male colonisers – is evidenced by their apparent transcendence of the body."[30] In the characters of Caliban and Prospero, Césaire suggests another hierarchy, one in which an alignment with nature, including animals, is superior to the kind of sterile rejection of nature espoused by Prospero. By merging the postcolonial and the environmentalist agendas in the character of Caliban, Césaire gives Caliban's rebellion more significance than a simple fight for freedom. When Césaire's Caliban challenges Prospero, he is fighting not only for his own rights, but for the rights of the earth itself.

Césaire connects the natural world and the figures of the colonized with two supernatural figures who resist Prospero's rule as much as Caliban does. First, Caliban invokes the Yoruba god of "thunder, lightning, and destruction"[31] by singing as he works:

> May he who eats his corn heedless of Shango
> be accursed! May Shango creep beneath
> his nails and eat into his flesh!
> Shango, Shango ho! …
> Whoever tries to mislead Shango
> will suffer for it![32]

Caliban's song is a reminder of the presence of Yoruba in the Caribbean, where Shango could be considered "the most feared in the orisha pantheon."[33] Césaire also plays with the Eurocentrism of the masque of

Roman Gods when the Yoruba trickster god, Eshu, interrupts the celebration of marriage. Challenging Prospero's authority and mocking the messages of faithfulness, happiness, and prosperity in the lines of Iris and Ceres, Eshu sings "Eshu plays a trick on a bride, and on the day of the wedding she gets into the wrong bed!"[34] Laurence Porter justly argues that this "obscene song" is intended to undercut the sanitized portrayal of Ferdinand and Miranda's wedding with the "realistic sexual dimension in marriage."[35] But Eshu's uninvited interruption into the carefully crafted world of Prospero's masque is also an indication that Prospero's hold on his small colony is slipping. Like Caliban, Eshu stands up to Prospero and refuses to treat him as an authority. Césaire's Caliban is both the embodiment of nature and the representative of the deities Eshu and Shango, demonstrating that the natural and supernatural worlds have united against the unnatural Prospero.

While both Prosperos are presented as enemies of their respective Calibans, Césaire uses his Caliban to advocate for a total overthrow of colonial rule. His attempt to eliminate Prospero is a rebellion against both political oppression and environmental destruction, and he enlists the help of the animals Prospero despises to help him reach his goal. When he sees snakes, scorpions, and porcupines blocking his path to Prospero, Césaire's Caliban encourages the animals to join him in fighting Prospero:

> How can any animal – any natural animal, if I may put it that way – go against me on the day I'm setting forth to conquer Prospero! Unimaginable! Prospero is the Anti-Nature! And I say, down with Anti-Nature![36]

Césaire presents Caliban as a hero not only for his resistance and rebellion against Prospero's colonization, but for his rejection of Prospero's unnatural abuse of the island and its inhabitants – human and animal. Caliban's rhetoric as he tries to persuade the animals to fight against Prospero advocates for Allewaert's idea of an "ecological personhood" that defies the "separation of human beings from the natural world."[37] If Prospero is the Anti-Nature, then nature itself can fight back when the animals and land answer Caliban's call.

The curses of Césaire's Caliban are a postcolonial interpretation of the curses of Shakespeare's Caliban, which "counter the rather common colonial assumption that human beings were qualitatively distinct from a natural world that they could claim and codify as property."[38] When Caliban is unwilling to kill the unarmed Prospero, who chooses to remain on the island in an effort to make Caliban conform to his colonialist ideals, nature itself sends an army of animals against Prospero. The play ends with a weak and tired Prospero explaining how the island is taking itself back:

> Odd, but for some time now we seem to be overrun with opossums. They're everywhere. Peccarys, wild boar, all this unclean nature! But mainly opossums. Those eyes! The vile grins they have! It's as though the jungle was laying siege to the cave … but I shall stand firm … I shall not let my work perish! I shall protect civilization![39]

In this final scene, Césaire presents Prospero as a defeated colonizer who has never been able to truly conquer Caliban or the island, once again drawing parallels between the colonized subject and the colonized territory. The postcolonial and the environmentalist agendas both reach their desired conclusion in Césaire's text with the triumph of the oppressed and the defeat of the oppressor. For Césaire, there is no option but to oppose the colonizer and take back the island, and his Caliban repeatedly rejects the idea that he and Prospero could ever coexist.

Otra tempestad also features a Caliban who has a strong connection with the earth. Eleggua, in her role as Ariel, gives Próspero information about her brother, calling him "Calibán, son of earth,"[40] and explaining that Calibán will become king after the death of Sicorax. Like Césaire's Caliban, Carrió and Lauten's Calibán is taunted by Próspero for his aspirations to be king. When Hamlet calls him "enslaved where he used to be a King!"[41], Próspero responds "Yes, king of the hill, king of the parrot, king of the crocodile, king of the monkey! … This island's mine!"[42] As in Césaire, Calibán's connection to the natural world is disparaged by Próspero, but where Césaire's Caliban is one of the most verbose characters in the play, lecturing Prospero, Ariel, Stephano, and even the animals on the island, Carrió and Lauten's Calibán has hardly any lines. Even his assertion that "this island's mine" is taken from him and given to Próspero when he is at the height of his destructive power. When Carrió and Lauten's Próspero claims the island as his, he is not identifying himself with the island; he is asserting the rights of a conqueror to dispose of the island and its inhabitants. Calibán is a figure of quiet rebellion. His resistance to Próspero is demonstrated through actions rather than words – refusing to be hypnotized by Próspero, refusing his offer of gifts, standing up to his anger, risking death to follow Miranda.

When Calibán takes his place as king of the island in the final scene, it is not portrayed as the triumph of the colonized over the colonizer and the natural over the unnatural, as it is in Césaire's play. Instead, Carrió and Lauten's Calibán stands in the center of the stage listening to the echoes of the other characters and their impressions of the island:

> Calibán! Calibán! Calibán!
> Take us to the land that we have been promised!
> *Sounds of the island*
> It will be a paradise!
> Of exotic birds!

Island!
Calibán!
My brother will be![43]

Each of these lines is repeated by the actor who previously spoke it as part of the dialogue of the play, but the lines are re-contextualized after so many of these characters have died in their pursuit of their idealized island. Although Calibán is at the center of the stage as these lines ring out, the lines cannot easily be interpreted as his own memories (given that he is offstage for most of the original lines). Instead, they serve as a collective memory of the ways the characters have imposed their own ideas and dreams on the island. Although the characters are gone, their words (and masks) remain. Wearing and holding the masks representing both the Shakespearean colonizers and the colonized Yoruban goddesses in the final image, Calibán ends the play as a character who has been immersed in both worlds. The title of the scene, Calibán Rex, indicates that Calibán is finally king, but his continued silence as he is haunted by the voices of the other characters does not have the celebratory quality of the "FREEDOM HI-DAY! FREEDOM HI-DAY"[44] at the end of Césaire's text. For Césaire's Caliban, Prospero's defeat and helplessness in response to the natural world is a triumph. By contrast, the deaths of the characters in *Otra Tempestad*, even those who directly harmed the island, seem to be mourned. Where Césaire's Prospero is an invasive colonizer who must be destroyed for the good of the island, Carrió and Lauten present both colonizer and colonized as part of the island's history and memory, resonating in the mind of the new king as he seems to hear the sound of a new ship arriving.

Shakespeare's *Tempest* exemplifies Lawrence Buell's concept of "the double paradox of 'nature' having been androcentrically constructed as a domain for males, in contradistinction to female-coded domestic space, yet at the same time symbolically coded as female – an arena of potential domination analogous to the female body."[45] While the island is not specifically gendered in Shakespeare's text, Miranda's body serves as a representation of the island and a means of controlling the land. Both Miranda and the island can be controlled, desired, or violated as a means of achieving power. To challenge Prospero's rule, Caliban attempts to rape Miranda and "people … this island with Calibans." (1.2.348–349). Caliban uses Miranda's beauty and her potential to "become thy bed" and "bring thee forth a brave brood" as incentive for Stephano to murder Prospero and take the island (3.2.101–102). Stephano's planned conquest of the island will only be complete if he can make Miranda his queen. Ferdinand initially sees her as the goddess of the island, attended by Ariel's songs, and Prospero uses both the island and Miranda's body to leverage his return to Milan and his power over the men who deposed him. Susan Bennett explains that Miranda "is as

much a colonized territory as the island she has been brought up on."[46] Both *Une tempête* and *Otra tempestad* code the island as female, emphasizing the feminine gender of *île* and *isla*, but both texts also increase Miranda's agency and avoid using male characters to directly equate Miranda's body with the island.

Césaire takes pains to distance his heroic Caliban from the attempted rape attributed to his Shakespearean counterpart. When accused, Shakespeare's Caliban readily admits his crime, responding "O ho, O ho! Would't had been done! Thou didst prevent me" (1.2.348–349). Yet, when Césaire's Prospero accuses his Caliban of attempting to "rape my daughter"[47] Caliban turns the accusation back on Prospero. Arguing that Prospero is falsely accusing Caliban of Prospero's own desires, Caliban explains "you're the one that put those dirty thoughts in my head … I couldn't care less about your daughter."[48] By suggesting that the desire to violate Miranda comes from Prospero, Césaire is acknowledging the Freudian or Jungian interpretations of the Prospero/Caliban relationship, in which "Caliban is a projection of Prospero's repressed shadow side and the most important line of the play would be 'this thing of darkness/I acknowledge mine.'"[49] Fanon addresses the Jungian concept of the shadow-self in *Black Skin, White Masks*, explaining that "European civilization is characterized by the presence … of an archetype: an expression of the bad instincts, of the darkness inherent in every ego, or the uncivilized savage, the Negro who slumbers in every white man."[50] Césaire's text directly rejects the tendency of the white self to absorb the black other as shadow-self. Césaire's Prospero might project his fantasies and desires onto Caliban and see the two of them as one being – "You-me … me-you!"[51] – but his Caliban is an autonomous being who refuses to be seen as an extension of Prospero. Similarly, Césaire's Caliban separates controlling the island from controlling Miranda's body. When he persuades Stephano and Trinculo to fight Prospero for control of the island, he doesn't mention Miranda at all, and he helps Ferdinand to connect with Miranda by sharing her name. Despite his desire to oust Prospero and regain his position of power, Caliban shows no interest in using Miranda as a proxy for the island.

In *Otra tempestad*, Próspero still attempts to use Miranda as a means of achieving power by arranging "a fortunate marriage" with Otelo (Othello), and he claims the role of "Queen of this plantation" for his daughter.[52] But Miranda refuses both the politically advantageous marriage and the chance to rule over the island, while Carrió and Lauten rewrite her history. Instead of being raised on the island, in *Otra tempestad* Miranda is shipwrecked with the other Shakespearean characters at the beginning of the play, which positions her as a colonizer rather than a body waiting to be colonized. Like her father and the other Shakespearean castaways, Miranda interacts with the native inhabitants of the island, particularly Calibán. But unlike the male colonizers, who play out their Old World stories on the New World bodies of the orishas, seeing Oyá

as Gertrude and Lady Macbeth and Oshún as Ophelia and Desdemona, Miranda falls in love with Calibán as himself, without imposing another identity on him. From their first meeting, the stage direction indicates that the love between Miranda and Calibán is linked with nature and the island:

> They discover each other. All of the nature of the island: joy, exaltation. They very slowly approach each other. They look at each other, smell each other, touch each other. They play together. They enter the cave.[53]

Their love is presented as immediate, innocent, and mutual. The verbs used by Carrió and Lauten are plural – neither Miranda nor Calibán is given a dominant gaze or voice as they explore each other for the first time. The stage directions tie their affection to "sounds of the island: birds, river, leaves of trees"[54] – natural sounds that reinforce the connection both characters share with the island and each other. When Carrió and Lauten's Miranda tells her father "I want to people this island with Calibáns!"[55] it is a direct inversion of Shakespeare's line. Not only is the line given to Miranda rather than Calibán, but the connotation becomes requited love rather than a desire to conquer through rape. By reinterpreting the Miranda and Caliban relationship and appropriating Caliban's line, Carrió and Lauten complicate the gendering of the island. When Miranda expresses her desire to people the island with Calibans in response to her father's demand that she marry Otelo, Miranda lays claim to her own body, rejecting her father's control over her or the island. Here, it is Miranda, not Prospero or Calibán, who presents her body as a source of power over the island through the potential of procreation. The control she claims, however, still hinges on using her own body as a means of populating the island with copies of a male character, thereby passing on her power to her chosen partner. She does not propose peopling the island with Mirandas.

While both texts challenge the ways that Shakespeare's male characters connect control of the island with control of Miranda's body, they draw upon the tradition of feminizing nature in the way they transform the character of Sycorax. Shakespeare's Sycorax is described by Prospero as a "blue-eyed hag" from Algeria, abandoned on the island where she enslaved and punished Ariel for being "too delicate to act her earthly and abhorred commands" (1.2.269–273). Where Shakespeare's Caliban uses Sycorax to establish his claim to the island, but later disparages her appearance in an effort to make Miranda seem more attractive to Stephano, Césaire's Caliban exhibits a deep connection with his mother which extends to a love of the natural environment. When Césaire's Prospero taunts Caliban with the memory of his mother's death, Caliban responds that Sycorax is alive in the earth around him:

> Sycorax. Mother.
> Serpent, rain, lightning.
> And I see thee everywhere!
> In the eye of the stagnant pool which
> stares back at me, through the rushes,
> in the gesture made by twisted root
> And its awaiting thrust.[56]

Just as Caliban uses natural imagery when he calls upon the animals of the island and the African god Shango, his invocation of Sycorax here is reminiscent of a prayer to a mother goddess. Both Caribbean *Tempests* present Sycorax as someone with a deeper connection to the island, drawing on what Carolyn Merchant calls "the identification of nature, especially the earth, with a nurturing mother: a kindly beneficent female who provided for the needs of mankind in an ordered, planned universe," as well as on the opposing image of female nature as a "wild and uncontrollable nature that could render violence, storms, droughts, and general chaos."[57] From the serpents and lightning of Césaire's Sycorax to the tempest created by Carrió and Lauten's Sicorax, feminine powers decenter those of Prospero, providing a natural counterpoint to his unnatural ambition to control the island in both plays. Interpreting Caliban's mother as a powerful woman with control over the environment serves as an extension of Buell's concept of the natural world as a coded feminine space. The two adaptations of Sycorax embody the feminine construct of nature, in contrast to the Prospero characters in each production, who want to conquer the island. Both productions resist presenting nature as strictly feminine, however, through their emphasis on Caliban's inherent connection to nature. Prospero attempts to conquer nature by controlling Caliban, not by directly confronting Sycorax.

Carrió and Lauten explore the conflict between masculine and feminine power in more detail through the interactions between the female orishas and the male Shakespeare characters who land on their shores. As Yoruban goddesses, Oyá, Oshún, and Eleggua have power over the natural world, which they can use to torment the men, and the Shakespearean characters bring complex character histories to their new world, which they impose on the orishas and the island itself. In the program notes for the Globe production, the description for the scene called The Encounters explains how the orishas and the shipwrecked characters find each other:

> Shylock, Othello, Macbeth have strange visions, they confuse past with present … Othello sees Oshún, goddess of the rivers, and confuses her with Desdemona … Hamlet thinks he is on the terrace of the castle … He believes that he sees Ophelia. Oshún changes into Ophelia … Oyá, in the guise of his mother, appears, she laughs at him, she calls him fat and asks for vengeance. The sounds and voices of the island are like a chorus making him mad.[58]

These moments between the orishas and the Shakespearean characters are all part of one long sequence, interspersed with the encounters of Prospero with Eleggua, Macbeth with Oyá and Sycorax, and Miranda with Calibán. Each time Oshún or Oyá meets with one of the male Shakespearean characters, the orisha seems to control the encounter by shaping the man's visions and emotions, but the language of each story belongs to the man's Shakespearean source text, the experiences that haunt him.

The power dynamic of each shared vision is complex; by stepping into the Shakespearean narrative of these men and assuming the identities of the women they have harmed, the orishas assume control of each man by ceding control of the vision. The characters' obsessions about their pasts are matched only by the zeal they demonstrate for their futures in the New World. From the beginning of the play, each scene contains at least one character's idealized plan for the island: Próspero's republic, Shylock's dreams of the Promised Land, Macbeth's dictatorship, even Calibán's inherited kingdom. While there are certainly references to Cuba, particularly in the Castro-esque Próspero, Carrió and Lauten's reinterpretation of *The Tempest* speaks to the idea of "the island" as a canvas for conquerors and dreamers. Through the dreamlike interactions between the male Shakespearean characters and the female orishas, in which the fantasies and histories of the men are played out in a new setting through the female characters, Carrió and Lauten explore the gendering of conquered land. Islands and women are treated as fertile ground that can be claimed by men. In *Otra tempestad*, men rewrite islands and women as expressions of their own desires. Próspero's island becomes everyone's island – a site for making individual paradises.

While the key roles of "colonizer and colonized" in *Une tempête* are played by Prospero and Caliban, Césaire also provides a postcolonial revision of Shakespeare's Gonzalo – who is himself a revision of Montaigne's imaginings of the New World. Shakespeare's Gonzalo imagines ruling the island in his own utopia, complete with noble savages, abundant food, and a life without work. His description of his perfect society lifts words and phrases directly from Florio's English translation of Montaigne's "Of the Caniballes." By stating that his subjects should have no "riches, poverty,/ And use of service, none, contract, succession,/ Bourn, bound of land, tilth, vineyard, none" (2.1.146–148), Gonzalo echoes Montaigne's assertion that the cannibals have "no use of service, of riches, or of poverty; no contracts, no successions, no dividences."[59] Tying profitable use of land to the corruption of civilization and class inequality, Gonzalo and Montaigne remove their noble savages from corrupting civilization, drawing upon the Renaissance idea that "nature was a refuge from the ills and anxieties of urban life through a return to an unblemished Golden Age. Depicted as a garden, a rural landscape, or a peaceful fertile scene, nature was a calm, kindly female, giving of her bounty."[60] Shakespeare

includes only the most idealized descriptions from Montaigne's essay, and Gonzalo makes them even more unrealistic by claims such as "nature should bring forth/ Of its own kind, all foison, all abundance,/ To feed my innocent people" (2.1.158–160). Where Shakespeare's Gonzalo is content to spin dreams that are neither possible nor profitable, Césaire's Gonzalo is immediately practical. Within moments of arriving on the island, he states that the island, "if wisely exploited, will be richer than Egypt with its Nile."[61] Césaire's new Gonzalo illustrates Memmi's description of "a naïve person who lands just by chance"[62] in *The Colonizer and the Colonized*. He is a colonizer who arrives upon the island with no preconceived plans to profit from its resources, but it does not "take him long to discover the advantages of his new situation." [63] Césaire's Gonzalo pairs an idealistic vision of the island's natives as "noble and good savages, free, without any complexes or complications"[64] with the plans to use them as a work force to strip the island of its natural resources. He imagines inviting weary Europeans to come to the island to enjoy the savage culture of such natives, calling it a "pool granting eternal youth where we periodically come to restore our aging, citified souls" (2.1.163–164). Unlike both Montaigne and Shakespeare's Gonzalo, Césaire's Gonzalo embraces his own role as a colonizer who will willingly exploit the natives for his own gain.

Although Carrió and Lauten do not include Shakespeare's Gonzalo, they do borrow some of his lines and ideas, giving them to more well-known Shakespeare characters. There are echoes of Gonzalo's list of items his islanders would be happy without and of his claim that the "perfection" of the government would "excel the golden age," (2.1.163–164) in Próspero's description of island life:

> If I told you of the islanders I've seen! They are not like us. They are happy! Without clothes, without money. I believe they live in a Golden Age![65]

The play also incorporates Gonzalo's "had I plantation of this isle … and were the king on't," (2.1.138–141) but Carrió and Lauten make Macbeth the speaker; his first words after his arrival on the island are "If I were the king of this plantation!"[66] While Shakespeare's Gonzalo imagines a utopian settlement of innocence and idleness, Macbeth's vision is darker and more destructive, with references to conquering the island and taking slaves. When Oyá, the orisha of wind and death, makes his dreams a reality in the penultimate scene of the play, the result is a chaotic reign of blood and violence that ends in Macbeth's own death. By leading their characters from utopian dreams to death and ruin, Carrió and Lauten demonstrate the futility of attempting to shape the island into an idealized world. Each utopia falls as a dystopia or unrealized dream shortly after it is imagined. On the surface, *Otra tempestad*, like *Une tempête*,

seems to align the colonized with nature itself and the colonizers with development, destruction, and death. But Carrió and Lauten complicate the comparison by blurring the boundaries between the actions of the colonizer and the colonized. The dark, dystopian societies of Próspero and Macbeth are made possible by the actions of the colonized Yoruban orishas, Eleggua and Oyá. By pairing the characters across the divides of colonizer and colonized and illustrating their impacts on the island as linked for better or worse, Carrió and Lauten reject the idea that only the colonized will protect the land and only the colonizers will destroy it. Instead, the colonizers and the colonized merge to create new societies that can choose to respect the island or destroy it. In service of an anti-colonial message, Césaire rejects the colonizer as unnatural and stages an ecological rebellion by Caliban, the creatures of the island, and the land itself against Prospero. *Otra Tempestad*, by contrast, presents land and people that are constantly in flux: rebelling against the current ruler, recovering from the previous regime, and planning the next utopia. Accounting for the hybridity that comes from a globalized world, Carrió and Lauten present a natural environment that changes even as its inhabitants change, a New World recovering from the mistakes of the Old World.

The defiant assertion of Shakespeare's Caliban that "this island's mine" (1.2.331) has been adopted as a battle cry in postcolonial criticism of *The Tempest*, a challenge by the colonized to the usurping colonizers. Aimé Césaire, Raquel Carrió, and Flora Lauten rework Shakespeare's words by questioning the implications of land ownership itself. In both plays, the island is its own entity, changing in response to the arrival of the colonizers as much as Caliban or the other colonized characters do. Césaire's text is deliberately polarizing; the characters (and audiences) are asked to align themselves with black or white, nature or anti-nature, and the island itself fights back against exploitation. *Otra tempestad* avoids the strict binaries established by Césaire, depicting the island as a complex blended civilization caught in the conflicting forces of preservation, destruction, and transformation. The contrast between the straightforward combative relationship portrayed in Césaire's text and the chaotic amalgam presented by Carrió and Lauten is indicative of the shifts made in discourse on postcolonialism, globalization, and environmentalism.

Notes

1 The English translations of *Une tempête* are from Richard Miller's translation (New York: TGC Translations, 1985).
2 The English translations of *Otra tempestad* in the body of the article are my own (with assistance from colleagues). I have included the original Spanish text for each quotation in the endnotes.
3 The play was published in 1999, but performances began in 1997 in Cuba and 1998 in England. Filmed performances of the play are archived at

Shakespeare's Globe Theatre in London and online through the Hemispheric Institute's Digital Video Library.

4 Derek Barker, "Green Fields: Ecocriticism in South Africa." *Local Natures, Global Responsibilities: Ecocritical Perspectives on New English Literatures*, edited by Laurenz Volkmann, Nancy Grim, Ines Detmers, Katrin Thomson (Amsterdam: Rodopi, 2010), 145.

5 *Ecocritical Shakespeare*. Edited by Lynne Bruckner and Dan Brayton (New York: Routledge, 2011).

6 Chantal J. Zabus, *Tempests after Shakespeare*, (New York: Palgrave, 2002), 44.

7 Raquel Carrió, qtd. in Peter Hulme and William H. Sherman, ed. *The Tempest and Its Travels*. (Philadelphia: of Pennsylvania Press, 2000), 160.

8 Octave Mannoni, *Prospero and Caliban; the Psychology of Colonization*, (New York: Praeger, 1956); Albert Memmi, *The Colonizer and the Colonized*, (New York: Orion Press, 1965).

9 Ania Loomba, Shakespeare, Race, and Colonialism, (Oxford: Oxford University Press, 2002), 163.

10 Gregson Davis. *Cambridge Studies in African and Caribbean Literature: Aimé Césaire*. (Cambridge: Cambridge University Press, 1997), 35.

11 Gabriele Dürbeck, "Narratives of the Anthropocene," Postcolonialism Cross-Examined: Multidirectional Perspectives on Imperial and Colonial Pasts and the Neocolonial Present, edited by Monika Albrecht, (New York: Routledge, 2020) 272.

12 Stephen D. Glazier. *Encyclopedia of African and African-American Religions*, (New York: Routledge, 2001): 285.

13 Dipesh Chakrabarty, "The Climate of History: Four Theses," *Ecocriticism: The Essential Reader*. Ken Hiltner, ed. (New York: Routledge: 2015): 336.

14 The performance choices analyzed in this essay come from viewings of the 1998 performances filmed and archived at Shakespeare's Globe. More detailed accounts of the performance and its critical reception are available in Stephen Purcell's *Shakespeare in the Theatre: Mark Rylance at the Globe* and in the forthcoming Routledge Handbook to Shakespeare and (Global) Appropriation, edited by Sujata Iyengar and Miriam Jacobson.

15 Maria Clara Versiani Galery, "Caliban/Cannibal/Carnival: Cuban Articulations of Shakespeare's *The Tempest*." *Shakespeare in the World of Communism and Socialism*, Edited by Irena Makaryk and Joseph G. Price, (Toronto: University of Toronto Press, 2006), 318.

16 Aimé Césaire, *A Tempest*, Trans. Richard Miller (New York: TGC Translations, 1985), 13.

17 Roxanna Curto, "The Science of Illusion-making in Aimé Césaire's *La tragédie du roi Christophe* and *Une tempête*," *Research in African Literatures* 42, no. 1 (Spring 2011): 162.

18 Memmi, 61.

19 Césaire, Trans. Richard Miller, 62.

20 Césaire, Trans. Richard Miller, 53.

21 Roxanna Curto, "The Science of Illusion-making in Aimé Césaire's *La tragédie du roi Christophe* and *Une tempête*," *Research in African Literatures* 42, no. 1 (Spring 2011): 162.

22 Césaire, Trans. Richard Miller, 54.

23 Monique Allewaert, *Ariel's Ecology* (Minneapolis: University of Minnesota Press, 2013), 9

24 "A nuestro Viejo Mundo ha llegado un rumor. ¡Existen nuevos continentes! … ¡Y desde que nuestros barcos navegan hacia ellos el inmenso y terrible

mar es sólo un charco! … Será un paraíso con una hermosísima vegetación. Y los árboles tendrán los troncos en forma de estrellas. ¡Un paraíso de pájaros exóticos!" Raquel Carrió and Flora Lauten. "Otra Tempestad." *Gestos: Teoría y Práctica del Teatro Hispánico* 14, no. 28 (1999), 106.

25 Césaire, Trans. Richard Miller, 13.
26 Shakespeare, William, *The Tempest*, Ed. Peter Hulme and William H. Sherman, (New York: Norton, 2004)
27 Césaire, Trans. Richard Miller, 18.
28 Césaire, Trans. Richard Miller, 17.
29 Césaire, Trans. Richard Miller, 65.
30 Graham Huggan and Helen Tiffin, *Postcolonial Ecocriticism*, (New York: Routledge, 2010), 157–8.
31 Nathaniel Samuel Murrel, Afro-Caribbean Religions: An Introduction to Their Historical, Cultural, and Sacred Traditions, (Philadelphia: Temple University Press, 2010): 32.
32 Césaire, Trans. Richard Miller, 25.
33 Murrel, 32.
34 Césaire, Trans. Richard Miller, 48.
35 Porter, Laurence. "Aimé Césaire's Reworking of Shakespeare." *Comparative Literary Studies* 32, no. 3 (1995): 376.
36 Césaire, Trans. Richard Miller, 52.
37 Allewaert, 7
38 Allewaert, 7.
39 Césaire, Trans. Richard Miller, 65.
40 "Calibán, hijo de tierra." Carrió and Lauten, 109.
41 "Esclavo donde fue Rey!" Carrió and Lauten, 125.
42 "Si, rey del monte, rey del papagayo, rey del cocodrilo, rey del mono! … Esta isla es mía!" Carrió and Lauten, 125.
43 "¡Calibán! ¡Calibán! ¡Calibán! ¡Llévanos a la Tierra que nos han prometido! Sonidos de la isla. ¡Será un paraíso! ¡De pájaros exóticos! ¡Isla! Calibán! ¡Mi hermano será!" Carrió and Lauten, 133.
44 Césaire, Trans. Richard Miller, 66.
45 Lawrence Buell, *The Future of Environmental Criticism* (Oxford: Blackwell Publishing, 2005), 109.
46 Susan Bennett, *Performing Nostalgia: Shifting Shakespeare and the Contemporary Past* (New York: Routledge 1996), 127.
47 Césaire, Trans. Richard Miller, 19.
48 Césaire. Trans. Richard Miller, 18.
49 Rowland Wymer, *Derek Jarman* (Manchester: Manchester University Press, 2005), 78.
50 Franz Fanon, *Black Skin, White Masks* (New York: Grove Press, 1967), 187.
51 Césaire. Trans. Richard Miller, 66.
52 "Un matrimonio feliz" / "Reina de esta plantación." Carrió and Lauten, 116.
53 "Se descubren. Toda la naturaleza de la isla: júbilo, exaltación. La aproximación es muy lenta. Se miran, se huelen, se tocan. Juegan juntos. Entran a la gruta." Carrió and Lauten, 115.
54 "Sonidos de la isla: pájaros, rio, hojas de árboles." Carrió and Lauten, 115.
55 "Quiero poblar esta isla de calibanes." Carrió and Lauten, 120.
56 Césaire, Trans. Richard Miller, 18.
57 Carolyn Merchant, "Nature As Female." *Ecocriticism: The Essential Reader*. Ken Hiltner, ed. (New York: Routledge: 2015), 10.
58 Globe Library Department. "Scanned Programme." e-mail message to author. 7 November 2006.

59 Michel de Montaigne, *The Essays of Michael Lord of Montaigne* (trans. John Florio), quoted in Stephen Greenblatt, *Shakespeare's Montaigne: The Florio Translation of the Essays*, A Selection (New York: New York Review Books Classics, 2014), xxvii
60 Merchant, 13–14.
61 Césaire, Trans. Richard Miller, 29.
62 Memmi, 4.
63 Memmi, 4.
64 Césaire, Trans. Richard Miller, 29.
65 "Si te contara que he visto isleños! No son como nosotros. Son felices! Sin ropas, sin dinero. Creo que viven La Edad de Oro!" Carrió and Lauten, 115.
66 "¡Si yo fuera rey de esta plantación!" Carrió and Lauten, 110.

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