

The Tempest: A Case Study in Intertextuality

A Bibliography of Re-Writings, Re-Visions, Reviews, and Criticism

by the English Senior Seminar, 2004

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Altbach, Phillip. "Education and Neocolonialism." Postcolonial Studies Reader. Ed. Bill Ashcroft, Gareth Griffiths, and Helen Tiffin. New York: Routledge, 1995.

Antulov, Dragan. Forbidden Planet (1956). Rotten Tomatoes.
<<http://reviews.imdb.com/Reviews/272/27283>>.

Antulov reviews the film Forbidden Planet and writes of its significance in sci-fi movie history. Antulov first points out the similarities in plots between the film and the Shakespeare play The Tempest. He runs down the basic plot of the movie and talks about the special effects. Antulov then talks of the important messages the movie tries to push and how this influenced other science fiction movies to be more substantive.

Arnold, James. "Cesaire and Shakespeare: Two Tempests". Comparative Literature 30: 3 (1978): 236-249.

Compares The Tempest by Shakespeare and Aime Cesaire's A Tempest highlighting the differences between the two plays and the possible reasons these differences occur.

Austin, Dennis. "Reflections on African Politics: Prospero, Ariel and Caliban." International Affairs 69.2 (1993): 203-21.

Austin reflects on the struggling nations in Africa, and their difficulty gaining a democracy in the aftermath of colonialism. He uses Cesaire's play, A Tempest, to highlight the problem that colonialism poses to the African nations. Austin introduces a plan of packaged democracy, but he also explains the economical and international response that would occur because of the dependency upon colonialism. To show this problem he analyzes the situation of reforms in South Africa. The road to democracy will not be easy because of the effects of colonialism.

Azim, Firdous. "Notes Towards Reading the 'New' Literatures in Nineteenth-Century Bengal." Essays and Studies 2000 Reading the "New" Literatures in a Postcolonial Era. Ed. Susheila Nasta. Cambridge: D.S. Brewer, 2000. 37-46.

Bach, Rebecca Ann. "Mrs. Caliban: A Feminist Postmodernist Tempest?" Critique: Studies in Contemporary Fiction 41.4 (2000): 391-402.

Bamber, Linda. "Claribel at Palace Dot Tunis." Transforming Shakespeare: Contemporary Women's Re-Visions in Literature and Performance. Ed. Marianne Novy. New York: St. Martin's Press, 1999. 237-257.

A cross between criticism and revision, this series of fictional letters written from Miranda to Claribel explores many neglected issues the two much-ignored princesses have in common. The series of letters occurs 23 years after the events of The Tempest, yet the action takes place in a contemporary setting, and details a return trip of the original party to the island where they were stranded. The island has since become a tourist trap where literary criticism becomes reality for the Shakespeare's characters, making its events worth academic consideration. While Miranda is able to show some independence in this version of the story and able to point to evidence of it in the original text, she is still unable to escape her role as merely a sexual possession, when a controversy erupts on the island about the actual events during the attempted rape scene with Caliban.

Barbour, Kathryn. "Flout 'Em and Scout 'Em and Flout 'Em: Prospero's Power and Punishments in *the Tempest*." Shakespearean Power and Punishment: A Volume of Essays. Ed. Gillian Murray Kendall. Cranbury: Associated University Presses, 1998. 159-172.

Bhatia, Nandi. "Staging the 1857 Mutiny as "the Great Rebellion": Colonial History and Post Colonial Interventions in Utpal Dutt's Mahavidroh." Theatre Journal 51.2 (1999).

Bernasconi, Robert. "The Assumption of *Negritude*: Aimé Césaire, Frantz Fanon, and the Vicious Circle of Racial Politics." Parallax 2.23 (2002): 69-83.

Block de Behar, Lisa. "Miranda and the Salvation of the Shipwreck." The New Centennial Review 3.1 (2003): 1-23.

Mentions of Miranda are brief and randomly spaced throughout the text, and typify the often secondary treatment Miranda receives from the literary elite. Behar tries to right Rodo's wrongs by pointing out how odd it is that he did not mention Miranda in his rewritings of The Tempest, and by trying to make the argument that although he may not have explicitly mentioned her, he did insinuate her presence. This resource, though not great, offers a good explanation for the periodic difficulty in finding in depth research about Miranda.

Block, Sharon. "Rape and Race in Colonial Newspapers, 1728-1776." Journalism History 27.4: 2004.

Brathwaite, Edward Kamau. "Nation Language." History of the Voice: The Development of Nation Language in Anglophone Caribbean Poetry. Spain: New Beacon, 1984. [also in The Post-Colonial Studies Reader]

Brathwaite traces the “cultural importation” history of the Caribbean dating from Columbus’ landing in 1492 including slaves brought from Africa shortly after the “discovery” and the conquering European nations: the Spanish, the English, the French, and the Dutch. The language that came from the mixture of all those cultures is uniquely Caribbean and is called ‘nation language.’ Even though nation language is basically English to a degree, the contour, rhythm and timbre, and word emphasis distinguish it from the English spoken in other countries. Brathwaite makes the point that nation language stems from an oral tradition and the meaning is, therefore, lost when it is read.

Brown, Kate E., and Howard I. Kushner. "Eruptive Voices: Coprolalia, Malediction, and the Poetics of Cursing." New Literary History: A Journal of Theory and Interpretation 32.3 (2001): 537-62.

Brown, Paul. "'This Thing of Darkness I Acknowledge Mine': The Tempest and the Discourse of Colonialism." Political Shakespeare: Essays in Cultural Materialism. Ed. John Dollimore and Alan Sinfield. 2nd ed. Ithaca, New York: Cornell University Press, 1994. 48-71.

Brydon, Diana. "Sister Letters: Miranda’s Tempest in Canada." Cross-Cultural Performances: Differences in Women’s Re-Visions of Shakespeare. Ed. Marianne Novy. Chicago: University of Illinois Press, 1993. 165-85.

Brydon “examines Canadian reimaginings of Miranda’s motivations and her options, shifting attention temporarily from those postcolonial readings of The Tempest that privilege the Prospero-Caliban dialectic and Third World fictions, toward rethinking the possibilities of Miranda’s story in rewritings that emerge from settler-invader societies such as Canada” (165-6). After discussing works by Namjoshi, Murphy, and others, Brydon concludes that these writers have interpreted Miranda in a truly Canadian way – with revolution an unthinkable possibility, their Mirandas are skilled and constant negotiators.

———. "Tempest Plainsong: Returning Caliban's Curse." Transforming Shakespeare: Contemporary Women's Re-Visions in Literature and Performance. Ed. Marianne Novy. St. Martin's Press, 1999. 199-216.

Cakebread, Caroline. "Sycorax Speaks: Marina Warner's Indigo and The Tempest." Transforming Shakespeare: Contemporary Women's Re-Visions in Literature and Performance. Ed. Marianne Novy. New York: St. Martin's Press, 1999. 217-235.

Caroline Cakebread, a well-known literary critic, argues that Marina Warner’s novel *Indigo* is a palimpsest and a postcolonial revision of Shakespeare’s The Tempest. Cakebread asserts that Warner uses The Tempest as a vehicle for examining British imperialism and its legacy in modern life. Given Warner’s family history of colonialism, Cakebread argues that Indigo is a highly self-conscious work, in which the author uses her novel as a place for voices marginalized by colonialism—especially those of women—to be heard. According to Cakebread, Warner’s use of

female voices in her novel is a form of rewriting the previously male-dominated language and history of colonialism. Cakebread is punishingly accurate with her attention to historical detail as well as critique of Warner's attempt at familial exoneration through revision. In contrast, Sanders argues that Warner also rewrites colonial history by using a circular, rather than linear, narrative throughout her novel.

Carby, Hazel V. "'On the Threshold of Woman's Era': Lynching, Empire, and Sexuality in Black Feminist Theory." Dangerous Liaisons: Gender, Nation and Postcolonial Perspectives. Minneapolis: University of Minnesota Press, 1997. 330-343.

Carey-Webb, Allen. "National and Colonial Education in Shakespeare's The Tempest." Early Modern Literary Studies 5.1 (1999): 1-39. <<http://purl.oclc.org/emls/05-1/cwebtemp.html>>.

Carroll, William C. "The Virgin Not: Language and Sexuality in Shakespeare." Shakespeare Survey: Shakespeare and Sexuality 46 (1994): 107-20.

Cartelli, Thomas. "After *the Tempest*: Shakespeare, Postcoloniality, and Michelle Cliff's New, New Work Miranda." Contemporary Literature 36.1 (1995): 82-102.

The second half of the article, dealing with Michelle Cliff's novel No Telephone to Heaven (1987), is relevant to Miranda. Cliff does West Indian postcolonial writers like Aime Cesaire one better by not only putting a postcolonial slant on her re-vision of The Tempest, but also giving us an empowered Miranda character who affects the political changes sought by Caliban characters in other postcolonial re-visions such as Cesaire's, while still remaining essentially feminine.

Cesaire, Amie. A Tempest. Trans. Richard Miller. 1st ed. New York, NY: TCG Translations, 2002.

Cliff, Michelle. No Telephone to Heaven. New York: Dutton, 1987.

Collier, Eugenia. "Dimensions of Alienation in Two Black American and Caribbean Novels." Phylon: A Review of Race and Culture 43.1 (1982): 46-56.

Concha, Ángeles de la. "'Crossing the Lines, Crossing the Squares': Marina Warner's New Cartography of The Tempest." Beyond Borders: Re-Defining Generic and Ontological Boundaries. Ed. and introduction Plo-Alastrué, Ramón. Heidelberg, Germany: Carl Winter Universitätsverlag, 2002. 81-93.

Cressy, David. Education in Stuart and Tudor England. London: Edward Arnold Ltd., 1975.

Crown, Kathleen. "Two Judith Shakespeares: Virginia Woolf, H.D., and the Androgynous Brother-Sister Mind." Virginia Woolf: Texts and Contexts: Selected Papers from the Fifth Annual Conference on Virginia Woolf. Ed. Beth Rigel Daugherty and Eileen Barrett. 5th ed. New York, NY: Pace University Press, 1996. 81-86.

Kathleen Crown, a Ph.D. candidate at Rutgers University, compares the references to Judith Shakespeare in Virginia Woolf's, A Room of One's Own and H.D.'s By Avon River. Crown argues that both Woolf and H.D., by exploring Shakespeare's life and art in their writing, transform his patriarchal power into an ideal "brother-sister" (82) poetic relationship. Although Crown frequently cites Friedman's article "Remembering Shakespeare Differently: H.D.'s By Avon River," she also builds on Friedman's argument by suggesting that H.D. engages with female literary tradition by referring to both Judith and Claribel in her poem. Both Judith and Claribel are sister figures, whose brothers Hamnet and Ferdinand either die or are presumed lost, thus allowing them to claim power in the relationship. By transferring this power to her artistic affiliation with Shakespeare, H.D. subverts his patriarchal power by creating an equal, androgynous "brother-sister" relationship with the Bard.

Crowther, Bosley. "Screen: Wonderful Trip in Space." New York Times May 4, 1956: 21.

Cunard, Nancy. "Black Man and White Ladyship." The Gender of Modernism: A Critical Anthology. Ed. Bonnie Kime Scott. Indiana: Indiana University Press, 1990. 68-73.

A discussion of post-colonial racism in British-society which leads Cunard to argue that each respective race is dependent upon another race. Cunard explains her experience with a white woman, referred to as her "ladyship," who believes she helps the black race by criticizing them on their dark color. Although it is clear that the minority race does not benefit through such mockery, a comparison is made between her and the way Prospero treats his servants in The Tempest. Prospero feels that he is helping Caliban and Ariel by controlling them, but he is more obviously dependent on their presence to make him what he is on the island.

De Oto, Alejandro. Displacement and Opposition. 9/9 2004.
<<http://www.postcolonialweb.org/poldiscourse/fanon/escapes2.html>>.

De Oto takes a look at Fanon's oppositional discourse and The Wretched as tools for combining texts together into one cohesive and easily understood entity. He speaks of Fanon's text in relation to Césaire's poetry. He says that in each, "escape is a form of critical displacement with respect to overintegrated [*sic*] and hegemonic conceptions of culture" (1). De Oto brings these two pieces together in such a way so as to highlight elements of culture and *Negritude* as he gives the reader a new perspective on the relationship of those two arenas of thought in relation to Césaire's writings.

Desmet, Christy. "'Intercepting the Dew-Drop": Female Readers and Readings in Anna Jameson's Shakespearean Criticism." Women's Re-Visions of Shakespeare: On Responses of Dickinson, Woolf, Rich, H.D., George Eliot, and Others. Ed. Marianne Novy. Chicago: University of Illinois Press, 1990. 41-57.

Desmet reviews Anna Jameson's important Characteristics of Women, a 19th century book studying Shakespeare's heroines, which significantly expanded the range of

Shakespearean criticism at the time, but has since become marginalized. Desmet feels that Jameson frees her heroines from the control of male characters, allowing them to become larger, more developed characters. This view has gained more support as later critics such as Slights have returned to Jameson.

Dickinson, Peter. "Duets, Duologues and Black Diasporic Theatre: Djanet Sears, William Shakespeare and Others." Modern Drama 45.2 (2002 Summer): 188-208.

Dickinson examines how Djanet Sears' play, Harlem Duet, displaces Shakespeare's Othello, while at the same time replacing that text with a larger group of literary voices. He also focuses on a theory of a larger black Diaspora. One play that Dickinson focuses in this regard is Césaire's A Tempest. He focuses on the racial identities of the characters and the plays themselves. Shakespeare was not the sole influence in writing these remakes. They were influenced by the world around them and the struggles of an entire race.

Donaldson, Laura E. Decolonizing Feminisms: Race, Gender and Empire. Chapel Hill: The University of North Carolina Press, 1992.

———. "The Miranda Complex: Colonialism and the Question of Feminist Reading." Chapel Hill: University of North Carolina Press, 1992. 13-31.

Döring, Tobias. "Woman, Foundling Hyphen: The Figure of Ariel in Marina Warner's Indigo." University de la Reunion- Faculte des Lettres et des Sciences Humaines <<http://www2.univ-reunion.fr/~ageof/text/74c21e88-313.html>>.

An intense article that weighs itself down in its own obtuse language. Döring creates an interesting analysis of the figure of Ariel, and the character's relation to other works, and the author. Touches on biography and focuses on a sense of Ariel's "placeness."

DuPlessis, Rachel Blau. "Excerpts from 'Language Acquisition'." Signets: Reading H.D. Ed. Susan Stanford Friedman. Madison, WI: University of Wisconsin Press, 1990. 253-272.

"Language Acquisition" is one of the keystone articles on H.D.'s use of language in her writing. Rachel Blau DuPlessis, a professor at Temple University, addresses how H.D., as a woman writer, negotiates the dominant use of "male language" (256) in literary tradition. DuPlessis describes male-dominated literature as a *palimpsest*, in which both feminine and masculine languages are present, but where the masculine overwrites the feminine, trapping it in the subtext. H.D. uses powerful symbolism in her work, which, while not overtly feminine, causes female language to show through the text and allows for a feminist reading of her poetry.

———. "Gender Authority: 'Another Region of Cause and Effect, Another Region of Question and Answer'." H.D.: The Career of that Struggle. Indianapolis; Roe, Sue: Indiana University Press, 1986. 70-100.

———. "Romantic Thralldom in H.D." Contemporary Literature 20.2 (1979): 178-203.
MLA International Bibliography

Edwards, Nadi. "George Lamming's Literary Nationalism: Language between *The Tempest* and the Tonelle." Small Axe: A Caribbean Journal of Criticism. 11 (March 2002): 59-76.

Elia, Nadia. "'A Man Who Wants to be a Woman' Queerness as/and Healing Practices in Michelle Cliff's No Telephone to Heaven." Callaloo 23.1 (2000): 352-65.

Fanon, Frantz. Black Skin, White Masks. New York: Grove Press, Inc, 1967.

———. "The Fact of Blackness." The Post-Colonial Studies Reader. Ed. Bill Ashcroft, Gareth Griffiths, and Helen Tiffin. London and New York: , 1995. 323-326.

Firmat, Gustavo Perez. "O Brave New World." The Washington Post 22 (1992): 8.
Firmat, a reviewer for The Washington Post, discusses Marina Warner's novel *Indigo* as a feminist revision of Shakespeare's *The Tempest*. He argues that, while Warner is aware of the many postcolonial revisions of the play, her novel is more about personal, rather than political, drama. According to him, the personal nature of the story reflects the effects of colonialism on women's lives. Firmat discusses the plot and characters of the novel, ultimately arguing that, although the intricate, parallel plotting of the book gets in the way of the story, the female characters are extremely well written. Firmat argues that the complex and intimate relationships of these characters are what makes Warner's novel a pleasure to read.

Fleming, Michael. "'Planet' in New Orbit at D'Works." Daily Variety 273.2 (September 5, 2001): September 16, 2004.

"Forbidden Planet." New Yorker 8/1/88 1988: 12.

Friedman, Susan Stanford. "Creating a Women's Mythology: H.D.'s Helen in Egypt." Signets: Reading H.D. Ed. Susan Stanford Friedman and Rachel Blau DuPlessis. Madison, WI: University of Wisconsin Press, 1990. 373-405.

———. Penelope's Web: Gender, Modernism, H.D.'s Fiction. Ed. Albert Gelpi. New York, NY: Cambridge University Press, 1990.

———. "Remembering Shakespeare Differently: H.D.'s By Avon River." Women's Re-Visions of Shakespeare: On the Responses of Dickinson, Woolf, Rich, H.D., George Eliot, and Others. Ed. Marianne Novy. 1st Edition ed. Urbana: University of Illinois Press, 1990. 143-164.

Susan Stanford Friedman, a professor of English at the University of Wisconsin-Madison, discusses how H.D.'s poem By Avon River uses poetic transformation to convert Shakespeare from a male threat into a male ally. As one of the leading literary critics on H.D., Friedman asserts that this tribute to Shakespeare explores H.D.'s place as a woman writer within a dominant male literary tradition. In the "Good Friend," H.D. re-visions Claribel in order to remake Shakespeare in her own

image, as a woman who possesses both religious and artistic power. This androgynous representation of Shakespeare is further developed in "The Guest," where Shakespeare's bond with his daughter Judith casts him in the role of a benevolent father-muse, who passes his poetic power on to the female poet. In contrast, Kathleen Crown, cited below, suggests that H.D. forms a brother-sister connection with Shakespeare in order to create an equal, androgynous poetic relationship.

———. "Return of the Repressed in H.D.'s Madrigal Cycle." Signets: Reading H.D. Ed. Susan Stanford Friedman and Rachel Blau Duplessis. Madison, WI: University Wisconsin Press, 1990. 233-252.

In her article, Friedman uses H.D.'s Madrigal Cycle of poems as an example of how the poet's narratives serve as a vehicle for working through female repression. Although By Avon River is not included in the Madrigal Cycle, it is similar in both style and length to the poems and can be analyzed according to the same model. Friedman argues that H.D.'s poems articulate what has been forbidden to women writers as a result of ideological and psychological censorship by the male literary tradition. While the "surface of consciousness" (239) of the text appears to be disguised, reading what was left out expresses the repressed elements of the female narrative. According to Friedman, this repeated transference of ideas allows the woman writer to work through what has been repressed.

———. "Self-Fashioning: Narrative Personalism." Penelope's Web: Gender, Modernity, H.D.'s Fiction. Ed. Albert Gelpi. New York, NY: Cambridge University Press, 1990. 68-79.

In this section of her cornerstone book on H.D.'s fiction, Friedman argues that H.D.'s autobiographical prose serves as the poet's means of self-realization, negotiating between fiction and historical fact. Although By Avon River is not a prose piece, it also deals explicitly with events in H.D.'s life and can thus be analyzed in a similar manner. According to Friedman, H.D.'s prose reflects the poet's personal story, as well as fictionalized elements that suggest her sense of marginality as a woman writer. By using this "double focus" (73) of personal narrative and fiction, H.D. recreates herself as a woman poet in the midst of a predominantly male literary tradition.

———. "Splitting the Subject: Modernism, Gender, and Autobiography." Penelope's Web: Gender Modernity, H.D.'s Fiction. Ed. Albert Gelpi. New York, NY: Cambridge University Press, 1990. 80-85.

In this section of her book, Friedman explores H.D.'s modernity in relation to the poet's use of gender, genre, and history in her autobiographical prose. Many of the characteristics of H.D.'s prose are applicable to her epic poetry, allowing both genres to be analyzed according to Friedman's model. As discussed in her previous chapter, "Self-Fashioning: Narrative Personalism," Friedman builds on the idea that H.D. used a combination of fiction and personal history to explore her place as a woman

writer. In addition, Friedman discusses how the female poet is torn between being the object, or muse, for male texts and the desire to be the subject in female texts. H.D.'s writing deals with these "gendered problematics of authority" (84) by telling her personal story under the guise of fiction.

Garner, Stanton B., Jr. "*The Tempest*: Language and Society." Shakespeare Survey: An Annual Survey of Shakespeare Studies and Production 32 (1979): 177-10.

Gates, David. "Rockets, Robots & Aliens." [Cover Story] Vol. 131. Newsweek, 1998.

Looks at science fiction and fantasy films as the motion pictures of the high-technology age. Focuses on the romance, paranoia and pessimism of sci-fi movies; the films reflecting anxiety about the unknown; the Star Wars and Star Trek series combining liberal tolerance and conservative moral values.

Gavronsky, Serge. "Aimé Césaire and the Language of Politics." The French Review: Journal of the American Association of Teachers of French 56.2 (1982): 272-80.

Gikandi, Simon. "Reading the Referent: Postcolonialism and the Writing of Modernity." Reading the "New" Literatures in a Postcolonial Era. Ed. Susheila Nasta. Cambridge: D.S. Brewer, 2000. 87-104.

Gilbert, H. "Sea Changes." New Statesman & Society 5.191 (1992): 46. Academic Search Premier. 9/13/2004.

Gillies, John. "The Figure of the New World in the *Tempest*." *The Tempest and Its Travels*. Ed. Peter Hulme and William H. Sherman. Philadelphia: University of Pennsylvania Press, 2000. 180-200.

Goldberg, Jonathan. Tempest in the Caribbean. Minneapolis: University of Minnesota Press, 2004.

Green, Gayle. Feminist and Marxist Criticism: An Argument for Alliances. Vol. 9. Taylor & Francis Ltd, 1981.

Provides critiques of William Shakespeare's literary works to explore how feminist and Marxist criticism work together. Marxist analysis of the relation of political base to ideological superstructure; practice, theory and ideal of feminist criticism; nature and effects of patriarchal structures; literary and critical tradition's reinforcement of images of character and behavior entrenched in patriarchal social structures.

———. "Margaret Laurence's Diviners and Shakespeare's Tempest: The Uses of the Past." Women's Re-Visions of Shakespeare. Ed. Marianne Novy. Illinois: University of Illinois, 1990. 165-182.

Analysis of a post-colonial description of a Canadian, white woman who has a mulatto child. Greene comments on Laurence's portrayal of a setting where race and gender are a significant part of a rural, isolated society and brings out the similarities

between the mulatto child and Caliban and Ariel in Shakespeare's The Tempest. Although Caliban and Ariel are freed by Prospero at the conclusion of Shakespeare's play, the white woman and her child do not see such a fortunate outcome because it appears to be condemned.

Greenblatt, Stephen. "Learning to Curse: Aspects of Linguistic Colonialism in the Sixteenth Century." In Learning to Curse: Essays in Modern Culture. New York: Routledge, 1990.

Hansberger, Richard. "Shakespeare's The Tempest." The Explicator 57.3 (1999): 136-9.

Harlan, Kennedy. "Prospero's Flicks: The Tempest Has Fascinated the Cinema Ever since the First Silent Version in 1908." Film Comment 28.Jan./Feb. (1992): 45-9.

Harris, Steven B. A. I. and the Return of the Krell Machine Vol. 9. Skeptics Society, 2002.

Harris focuses on the film Forbidden Planet and the technology of the ancient Krell civilization. He compares the technology in the film with the technology that our world is creating: artificial intelligence, nanotechnology, and nuclear weapons. Harris brings the question of what role this new and innovative technology should play in our world. Advanced technology put an end to the Krell civilization, Morbius, and the planet. The question over technology being our planet's downfall looms throughout the article.

Holden, Anthony. "Shakespearean Star Turns." Newsweek March 22, 1999: 1-2.

The plays of William Shakespeare have become a staple for Hollywood over the past century. Because he wrote "straight line" stories with predictable conclusions, his scripts are a natural draw for movie goers. Perhaps the most interesting of the reproductions is the 1956 science fiction classic Forbidden Planet, which takes Shakespeare's The Tempest and transmits the setting to a far away galaxy on the Planet of Altaira IV. Shakespeare's plays continue to be produced and reproduced because the 400-year-old scripts prove to be successful throughout the 21st Century.

Hulme, Peter. "The Profit of Language: George Lamming and the Postcolonial Novel." Recasting the World: Writing After Colonialism. Ed. Jonathan White. Baltimore: Johns Hopkins UP, 1993. 120-136.

———. "Reading from Elsewhere: George Lamming and the Paradox of Exile." The Tempest and Its Travels. Eds. Peter Hulme and William H. Sherman. 1st ed. Philadelphia, Penn.: University of Pennsylvania Press, 2000. 220-15.

Hulme's essay compares Césaire's political commentary with that of George Lamming, Roberto Fernandez Retamar, Frantz Fanon, etc. He speaks of intertextual connections among the pieces and draws conclusions that relate to thoughts on Caliban as a slave or as an exiled individual. He makes several useful conjectures as

to the relationship between these texts and points out that the authors of each of these pieces tend to agree with one another in terms on how Caliban was meant to be portrayed. Hulme's essay is a useful tool in searching for various intertextual connections among various critics and those who would make commentary on or through The Tempest.

Hulme, Peter, and William H. Sherman, eds. The Tempest. A Norton Critical Edition. New York: W.W. Norton & Company, 2004.

———. "Transatlantic Routes: Introduction." The Tempest and Its Travels. Ed. Peter Hulme and William H. Sherman. Philadelphia: University of Pennsylvania Press, 2000. 172-175.

This section does a wonderful job of intimating that language has a place in colonial resistance. Stephen J. Greenblatt's essay "Learning to Curse" is cited, along with George Lamming and Octave Mannoni as using writing and language to protest colonialism.

Jackson, Blyden. "The Negro's Image of the Universe as Reflected in His Fiction." Black Voices. Ed. Abraham Chapman. New York and Toronto: The New American Library, 1968. 623-630.

Jones, Louis B. Tempest in the Caribbean. New York Times Book Review 141 (1992): 12. Academic Search Premier. 9/13/2004.

Reviews the fiction book Indigo: Or, Mapping the Waters by Marina Warner.

Kachru, Braj B. The Alchemy of English: The Spread, Functions, and Models of Non-Native Englishes. Urbana: U of Illinois, 1990.

Kossev, Sue. "Resistance, Complicity and Post-colonial Politics." Critical Survey. 11.2 (1999) September 13, 2004. Lamming, George. "A Monster, a Child, a Slave." The Tempest: A Norton Critical Edition. Eds. Peter Hulme and William H. Sherman. New York: W.W. Norton Company, 2004. 148-168.

———. Pleasures of Exile. London: Michael Joseph Ltd., 1960.

Kresák, Réka. "What Words Can Tell: Notions of the 'Stepmother Tongue' in Anglophone Post-Colonial Literature." Tales of Two Cities: Essays on New Anglophone Literature. Ed. John Skinner. Turku, Finland: University of Turku, 2000. 89-98.

Lerer, Seth. "Forbidden Planet and the Terrors of Philology." Raritan 19.3 (Winter 2000).

The 1956 science fiction classic Forbidden Planet draws a unique conclusion about the cultural implications of the post war era and academic intelligence of the 1950s. The central character of the film, Dr. Morbius, shows the importance of literary study following the social and historical events that shaped America in the middle of

the twentieth century. Forbidden Planet discusses the idea of exile, and Lerer discusses how academic integrity can affect and separate individuals.

Lionnet, Franciose. "Creole Vernacular Theatre: Transcolonial Translations in Mauritius." MLN 118.4 (2003): 911-21.

Loffelholz, Mary. "Miranda in the New World: The Tempest and Charlotte Barnes's The Forest Princess." Women's Re-Visions of Shakespeare: On Responses of Dickinson, Woolf, Rich, H.D., George Eliot, and Others. Ed. Marianne Novy. Chicago: University of Illinois Press, 1990. 58-75.

Lumsden, John S. "Language Acquisition and Creolization." Language Creation and Language Change: Creolization, Diachrony, and Development. Ed. Michel DeGraff. Cambridge, MA: MIT Press, 2001. 129-157.

Lyons, Charles. "'Forbidden' Journey." Daily Variety March 21, 2000: 5.

"Marina Warner's Indigo." Kirkus Review 60. (July 1, 1992): 811-2.

Martyniuk, Irene Anna. "'International Bastards': Post-Colonial and Post-Imperial Retellings of Western Master Narratives." Dissertation Abstracts International, Section A: The Humanities and Social Sciences 7.57 (1997): 3038-9.

Mercer, Kobena. "Just Looking for Trouble: Robert Mapplethorpe and Fantasies of Race." Dangerous Liaisons: Gender, Nation and Postcolonial Perspectives. Minneapolis: University of Minnesota Press, 1997. 240-252.

Morrison, Toni. Playing in the Dark. Cambridge: Harvard University Press, 1992.

Murray, Barbara A. "'Transgressing Nature's Law': Representations of Women and the Adapted Version of The Tempest, 1667." Literature & History 12.1 (2003): 19-41.

Nixon, Rob. "Caribbean and African Appropriations of The Tempest." Critical Inquiry 13 (Spring 1987): 557-78.

Nokes, David. "Leaving the Enchanted Isle." Times Literary Supplement 2.4638 (1992): 7.

Odhiambo, Christopher J. "Outside the Eyes of the Other: George Lamming and Definition in of Age and Innocence." Research in African Literatures 25.2 (1994): 121-30.

Olshan, Joseph. "An Island Healer Who Transcends Her Own Death." Chicago Tribune Oct 26, 1992 Tempo: 3.

Orgel, Stephen Kitay. "New Uses of Adversity: Tragic Experience in The Tempest." Essays in Shakespeare Criticism. Ed. James L. Calderwood and Harold E. Toliver. Englewood Cliffs Prentice-Hall, 1970. 368-387.

Phillips, Jerry. "Educating the Savages." Recasting the World: Writing After Colonialism. Ed. Jonathan White. Baltimore: John Hopkins UP, 1993. 25-44.

Political Shakespeare: Essays in Cultural Materialism. Ed. Jonathan Dollimore and Alan Sinfield. Ithaca, New York: Cornell University Press, 1994.

The Post-Colonial Studies Reader. Eds. Ashcroft, Bill, Gareth Griffiths, and Helen Tiffin. London, New York: Routledge, 1995.

This collection contains a section on language.

Kachru, Braj B. "The Alchemy of English." 291-295.

After two centuries non-native second languages are still seen as a non-native language. Kachru specifically discusses English as the colonized language. He notes that English as a non-native language has linguistic and sociolinguistic significance. English, specifically, serves two functions within the colonial setting: it provides a common language for the country's administration and it also serves a purpose for worldwide communication. Those facts about English as a second language in a country can be generalized to other non-native colonial languages. That occurrence explains why strictly native languages are losing ground in the post-colonial world. Kachru also discusses the use of non-native words in native languages and that some non-native words are preferred over the native ones. That is a kind of hybridization of language through direct import and substitution of language.

Ashcroft, Bill. "Constitutive Graphonomy." 298-302.

New, W.H. "New Language, New World." 303-308.

New discusses Commonwealth writers who modify a non-native language and use it with their own native language to create "alternative literary possibilities." Those who modify language are, in turn, defined by it. As seems most common, a modified language need not deal only with word transformation; grammar and phonology factor into hybridization as well. A recurring theme within each of the examples of modified writing is the assertion that one should write with a spirit of one's own; not use the cultural or international standard that is most common but may be the most constraining.

Zabus, Chantal. "Relexification." 314-318.

Zabus dislikes the terms 'translation,' 'transference,' and 'transmutation' as definitions for the change in language when it is modified or hybridized. His proposal is the term 'relexification.' Relexification is defined as "the making of a new register of communication out of an alien lexicon." The necessity for the new term of relexification stems from a post-colonial in which the European language is still alien and a new language develops due to the situation between the new and old languages. It occurs when languages interact in a 'dominant vs.

dominated' or 'elaborate vs. restricted' relationship. Critics say relexification involves approximation and paraphrasing which makes translations difficult.

Rainey, Lawrence S. "Canon, Gender, and Text: The Case of H.D." College Literature 18.3 (1991): 106-26.

Lawrence Rainey, an assistant professor of English at Yale University, suggests that H.D. has been appropriated by literary critics to serve as a poet who adheres to the 1990s' "canon of the marginalized". Rainey specifically critiques Friedman's keystone work on H.D., Psyche Reborn, for analyzing the poet out of context and thus appropriating her work for the feminist cause and the canon of the 1990s. He also suggests that Friedman neglected bibliographical, textual, and editorial considerations when analyzing H.D.'s work. Rainey argues that H.D.'s limited publication and audience during her lifetime is indicative of her refusal to engage with outside social issues, such as the feminist cause.

Rix, Lucy. "Maintaining the State of Emergence/ y: Aime Césaire's Une Tempête." The Tempest and Its Travels. Ed. Peter Hulme and William H. Sherman. Pennsylvania: University of Pennsylvania Press, 2000. 236-249.

A close look at Césaire's life and history creates the setting for A Tempest. While growing up in Martinique, a French Caribbean colony, Césaire experiences first hand the feeling of economic dependence on the white race because of his colonized status. From a post-colonial stance, he re-writes Shakespeare's The Tempest in a modern-day setting depicting the American Civil Rights movement. According to Rix, Césaire portrays the servants as slaves and portrays Caliban as a black, militant, Malcolm X figure and Ariel as a more patient Martin Luther King, Jr. figure.

Rodgers, Susan. "Folklore with a Vengeance: A Sumatran Literature of Resistance in the Colonial Indies and New Order Indonesia." Journal of American Folklore 116.460 (2003): September 10, 2004.

Rodgers' article encompasses a surprising aspect of political writing. She argues that oppressive governments are both battled against by folklorists and that folklore is used by them to learn about the cultural background of a people they plan to suppress: "folklore studies carried out under public education banners and concentrating on certain narrative forms sometimes provided a language of legitimation for key points of fervent nationalism" (130).

Rosello, Mireille. "The 'Césaire Effect,' Or How to Cultivate One's Nation." Research in African Literatures 32.4: 9-8-2004.

Said, Edward W. Culture and Imperialism. New York: Alfred A. Knopf, 1993.

———. "Overlapping Territories, Intertwined Histories." Culture and Imperialism. New York: Knopf, 1993. 3-61.

———. Said, Edward W. "Resistance and Opposition." Culture and Imperialism. New York: Knopf, 1993. 191-281.

Said's section on resistance touches nicely on the main ideas of postcolonial theory and ties in intertextual connections left and right. He directly incorporates several of the course materials' authors: Aime Césaire, George Lamming, etc., as well as many literary critics. The sections are divided as so: There are Two Sides (I) discusses 'influence' of a dominant culture onto an oppressed culture. Themes of Resistance Culture (II) discusses the period following "primary resistance" but before the actual process of decolonization. Yeats and Decolonization (III) discusses the actual fall of an empire and the part that nationalism plays in that deconstruction. The Voyage In and the Emergence of Opposition (IV) addresses writings that forgo the traditional dominant ideologies and social systems.

———. "Themes of Resistance Culture." Culture and Imperialism. New York: Knopf, 1993. 209-215.

This chapter is a discussion on geographical territory and cultural territory in relation to various topics including language. Latin America and the Caribbean have used Shakespeare's The Tempest as a story that holds importance in the New World with Caliban being the symbol for the hybrid culture that many colonial and post-colonial nations identify with. Said makes the point that without a national cultural identity, a national language is unattainable. Part of the duty of a national culture is to sustain communal memory. If there is no strong identity, the memory is lost. This supports the formation of a hybridized native and colonial language when there is a confused cultural identity.

Sanders, Julie. "'Finding a Different Sentence': Marina Warner's Indigo; Or, Mapping the Waters as Palimpsest of The Tempest." Novel Shakespeares: Twentieth-Century Women Novelists and Appropriation. New York: Manchester University Press, 2001. 132-150.

Like Cakebread, Julie Sanders argues that Marina Warner's Indigo is a palimpsest of The Tempest, in which the author rewrites the colonial history of the island. Sanders particularly discusses how the novel serves as a feminist revision of Shakespeare's play. She maintains that there are three central topics to Warner's adaptation: history, voice, and time. Drawing on other adaptations of The Tempest, Sanders contends that Warner recreates colonial history by using a female narrative, as well as a circular model of time. This circular narrative links the female characters throughout time, giving voice to their history of colonial oppression.

Sarnecki, Judith Holland. "Mastering the Masters: Amie Césaire's Creolization of Shakespeare's The Tempest." French Review: Journal of the American Association of Teachers of French 74.2 (2000): 276-10.

Scheie, Timothy. "Addicted to Race: Performativity, Agency, and Césaire' A Tempest." College Literature 25.2 (1998 Spring): 17-29.

Scott, Robert L. "Justifying Violence: The Rhetoric of Militant Black Power." The Rhetoric of Black Power. Ed. Wayne Brockriede and Robert L. Scott. New York: Harper and Row, 1969. 132-145.

Seed, Patricia. "'This island's mine': Caliban and Native Sovereignty." The Tempest and Its Travels. Ed. Peter Hulme and William H. Sherman. Philadelphia: University of Pennsylvania Press, 2000. 202-11.

Seturaman, Ramchandran. "Evidence-Cum-Witness: Subaltern History, Violence, and the (De)Formation of Nation in Michelle Cliff's No Telephone to Heaven." Modern Fiction Studies 43.1 (1997): 249-87.

Signets: Reading H.D. Eds. Susan Stanford Friedman and Rachel Blau DuPlessis. Madison, WI: University of Wisconsin Press, 1990.

Shannon, Sandra G. "Evolution Or Revolution in *Black Theater: A Look at the Cultural Nationalist Agenda in Select Plays by Amiri Baraka*." African American Review 37.2-3 (2003): 281-98.

Shannon writes about Amiri Baraka's and August Wilson's desire for an all black separate theater. Both Baraka and Wilson felt the need for continual self-definition through the arts. Theater is a place where people can continually grow and express themselves by reflecting on their experiences in life. Many plays are written specifically for a black audience because they are trying to convey a certain message of self-definition for the black community. Shannon brings up many examples of plays meant for the black theater throughout her article. These plays are a way for blacks to preserve their own culture, and only through all black theater can they do this. Shannon insists that black theater must steer clear of those who try to hold it down.

Sharpley-Whiting, T. Denean. Negritude Women. Minneapolis, MN: University of Minnesota, 2002.

Simone, Caroti. "Science Fiction, Forbidden Planet, and Shakespeare's *The Tempest*." CCLWeb: Comparative Literature and Culture: A WWWeb Journal 6.1 (2004): 9/17/04-87. <<http://clwebjournal.lib.purdue.edu/clcweb04-1/caroti04.html>>.

Sleman, Stephan. "The Scramble for Post-Colonialism." The Post-Colonial Studies Reader. Ed. Bill Ashcroft, Gareth Griffiths, and Helen Tiffin. London and New York: , 1995. 45-52.

A critique of post-colonialism in which Slemon argues the concept may be overused in literary circles because it is more an object than an actual "apparatus of institutional power." Discussion of post-colonialism leads to extraordinary and disillusioned conclusions that likely have little in common with the original text being discussed. Despite the fact that discussion of gender, sex, and economics are hot topics in today's society, these charged ideas were not evident in the seventeenth century when Shakespeare created The Tempest.

Slights, Jessica. Rape and the Romanticization of Shakespeare's Miranda. Vol. 41., 2001.

A comprehensive article covering basic trends in critical treatment of Miranda, which Slights feels has generally been unable to effectively deal with Shakespeare's female characters in a dynamic way. She references both Desmet and Jameson favorably in her evaluation of Miranda's history in literary criticism, showing that the latter's insistence of the former's value has gained support. Proposes a feminist reading of William Shakespeare's The Tempest, in which the female character Miranda embodied alternative models of selfhood, moral agency and community life.

Smith, Ian. "When We Were Capital, Or Lessons in Language." Shakespeare Studies 28 (2000): 252-5.

Smith, Paul. "H.D.'s Identity." Women's Studies 10.3 (1984): 321-38.

Steinberg, Sybil. "Forecasts: Fiction (Indigo)." Publishers Weekly. July 6 (1992): 39.

Stemon, Stephen. "Unsettling the Empire Resistance Theory for the Second War." The Post-Colonial Studies Reader. Ed. Bill Ashcroft, Gareth Griffiths, and Helen Tiffin. London: Routledge, 1995. 104-110.

Storhoff, Gary. "'The Only Voice is Your Own': Gloria Naylor's Revision of The Tempest." African American Review 29.1 (1995).

Tarantino, Elisabetta. "Morpheus, Leander, and Ariel." Review of English Studies: A Quarterly Journal of English Literature and the English Language November.48 (1997): September 9, 2004.

Often considered an imitator, Elisabetta Tarantino discusses the influence Shakespeare receives from Ovid's Hero and Leander and Virgil's Aeneid. Tarantino argues that Ariel is nothing more than a spirit who has the ability to silence human mortals with the power of sleep because of similarities found between Ariel and Ovid's Morpheus. The characters are linked because they are both attendant spirits who carry out superior orders. Tarantino comes to the conclusion that Shakespeare avoids discussion of Ariel's sex and gender because the main purpose of the character is to serve as a reminder of other well-known mythological tales, not to make a colonial statement.

The Tempest and Its Travels. Ed. Peter Hulme and William H. Sherman. Philadelphia: University of Pennsylvania Press, 2000.

A work of collected essays that address *The Tempest*, its incarnations and how it has been viewed by critics.

Thiongo, Ngugi Wa. Decolonizing the Mind: The Politics of African Literature. London: James Curry, 1986.

Thompson, Ann. "'Miranda, Where's Your Sister?': Reading Shakespeare's The Tempest." The Tempest: A Case Study in Critical Controversy. Eds. Gerald Graff, James Phelan. New York: Bedford / St. Martins, 2000. 337-347.

———. "Shakespeare and Sexuality." Shakespeare Survey: Shakespeare and Sexuality 46 (1994): 1-8.

Tiffin, Helen. "Post-Colonial Literatures and Counter-Discourse." The Post-Colonial Studies Reader. Ed. Bill Ashcroft, Gareth Griffiths, and Helen Tiffin. New York: Routledge, 1995. 95-99.

Turner, Darwin T. "The Negro Dramatist's Image of the Universe, 1920-1960." Black Voices. Ed. Abraham Chapman. New York and Toronto: The New American Library, 1968. 677-689.

Turner looks at how black dramatists develop their image of the universe through experiences that they are faced with throughout their lives. He believes the stage to be an ideal place for blacks to express their pains and to bring forth the injustices done to them. Many factors play a role in shaping the dramatist's view of universe, such as education, superstition, religion, attitudes towards the north, and the idea of a negro society just to name a few. Turner defends his arguments with examples from many plays by black dramatists. He ends by looking to the future of black drama and insists that blacks cannot ignore their race. By addressing issues concerning their race, many have broken through stereotypes and shed new light upon their culture.

Valenti, Michael. "A Robot is Born." Mechanical Engineering 118.6 (1996): 50-8.

Valenti reflects on robots in the movies. Robbie the Robot in Wilcox's Forbidden Planet (1956) is one of particular interest to him because Robbie helped influence so many robots to come in future movies. Valenti talks about the characteristics that make Robbie such a new and unique robot in 1956.

Warner, Marina. Indigo; Or, Mapping the Waters. New York: Simon and Schuster, 1992.

———. "'The Foul Witch' and Her 'Freckled Whelp': Circean Mutations in the New World." The Tempest and Its Travels. Ed. Peter Hulme and William H. Sherman. Philadelphia: University of Pennsylvania Press, 2000. 97-113.

Watson, Tim. "Indian and Irish Unrest in Kipling's Kim." Postcolonial Theory and Criticism: Essay and Studies 1999. Ed. Laura Chrisman and Benita Parry. Cambridge: The English Association, 2000. 95-113.

Watson's article engages us in discussion about the British Empire's practices in colonial India. By illustrating his argument about the extent of British political control with Kipling's work, Watson is proving that postcolonial writing does

influence the way in which to comprehend political conditions in a colonial period of a nation.

Wilcox, Fred M. (dir.) Forbidden Planet. Vol. DVD. MGM Studios, 1956.

Willoquet-Maricondi, Paula. "African Animism, *Négritude*, and the Interdependence of Place and Being in Aimé Césaire's A Tempest." Interdisciplinary Studies in Literature and Environment 3.2 (1996): 47-61.

Wilson-Okamura, David Scott. "Virgilian Models of Colonization in Shakespeare's Tempest." ELH 70.3 (2003): September 9, 2004.

Wilson-Okamura projects the central theme of colonialism The Tempest into the conceptions of classical writer, Vergil. He examines the historical and classical implications of Shakespeare's work. As a source this article is more useful for understanding the language and social conception of colonization that exists in The Tempest than for comprehending postcolonial resistance, but it does point to where postcolonial writers, such as Césaire may have found there challenges in readapting the drama.

Women's Re-Visions of Shakespeare. Ed. Marianne Novy. Chicago: University of Illinois Press, 1990.

This collection of essays contains female criticisms of Shakespeare and criticism of important female responses to Shakespeare.

Zabus, Chantal. "What Next Miranda?: Marina Warner's Indigo." Kunapipi 16.3 (1994): 81-92.