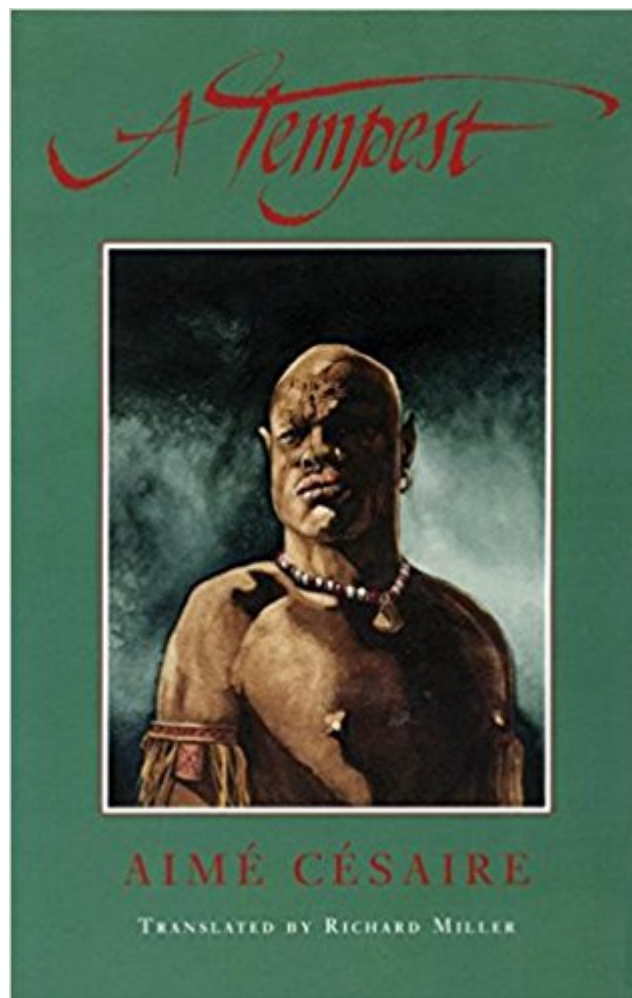




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A Tempest: Based On Shakespeare's 'The Tempest,' Adaptation For A Black Theatre



Synopsis

‘Césaire’s *Tempest*, in translation by Richard Miller, is a sprightly and song-filled enchantment. The luminous intelligence of Mr. Césaire’s meditation on the absurdities of colonialism shines through the antics of the bewildered characters.’
‘New York Times’;The weapon of poetry may be Césaire’s greatest gift to a modern world still searching for freedom. As one of the last truly great universalists of the twentieth century, he has had a hand in shaping or critiquing many of the major ideologies and movements of the modern world. In his own words: ‘Poetic knowledge is born in the great silence of scientific knowledge.’
‘from the Introduction’Césaire’s rich and insightful adaptation of *The Tempest* draws on contemporary Caribbean society, the African-American experience and African mythology to raise questions about colonialism, racism and their lasting effects.
AIMÉ CÉSIRE was a world-renowned poet, essayist and dramatist, whose best known works include *Notebook of a Return to My Native Land*, *The Tragedy of King Christophe* and *A Season in the Congo*. He was the founding editor of *Tropiques*, which was instrumental in establishing the use of surrealism as a political weapon. He co-formulated the concept of ‘negritude’, which urges black Africans to reject assimilation and cultivate consciousness of their racial qualities and heritage. Césaire held a number of government positions in his native Martinique, including that of mayor of Fort-de-France. Césaire died in 2008. RICHARD MILLER has translated many books, both nonfiction and fiction, including works by Roland Barthes, Brecht and Albert Camus, as well as poetry, many articles and a number of plays. Among his more recent translations are *Scent* by Annick Le Guernier and *Beethoven’s Ninth* by Esteban Buch, which was published in 2002. He lives in Paris.

Book Information

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Customer Reviews

“Césaire’s *Tempest*, in translation by Richard Miller, is a sprightly and song-filled enchantment. The luminous intelligence of Mr. Césaire’s meditation on the absurdities of colonialism shines through the antics of the bewildered characters.” —*New York Times*

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Text: English (translation) Original Language: French

I read this in my post-colonial lit. class and found it to be absolutely amazing. Césaire manages to take a classical Shakespearean play (*The Tempest*) and invert it on his head, paralleling it with the plight of the African slave. It is also an immaculate work of post-modernism, with some of the most brilliant stage directions ever!

Thanks for helping me finish school!

For a reader interested in Shakespeare and/or post-colonial theory, Aime Césaire’s *A TEMPEST* is a great resource. Césaire’s critique of colonialism is, at times, heavy-handed, but he makes up for this with a fluency in Shakespeare that allows him to produce a powerful and innovative text with strong echoes of its classical predecessor. There is more than a little irony in the fact that Césaire relies on the rigid dramatic structure of the colonizer, but then perhaps this is Césaire’s political and artistic legacy - a voice that attempted to affect change from within existing power structures.

Arrived on time. Packaged nicely. Great condition. It is certainly a must for anyone studying literature, but it is also a great read for anyone interested in the application of Shakespeare’s play to a historically relevant social movement.

Good condition!

Cesaire's *A TEMPEST* wears its politics on its sleeve, and that can be grating even when its political message is agreeable with your own leanings. This is not a particularly subtle work, but it is of supreme importance to understanding a number of socio-political movements, especillly as they relate to the Carribean (though it reaches far beyond that limited geographic range in its implications). Order this in conjunction with Shakepeare's original, Dryden's rewrite, Rodo's *ARIEL*, Retamar's *CALIBAN* and perhaps *PROSPERO'S BOOKS* starring John Gielgud. Then go to town...or perhaps away from it.

good

A+

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