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in Lisbon resulted in a new Portuguese government that agreed to concede independence to Guinea-Bissau and the Cape Verde Islands on 10 September 1974. The eleven-year-long revolutionary war resulted in the death of almost two thousand Portuguese soldiers and six thousand African revolutionaries. Significantly, a revolutionary movement in Africa had helped to promote revolutionary change in Europe.

Although Cabral did not live to see the independence of Guinea-Bissau and the Cape Verde Islands, his half-brother, Luis Cabral, served as the first president of Guinea-Bissau until 1980, when he was overthrown in a military coup led by João Bernardo Vieira. Dissent within the PAIGC party leadership resulted in the creation of two separate independent nations, thus destroying Cabral’s dream of a united Guinea-Bissau and Cape Verde Islands. Although Guinea-Bissau continues to be plagued by political and economic problems, one can only speculate as to the nation’s potential for growth and development had Cabral lived. In death, Cabral was honored at home and abroad. In May 1973, the World Peace Council created the Amilcar Cabral Award to recognize groups and individuals for their contribution in the struggle against imperialism and colonialism. The Amilcar Cabral International Airport, Cape Verde’s main international airport on Sal Island, was named in his honor. In 1979, the Amilcar Cabral Cup, a biannual soccer tournament for West African nations (Zone 2), was named in his honor.

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**CALIBAN**

Caliban was created and developed by Shakespeare in his play *The Tempest*. An overview of the play is necessary for an appreciation of the figure of Caliban. *The Tempest* opens with Alonso, the king of Naples, who is returning by sea from the marriage of his daughter, Claribel, to the king of Tunis. As the voyage progresses, a storm breaks out and Alonso’s ship is driven toward an island. The ship strikes a rock on the coast, all passengers jump overboard and swim ashore. Henceforth, all actions take place on the island.

The next stage of the play introduces Prospero and his daughter, Miranda. Prospero is explaining to Miranda how he came to be on the island and how he met a twelve-year-old boy called Caliban. Caliban’s mother, reports Prospero, was a witch, had been banished from Algiers, and died on the island. This was before Prospero’s arrival. Initially, Prospero attempted to teach Caliban some civilization. But the effort collapsed when it was alleged that the latter had tried to rape Miranda. For his crime Caliban is reduced to slavery by Prospero. However, Caliban has his own reasons for bitterly disagreeing with Prospero. He claims that Prospero has stolen his island and denied him sovereignty:

> This island’s mine by Sycorax my mother, Which thou tak’st from me. When cam’st first, Thou stroked me and made much of me; wouldst give me Water with berries in ’t; and teach me how To name the bigger light, and how the less, That burn by day and night; and then I loved the
And showed thee all the qualities o’ th’ isle...
Cursed be I that did so...
For I am all the subject that you have,
Which first was mine own king (p.45).

The implacable anger of Caliban toward Prospero leads to the curse he pronounces thus:

You taught me language, and my profit on’t
Is, I know how to curse. The red plague rid you
For learning me your language (p. 46).

Prospero is a friend of Ariel, one of the inhabitants of the island. Ariel had been imprisoned in a pine tree by Sycorax. Using his magical knowledge, Prospero is able to release Ariel on condition that the latter would obey him. In any event, Prospero had used Ariel’s spirit to lure Ferdinand, the son of King Alonso, away from the members of his party toward Prospero’s domicile. As soon as Ferdinand arrives at Prospero’s cell, he falls in love with Miranda, whereupon Prospero makes him do forced labor.

Elsewhere on the island, Caliban, terrified by Prospero’s magical powers, meets Trinculo and Stephano, who had come safely ashore from the ship. Stephano gives Caliban some alcohol, a gesture that makes Caliban regard Stephano as a god for possessing “heavenly liquid.” Caliban offers to serve Stephano so long as the latter assists him in killing Prospero. The conspiracy of Stephano, Trinculo, and Caliban to annihilate Prospero fails due to Ariel’s intervention. By the end of the play, Prospero has demonstrated that Alonso, Sebastian, and Antonio had committed a crime by banishing him from Milan. Consequently, Alonso gives Prospero back his dukedom and asks for forgiveness. The play ends with Prospero renouncing his magical powers.

The foregoing passage is an overview of the play, The Tempest, in which the character Caliban was introduced. There are many sources from which Shakespeare could have borrowed and constructed this character. Sister Corona Sharp (“Caliban: The Primitive Man’s Evolution”), David Bratman (“Caliban between the Worlds”), Barry Gaines (“What Did Caliban Look Like?”), Victor Bourgy (“On Caliban’s Nature”), and Derek Cohen (“The Culture of Caliban and Ariel”) postulate that the possible source of the name “Caliban” is the word “cannibal.” More significantly, they observe that the character of Caliban is full of suggestion, evocation, and reflexivity.

In Shakespeare’s time, Caliban was a creation of how Elizabethans viewed outsiders, especially people of African and Native American descent. There were widespread reports in pamphlets and letters of dangerous voyages, strange discoveries, and places. Through the writings of explorers such as Captain John Smith (Smith, pp. 24–25), who wrote sensational stories of his rescue from the hands of Indians by the Indian chief’s beautiful daughter, the image of Caliban was gradually crystallized. Vaughan and Vaughn (Shakespeare’s Caliban) and Imtiaz Habib (Shakespeare and Race) have explored this aspect in detail. In particular, they point out that outsiders of African descent were exoticized. Africans were absorbed into the social and economic structures of the aristocracy as menials: entertainers, clowns, unpaid laborers, informal servants, and maids. The exotic nature of the outsider included his/her physical appearance. Gonzalo in Shakespeare’s The Tempest captures this idea when he says:

When we were boys
Would you believe that there were mountaineers
Dewlapped like bulls, whose throats had
Hanging at ’em
Wallets of flesh? Or that there were such men
Whose heads stood in their breasts (p. 82)

Gonzalo anticipates Caliban’s appearance on the stage. When Caliban does appear for the first time, Stephano and Trinculo speak of him as if he were a four-legged creature. He is described as “legged like a man! and his fins like arms” (p. 66). A little later, he is referred to as “some monster of isle, with four legs, who hath got, as I take it, an ague” (p. 67).

Since the time of Shakespeare, the character of Caliban has undergone many adaptations, inflections, and reconstructions. Caliban has been conceived both as a literary character and as a discursive trope of the colonized person. As a literary character, some artists have depicted him as a personality who, notwithstanding his colonized
and deprived situation, has the capacity to fight and regain his freedom. Aimé Césaire recasts Caliban as a progenitor of a constellation of characters who resist colonial and other forms of domination. To fight for his freedom effectively, Césaire’s Caliban enlists the support of Eshu, the Yoruba god of interpretation and equivocation, Shango, the god of thunder, and the spirit of Sycorax, his deceased mother, whose powers have been assimilated by the powerful forces of nature. Caliban deliberately shouts the Kiswahili word “uhuru,” which means “freedom.” In doing this, he alludes to the Kiswahili translation of Shakespeare’s *The Tempest*, which was done almost at the same time as Césaire created his play *A Tempest*.

The translation of *The Tempest* into Kiswahili is a reflection of freedom and nationalist struggles in developing-world countries and, by extension, the popularization and romanticization of the Caliban trope. To the extent that Caliban’s land has been wrested from him and that he has been forced into a life of servitude against which he fights implacably, he represents African nationalists who fight for political freedom against colonialism.

Derek Walcott gives a fairly distinctive reconstruction of and allusion to Caliban in his play *Pantomime*. This work does not have a Caliban in the literal sense. However, the character of Jackson bears glaring similarities to Daniel Defoe’s Friday in *Robinson Crusoe* and Shakespeare’s Caliban. Jackson and Caliban are products of the same political and cultural milieu. Nonetheless, in constructing fluid interactions between Jackson (read Caliban) and Harry Trewe (read Prospero), Walcott sarcastically and humorously debunks the essentialist relationship of Master-Servant and White-Black as shown in *The Tempest*, *Robinson Crusoe*, and *A Tempest*.

As a trope for describing and analyzing the situation of the colonized person, Caliban has equally been shown as a person with multiple identities. On the one hand, he is adaptive and therefore capable of manipulating his milieu. This is what George Lamming (Jahn, p. 240) refers to when he argues, “Prospero has given Caliban a language and with it an unstated history of consequences, an unknown history of future intentions.” This same sentiment is expressed by Chinua Achebe, when he states that the African writer cannot avoid the effects of colonialism. For him, the use of English is a byproduct of the very processes that led to the formation of the new states of Africa. That language would, therefore, perform multiple tasks: “I feel the English language will be able to carry the weight of my African experience. But it will have to be a new English, still in communion with its ancestral home but altered to suit its new African environment” (Morning Yet on Creation Day, p. 103).

On the other hand, Mannoni adopts the view that the inhabitant of Madagascar who has attained political freedom is as simple-minded and gullible as Shakespeare’s Caliban. Consequently, independence cannot totally liberate the colonized because the colonized suffer from a serious dependence syndrome. Ngugi wa Thiong’o has his own form of pessimism, which derives from his commitment to African languages for creative purposes. He laments that by using colonial languages, African writers turned a temporary expediency into a permanent necessity: “Prospero does not have to learn Caliban’s language in order to get to know the secrets of the land. . . . Caliban learns Prospero’s language and spies against himself.” Ngugi wa Thiong’o appears to agree with Abiola Irele’s view that Africans cannot feel that they are in full possession of African literature so long as that literature is elaborated in a language that does not belong to them in an immediate and original way (Penpoints, Gunpoints and Dreams, p. 45). The figure of Caliban continues to mutate and we have not yet seen the last of these mutations.

[See also Achebe, Chinua; Colonialism; and Ngugi wa Thiong’o.]

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Candomblé

Candomblés are African-derived religious orders, temples, or sites of sacred power. Historically most prevalent in Salvador da Bahia, northeastern Brazil, they also exist in other regions under different names. For example, they are known as Macumbas in Rio de Janeiro and Xangôs in Pernambuco, Sergipe, and Alagoas. In recent decades, Candomblés/Ilés Axé have been established in predominantly European-oriented São Paulo.

As complicated, polysemic complexes (institutions that negotiate multiple deep layers of meaning), Candomblés/Ilés Axé are no longer primarily African in genealogical origin but are African-based, pan-Brazilian constructions. Candomblés Nagô closely model Yorùbá religion as practiced in nonurban or urban peripheries in Nigeria and Benin, West Africa. (Their member/initiates refer to them as "Ilés Axé"—Yorùbá for houses of power.)

Defining Candomblé. While Ilés Axé refers specifically to Candomblés Nagô (Yorùbá-based), Candomblé is the generic appellation that Bahians use in popular language in reference to Brazilian religions that trace their fundamental origins in concept or practice to Africa. The term originates from Kandombele, a Bantu word meaning "an African musical presentation or festival" (Castro, p. 144). In the singular, the term Candomblé denotes the general corpus of ritual practices and beliefs brought to Brazil by enslaved Africans. It currently serves as a trope for all African Brazilian religions except Catholicism, Protestantism, Espiritismo, and Umbanda.

In the plural, Candomblés refers to individual denominations or temples where sacred objects are sheltered, initiations take place, and restricted rituals and public ceremonies are held. Adepts interchange Candomblé with the term Terreiro (premises or group of people organized to venerate Òrìṣàs/Oríṣás/deities) or Casa de Culto (house of worship). All connote quasi-autonomous, hierarchical associations and corporations adhering to their own esoteric African-based belief systems, practices, and linguistic forms spoken internally by initiates. (In Ilés Axés, especially, fluency in the Yorùbá language is critically important to express status and privilege, through ritual knowledge.)

In contemporary Bahia, Candomblé also signifies each group’s monolithic aggregate of ideology and culture (visual arts, dances, music, myths, epistemologies, world views, social hierarchy, mental constructs, values, rituals, appropriate deportment, and ethics). Sometimes, indigenous Brazilian energies—Caboclos—are honored with African deities.

Candomblés, once circumscribed almost exclusively to Bahia and other states where descendants of enslaved Africans were concentrated, have now moved beyond semihomogenous, ethnic
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