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Exhuming Caliban: Gothic and Madness in Late Twentieth and
Twenty-First – Century Caribbean Literary Fictions

A dissertation submitted in partial satisfaction of the
requirements for the degree of Doctor of Philosophy

in

Literature

by

Andrew Mario Escudero

Committee in Charge:

Professor Rosaura Sánchez, Co-Chair
Professor Shelley Streeby, Co-Chair
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2012

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Co-Chair

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University of California, San Diego

2012

DEDICATION

I dedicate this dissertation to my children Jahlon and Jahlin, and in the memory of my mother, Frances.

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ABSTRACT OF DISSERTATION

Exhuming Caliban: Gothic and Madness in Late Twentieth and
Twenty-First – Century Caribbean Literary Fictions

by

Andrew Mario Escudero

Doctor of Philosophy in Literature

University of California, San Diego, 2012

Professor Rosaura Sánchez, Co-Chair

Professor Shelly Streeby, Co-Chair

Exhuming Caliban: Gothic and Madness in Late Twentieth and Twenty-First –
Century Caribbean Literary Fictions identifies a late twentieth and twenty-first – century
(1980–2007) creative literary trend that is characterized by applications of quasi-gothic
and traditional gothic literary conventions and features in Caribbean fictions, and
extensively investigates the historical, cultural and literary origins of each contributing
aspect of this phenomenon. This dissertation analyzes the interactive relationship
between knowledge and discourse and its discursive power in the formation of
representation processes. I, then, trace the historical origins and literary genealogies of

gothic literature to mark the cultural and discursive connections between Western European and Caribbean literatures. In addition to this literary genealogy, I present a psychoanalytical analysis that configures a psychological profile to explain an overarching thematic emphasis on madness in gothic literature. I examine the Western European historical and cultural preoccupation with madness and its diagnoses, a trend that influenced the formations of many late medieval, early modern and modern Western European social norms, cultural systems, political institutions, philosophical notions, ideological principles and literary production.

It is within the context of Europe's sixteenth, seventeenth and eighteenth – centuries' development of a "cultural madness" that I connect Western European literature and gothic literary conventions to the development of Caribbean literature. I illustrate how this concept of madness permeated the discursive process that constructed the Caribbean region and its inhabitants within preconceptions formed by the Western European Imaginary. I, then, illustrate how Caribbean manifestations of Western European "culture of madness" have been internalized by generations of Caribbean inhabitants and show how these conventions and features function to reveal the hidden, unspoken unspeakable in late twentieth and twenty-first – century Caribbean literary works. I contend that this literary trend allows Caribbean writers to rewrite Caribbean subjectivities on their own terms, negating those constructed by the European Imaginary, and to address the general invisibility that shrouds the region and its peoples in the midst of global neocolonial indifference and exploitation.

Introduction

Gothic Hauntings in Caribbean Late Twentieth and Twenty-First – Century Literature endeavors to provide further insight into a well-studied and actively developing literary genre called “Caribbean literature.” I hope to develop an intricate examination that offers a genuine understanding of the discursive processes that have produced Gothic and Caribbean literary genres in order to demonstrate the extent to which quasi-gothic and traditional gothic literary conventions and features are applied in late twentieth and twenty-first – century Caribbean fictions. This endeavor frequently references professor Lizabeth Paravisini-Gebert’s essay, “Colonial and Postcolonial Gothic: The Caribbean,” published in Jerrold E. Hogle’s 2002 compilation *The Cambridge Companion to Gothic Fiction*. Paravisini-Gebert identifies the application of traditional gothic literary conventions and features in nineteenth and early twentieth – century Caribbean discourses and associates their inception to Caribbean collective memories of the physical and related psychological traumas that are considered peculiar to the formation of Caribbean subjectivities. Although her informative analysis asserts that all Gothic can be intrinsically identified with the horrors that emerge from memories of the general brutality that characterized pre-modern Caribbean colonization and slavery, the essay concentrates heavily on the influences of syncretic Caribbean African-derived religions, such as Voodoo, Santeria, Myal and Obeah, on Caribbean and non-Caribbean writers as primary venues for gothic literary applications. The essay also discusses the historical events and narratives that are pertinent to the development of gothic literature in Western Europe and provides a discursive connection to literary works written about or reference the Caribbean region and its subjects; it does not engage the

development processes that eventually formed both the Gothic and Caribbean literary genres in the depth as is necessary to qualify the existence of Caribbean gothic literature. This dissertation contends that an intricate examination of the historical, cultural, literary and psychological origins of gothic literary conventions and features is necessary to fully develop a sound assertion that gothic literary conventions and features are, indeed, being applied in Caribbean literatures to the extent that Caribbean Gothic exists. Furthermore, Paravisini–Gebert’s emphasis on syncretic Caribbean African–derived religions and non–Caribbean perceptions of them overshadows the pre–modern colonial and modern postcolonial psychological traumas that are the sources of what may be inferred as an inherent Caribbean madness, which has a definitive connection to a pre–modern Western European culture of madness. Madness must be considered and examined as a foundational discursive element and has remained an overarching theme for all gothic literary works, which must be necessarily identified in Caribbean literary works to consider them as gothic literary works. To completely understand the significance of this foundational discursive element is in the development of these notions of madness, it is important to consider the general significance of discourse’s power to form and reform the notions that shape our perceptions of our world. It all begins with the knowledge from which they emerge.

New knowledge or “knowableness” was fundamental in the rationale and development of sixteenth and seventeenth – century Western European cultural binaries that legitimized the hegemonic domination preliminarily over New World “others,” and, eventually, over all non–European “others” and European undesirables. It originated from a discursive process that was definitively shaped by representations circulated

throughout Europe by travel narratives about scarcely known regions of Old World and the unknown New World. The knowledge or “knowableness” these narratives provided were very instrumental in the production of sixteenth and seventeenth – century historical and literary representations of the New World, which instigated unparalleled and competitive Western European colonization and the fervent development of maritime mercantilism. Such discursive power manifests from a discourse’s capacity to form or reform perceptions of reality evident in historical narratives, which, in turn, construct representations of subjects. In order to fully understand the profundity of such power, it is necessary to define discourse. Therefore, fundamental questions such as “What is discourse?” and “What is the source of discourse’s constitutive powers and how does it relate to cultural and historical realities?” must be considered. Paul A. Bové addresses these fundamental questions in his essay, “Discourse,” in which he suggests that ascertaining the meaning and function of “discourse” within its relationship with socio-political and cultural institutions is a popular but incorrect approach of defining the term as it inappropriately essentializes it. Bové asserts:

For the New Critics, “discourse,” marked differences and established identities...[in which] each “discourse,” in itself, ...has an identity to be discovered, defined, and understood... Michel Foucault...effectively changed the way in which we think of language and its relation to social institutions, systems of power, and the role of intellectuals in our society... It must be said that in light of [this] new tenor given to ‘discourse,’ we can no longer easily ask such questions as, “What is discourse?” or, “What does discourse mean?”...[A]n essay like the present one...*cannot* provide definitions, nor can it answer what comes down to essentializing questions about the “meaning” or “identity” of some concept named discourse. To attempt to do so would be to contradict the logic of the structure of thought in which the term ‘discourse’ now has a newly powerful critical function... Because to ask [these questions] and force an answer would be, in advance, hopelessly to prejudice the case against understanding the function of “discourse”...as an institutionalized

system for the production of knowledge in regulated language (Lentricchia 50–3).

Although Bové resists defining “discourse” in order to avoid limiting its constitutive possibilities, he provides insight into the problem and likelihood of diminishing the magnitude and inherent complexity that characterizes discourse’s constitutive power. At the risk of “contradicting the structural logic of discourse” and prejudicing an understanding of its productive function, a working definition is required in this study to accomplish a comparative or critical analysis of discourse’s traditional function and the “newly powerful critical function” as dynamic factors in the formation of identities.

In *A Practical Introduction to Literary Theory and Criticism*, M. Keith Booker simply defines discourse as “any use of language”; however, he then follows this especially uncomplicated definition with “a body of texts or statements that are conditioned by a common set of assumptions, attitudes, and goals” (477). His reference to written language being “conditioned by a common set of assumptions, attitudes and goals” indicates that Booker recognizes the dependence of human discursive expressions on systems of cultural norms, which determine meanings, perceptions and interpretations of signifiers. Booker’s definition also suggests that “discourse” functions solely as a conveyer of the normative dimension of society, which seems to limit “discourse’s” function in the manner that Bové asserts. David Macey offers a more detailed conceptualization of “discourse” in *The Penguin Dictionary of Critical Theory*, in which he recognizes that discourse is governed by “unconscious rules and conventions” that allow it to function as an agent of subjectivity by positioning human beings, who share particular perceptions of reality, as subjects of a given society.¹ In other words,

discourses, symbolic systems, i.e., languages, arts and written texts, are conditioned or influenced by what Louis Althusser describes as ideologies that provide “world outlooks” that “represent [human beings’] real conditions of [their material] existence to themselves in an imaginary form” and compel them to unconsciously practice “everyday life” rituals that define them as subjects (Rivkin 294–5). Judith Butler offers additional insight when she refers to these conditioning elements as the “normative dimension of the constitution of the...subject within language. It consists in a series of demands, taboos, sanctions, injunctions, prohibitions, impossible idealizations, and threats – performative speech acts, as it were, that wield the power to produce the field of culturally viable...subjects” (Butler 106). Although Macey extends Booker’s definition beyond the socio-cultural normative limitations referred to by Bové into the discursive formation of subjectivities that depend on social relationships, it still seems to resonate within Bové’s assertion. Althusser and Butler expand upon Macey’s comment on the “unconscious rules and conventions” into “performative” functions that are manifestations of these unconscious rules and conventions, which construct perceptions of reality that are shared by individuals to form “viable subjects.”

In conjunction with these notions, in *The Order of Things: An Archeology of Human Sciences* Michel Foucault finds that cultural codes and conventions control every mode of human expression from the beginning of the subject’s existence. For Foucault, such cultural codes and conventions discursively position human beings in certain sites within spatial orders that are established by empirical knowledge.² Cultural control, then, manifests itself the moment when the subject discursively performs acts that are acknowledged and categorized by the prevailing codes and conventions. “Discursive

performativity appears to produce that which it names, to enact its own referent, to make and to do, to name and to make” (Butler 107) within the parameters established by cultural interactions governed by an established system of order that consists of “systems of elements.” Foucault defines such a system of elements as “the segments by which resemblances and differences can be shown, the types of variation by which those segments can be affected, and, lastly, the threshold above which there is a difference and below which there is a similitude [that] is indispensable for the establishment of even the simplest form of order (*The Order of Things* xx).³ The system of elements that constitute human systems of order manifest themselves through what he terms “hidden networks” of an “inner law”; these works imply a static connection between the fundamental codes of culture and systems of order, and a static order that manifests an unquestioned origin and validity. However, Foucault also explains that systems of elements and the order they produce can only exist through discursive expressions and, like discourses and their governing cultural codes, are subject to processes of adjustments, in which neutralized or useless systems of orders and cultural codes are excluded and newly formed ones are constructed (xx–xxi). Considering the subjective process linked to the discursive positioning of subjects through human interaction with objects, cultural systems of order might be deemed as discursive designations or classifications of objects and formations of subjects.⁴ Since knowledge is determined by the same “fundamental codes of culture” that govern relative discursive formations, discourse’s influential power determines, modifies and maintains these “codes” when its regularized patterns are transformed into archives or other collections of historical texts that are the basic sources for production of such “codes.” The fifteenth, sixteenth and early seventeenth – century travel narratives

that comprised the dominant venue for dispersing of knowledge in Europe about the New World developed into regularized patterns of discourse the moment they were considered sources of knowledge. While these “new” discursive patterns may have reinforced the Western Europeans’ attitudes and assumptions of their cultural superiority over non-Europeans and European undesirables that have endured to the present day, specifically in the Caribbean region, there is discursive evidence that suggests they may also have modified the attitudes and assumptions of many conscionable Western Europeans, especially when news of colonial brutality exacted on indigenous groups and the horrors of slavery began to emerge in travel narratives.

With regard to such attitudes and assumptions, particularly in the case of travel narratives, it should be understood that the transformation of regularized patterns of discourse does not arbitrarily occur. Discursive dispersions of statements are regularized by particular “rules of transformation” that generate the knowledge and determine “discursive practices” that constitute the discursive power to produce societal and cultural institutions. Foucault refers to these “rules of transformation” as “rules of formation,” which determine the conditions of existence (but also coexistence, modification, and disappearance) of a given discursive division within a historical context.⁵ The historical nature of discursive rules and the discursive dispersions of regularized patterns of discourse not only position objects into systems of order but they also govern the construction of historical narratives. In short, objects become real only when knowledge about them is perceived as real; therefore, subjects exist the moment that the objects are defined and perceived as real. Such relativistic and idealistic interpretations determine figures of what may be considered historical realities by constructing objects and

strategically positioning them in categories that are favorable for the subjects; hence, knowledge plays a significant role in securing an advantageous position of power to the subject in his relationship with the object.⁶ As regularized patterns of information and sources of knowledge, travel narratives were catalysts for legitimate discursive formation of the colonial power–relationships that sustained Western European rule over the culturally objectified colonial “others,” who comprised the labor resource that was needed to maintain the commercial viability of the colonies. This intricate process of discursive formation acutely resembles what Althusser refers to as a complex psychological oriented process that he terms as the “materialization of subject consciousnesses.”⁷

According to Foucault, discourse disperses knowledge within parameters of culturally established of definitions and designations by producing culturally specific modes of interpretation and perceptions of objects. It is within this cultural context that he asserts knowledge and power are inseparable. Therefore, Western European discursive representations of the Caribbean region and its indigenous inhabitants provided by New World travel narratives initiated early formations of the fundamental binary notions that shaped the permanent and substantially unbalanced power relationships between the invading Western Europeans and New World indigenous peoples. The knowledge of gold and silver, and vulnerability of innocent primitives inspired the pursuit and application of new and innovative methods of sea travel and weaponry for colonization and trade as Joseph Papp and Elizabeth Kirkland describe, “The ground beneath their feet was none too steady...thanks to the crowd of [sixteenth – century European] explorers who were racing all over the globe propelled by better maps,

new mathematical tables, other advances in technology. As one writer enthusiastically crowed, ‘The sea yields to the world by this art of arts, navigation.’ And the world was yielding to adventurous explorers of all the European nations as they sailed off in search of wealth and fame. The race was on to discover – and claim – sea routes to the phenomenal storehouses of wealth” (20–1). In addition to this new fervor, this knowledge also stimulated the imaginations of Western European writers to resourcefully produce a variety of creative fictional narratives and plays that enhanced, embellished and, in some rare works, questioned notions presented by New World travel narratives. The authors of such narratives and their fictional counterparts presented images constructed within the specific contexts and understandings of Western European sensibilities and “fundamental codes of culture” to manipulate and shape public perceptions about the New World and its inhabitants. In other words, this flood of New World knowledge produced historical realities of the New World through discursive dispersions of preconceived and culturally biased conceptualizations. Hence, authorial authority and the “rules of discursive formation” structured reader and audience perceptions and, therefore, knowledge, of the New World and its inhabitants.⁸ In essence, this commonly “cultural sphere” shared by these late fifteenth, sixteenth and seventeenth – century Western European writers and their readers and audiences, the authorial authority conferred upon their works, and popular supposition that their discourses conveyed knowledge allowed their New World representations to effectively convince the Western European public that the prevailing attitudes, assumptions, perceptions and interpretations of this relatively unknown region corresponded with stark reality. These authors virtually transformed previously unknown or “non-knowable,”

and unbelievable information into regularized patterns of discourses that formed new binary notions of the superior Western European “self” and the inferior New World “other” from binary notions that had already been culturally established within the context of feudalism. In *Orientalism* Edward Said notes that the inherent power of object and subject formation wielded by Western European authors does not distinguish between empirical and fictional texts.⁹ Like Foucault, Said suggests that textual dispersion of knowledge produces human history within a process that fuses empirical data and fictional narrative within established cultural, political and ideological principles that govern audience perceptions and interpretations. When such authorial representations are perceived as reality, they enter the realm of human experience and history. In effect, the late fifteenth and sixteenth – century Western European discursive depictions of the New World region and all of its inhabitants, whether based on truth or fantasy, eventually, shaped the historical “truth” of the Caribbean in Western European bodies of knowledge and imaginations. New World travel narratives and their fictional counterparts literarily and literally set the stage for the fervent sixteenth – century Western European invasion and colonization of the region.

CHAPTER ONE, “The Father of Gothic: Horace Walpole,” explores the seventeenth – century origins of gothic literature and gothic literary conventions with a thorough examination and analysis of the historical events and related psychological aspects that clearly served as primary sources of Horace Walpole’s authorship of *The Castle of Otranto: A Gothic Story*, the first gothic novel. Biographer and historian E.J. Clery offers much of the biographical information that describes Walpole’s actions and psychological reactions to certain political and social experiences, historical events and

literary trends that ultimately led to the dream that initiated the uncanny writing of his gothic novel. “Dreams of Unconscious Origins” constructs a psychoanalytical profile that is based upon Walpole’s stressful and traumatic experiences, and the consequential nightmarish dream that compelled his uncanny impulse to write *The Castle of Otranto*. This profile begins with notions taken from Sigmund Freud’s essay “An Interpretation of Dreams” and coalesces with the insightful commentaries of critical theorists Terry Eagleton and Slavoj Žižek on dreams and the psychological processes that connect them to perceptions of reality. Additional biographical information offered by Clery details Walpole’s passionate obsession with the ancient medieval past, his feudal heritage and gothic art and architecture corroborates with excerpts from *The Castle of Otranto*, which appear to represent the suppressed fears, anxieties, rage, resentment and desires that haunted his psyche as they did many other eighteenth – century descendants of ancient medieval barons. More importantly, this subchapter associates Walpole’s eccentric behavior with the madness that is identified in his novel as the most significant theme and driving force of the plot, which, in fact, culminates in his own quest for an alternative subjectivity.

In “*The Castle of Otranto: Quest for the Past, End of a Gothic Odyssey*” Sherman Stuart offers a narrative of the specific historical events that produced dramatic paradigmatic changes that politically, economically and culturally affected Walpole and other descendants of the ancient baronial class, and threatened the essence of a subjective “self” that constituted their once powerful status of absolute authority and monarchical favor. Clery adds Walpole’s intimate thoughts relating to his twenty–five year obsession with revitalizing a forgotten medieval past, restoring his dwindling feudal heritage and

preserving a staunch ancient subjectivity that was threatened by the aggressive expansion of a wealthy, politically influential and opportunistic merchant class that siphoned away the monarchal favor that was so vital to the baronial class. Walpole's "gothic odyssey" began with his construction of an extraordinarily expensive version of a medieval, gothic castle at Strawberry Hill, which stood as a monument of his steadfast political resistance against eighteenth – century economic and political changes in Europe, specifically England, and the disenfranchisement, self-sequesterment and depression that resulted from political failure and family dishonor. The resultant psychological trauma is thoroughly examined by "The Alienated and Disfranchised Subject: The Gothic Other," which delves into the practical reasoning that led to Walpole's eccentric, mad behavior regarding his response to dramatic paradigmatic changes. References to Clery's biographical accounts and Michel Foucault's critical commentary and rationale explain the connection of Walpole's passionate obsession to the fundamental political contradictions and inconsistencies that were formulated in his mind during a climate of turbulent change. Foucault offers an insightful analysis of what produced this psychological state, a state that may have plagued the minds of Walpole and others of his social class.

As the fall of medieval feudalism became a stark eighteenth – century reality, gothic literature provided a discursive venue or conduit for the suppressed fears, anxieties, resentments and desires that emerged from psychical depths of their troubled unconscious minds. Clery supplements these views with textual narrative from *The Castle of Otranto* and Sherman Stuart provides historical narrative that attests to the success of gothic literary works as discursive spaces where the suppressed memories of

unspeakable events, tabooed fantasies and forbidden desires interact with perceived desires to reform the past or form alternative subjectivities of the hidden “other.” Jerold E. Hogle supports this supposition with his assertion that the successful reception of *The Castle of Otranto* by eighteenth and nineteenth – century European readers and its prominent expansion across the Atlantic to the Americas as the most significant novelistic literary form is founded upon Gothic’s capacity to access hidden memories of the unconscious and provide a discursive conduit for their emergence into consciousness in *The Cambridge Companion to Gothic Fiction*. Hogle offers a number of critical literary essays in this compilation that illustrate a general consensus that the first generation of gothic novels operated as discursive conduits between the known, predictable world of perceived reality and the unknown, unpredictable and liminal world of the subconscious imagination and it is this capability to oscillate between the real and the imaginary, the past and present, that makes gothic literary conventions attractive, almost natural, strategies for use in discourses such as twentieth and twenty–first century Caribbean novelistic fiction and film as well as for all gothic narratives.

CHAPTER TWO, “Constructing the Caribbean: Travel Narratives of Profit and Power,” analyzes the extraordinary effect that late medieval and early modern technological advancement, exploration, colonization of Africa, Asia and the Americas, and consequential establishment of a very lucrative Western European mercantile system has on the Western literary tradition. As the fifteenth – century author and theologian François Rabelaís illustrates in *Gargantua and Pantegruel*, late medieval Western Europeans, especially in the Iberian peninsula, experienced a phenomenal rise in education and literacy, which spread throughout Western Europe as a direct result of an

unparalleled increase in trade and realization of wealth by merchants, investors and monarchies. In *Shakespeare Lives* Papp and Kirkland, and in the introductory essay, “The Middle Ages,” of David Damrosch’s *The Longman Anthology of British Literature*, Constance Jordan and Clare Carroll corroborate Rabelaís’ assessment and provide insightful narratives of the remarkable impact that early Renaissance technological advancements in sea travel, exploration and Western European colonization and the establishment of a global trade system had on education and the rise in literacy. This chapter shows how these factors ultimately led to development of the popular literary conventions and features that would cultivate the Western European imaginary and revitalize the ancient discursive devices that structured the early modern progenitors of gothic literature. It also focuses on the 1357 appearance and avid circulation of a very popular late medieval travel epic narrative and literary masterpiece, *The Travels of Sir John Mandeville*, which was considered to be the most informative and influential travel narrative written on the unknown world that existed beyond Europe. It profoundly influenced many, if not all, late–medieval and Renaissance literary works and travel narratives, which motivated writers to produce the period’s unprecedented literary masterpieces and sixteenth – century explorers, adventurers, travelers and their wealthy patrons to explore unknown territories. Historical references offered by Jordan and Carroll, Papp and Kirkland, Norman Davies and C.W.D.R. Moseley convey some of the phenomenal early modern paradigmatic influences that were directly associated with this work and how it shaped the Western European imagination. Further insights are provided by Patricia Seed, A. Michael Dash, Emily C. Bartels and Michel Foucault regarding the particular sort of European discursive subjectivity formation that was

characterized by an obsessive desire for wealth and hegemonic power that would eventually lead to the Western European incursion and colonization of new territories around the globe, in particular the Caribbean region of the New World.

Initially portrayed as a Paradise, a parody of the Genesis Garden of Eden, the Western European discursive formation of Caribbean region is demonstrated by “Discursively Forming the ‘Caribbean:’ From ‘Paradise’ to ‘Region of the Carib,’” which focuses on the powerful discursive process that permanently stigmatized this virgin region as the world of evil cannibalistic Caribs from which the term “Caribbean” originates. This subchapter reviews Western European narratives constructed exotic images of fantastic, alien and savage unworldly “others” of a liminal, almost unreal and evil netherworld frontier that obscurely existed between perceived reality and the realm of the uncanny and supernatural, from *The Travels* to New World travel narratives and their fictional counterparts. It also explains how these discourses formed a body of New World epistemological knowledge that typecast the Caribbean region and its inhabitants as a threats to the expansion of European Christianity, notions that legitimized the uninhibited hedonistic behaviors of Spanish conquistadors and colonists that resulted in an incomprehensible Spanish reign of terror that was carried out against pre-modern Caribbean indigenous inhabitants. “The Obsession with Wealth and Power: A Caribbean Heritage and Curse” delves into this discursive process and offers insight into the transference of a “culture of madness” that seemed to embrace medieval Europe after decades of devastating wars, periods of famine and diseases, specifically the Black Death, to the Caribbean region and its inhabitants. It demonstrates how this Western European cultural madness had been rooted deeply within unstable psyches of many

restless, battle-hardened and desperate conquistadors through a century of continual mass violence, rampant plagues, debilitating famines and unparalleled occasions of death. It also shows how this madness staged the Western European New World colonization process, importation of African slaves, establishment of a brutally exploitative plantation and mining colonial societies and shaped a psychological profile of Caribbean eccentric behavior and madness that haunts postcolonial Caribbean subjects that is discussed in “Roots of Colonial Madness: The Heart of Gothic Discourse in the Caribbean.”

Historical references offered by Norman Davies, Michel Foucault, Joseph Papp and Elizabeth Kirkland, and Peter Lindbaugh and Marcus Rediker provide an understanding of the development of this Caribbean madness and its significance as a factor in the formation of Caribbean subjectivities. These authors demonstrate how specific historical events and perceptions provided the impetus for the applications of particular literary conventions and features that came to be naturally associated with the madness that characterized the Western European invasion and colonization of the New World and cultural perspectives that led to the application of gothic literary conventions features in twentieth and twenty-first century Caribbean fictions.

CHAPTER THREE, “The Cornerstone of Gothic Literary Conventions,” discusses the significance of memory in the ancient storytelling discourses that are recognized as the foundational works of Western literary tradition and examines its role in a later medieval and Renaissance literary phenomenon that revitalized ancient storytelling conventions. The chapter analyzes the impact that these literary conventions had on the development of western literature, which includes the origin and development of the gothic literary genre, with their capacity to access and engage individual as well as

collective memories and evoke powerful sensibilities associated with these memories. The eighteenth – century Romantics’ high regard for and reliance on accessing and representing memories, noted by Suzanne Nalbantian in *Memory in Literature: From Rousseau to Neuroscience* (2003), is foundationally prominent in the narrative structures of *The Castle of Otranto* and the gothic works that followed. If memory functions as the primary element in storytelling, which is considered a primary discursive element in the formation of subjectivity, then memory must be also be considered just as significant, which is conveyed by Martin A. Conway’s notion of “autobiographical knowledge,” by Murita Struken and her association of collective memory with subjectivity formation, and by George Lipsitz’ and his derivation of alternative subjectivities through the revelation of hidden or suppressed memory of the unspeakable in “counter–memory.” These notions are, then, corroborated within the Caribbean context and discourses by Caribbean literary authorities like J. Michael Dash and Sandra Pouchet Paquet. Historical commentaries from Papp, Stuart and Clery illustrate the discursive process that initiated the Renaissance literary revitalization of the foundational western ancient storytelling conventions and that served as the origins of gothic literary conventions. This historical commentary is followed by Walter Benjamin’s views on the importance of memory in the storytelling tradition and references taken from Christopher Baswell and Anne Howland Schotter’s accounts in Damrosch’s *Anthology of British Literature*. “Ancient Literary Roots: A Legacy of Borrowed Conventions” shows how memory and the storytelling tradition of discursive borrowing, adapting and reinventing narrative structures (intertextuality) to appeal to specifically powerful sensibilities, evoke intense emotions, stimulate creativity and expand intellectual thought to construct new

epistemological horizons. This subchapter provides a chronological schema of the intricate discursive integration of ancient storytelling conventions that begins with the analyses of the Homeric epics, *Iliad* and *Odyssey*, Old Testament biblical scriptures, Virgil's Roman epic, the *Aeneid*, a variety of medieval works and ends with sophisticated works of the Renaissance, which are considered the progenitors of gothic literary conventions and influential in the development of Caribbean literature.

CHAPTER FOUR, "Gothic Literary Progenitors: Evil, Madness and the Supernatural," illustrates how Western Literature's highly regarded early modern or Renaissance literary works such as Edmund Spenser's *The Fairie Queene*, Sir Thomas More's *Utopia*, Christopher Marlow's *The Historie of Doctor Faustus*, and William Shakespeare's *Macbeth*, *Hamlet*, and *The Tempest* developed the literary conventions and features that profoundly influenced Walpole and successive gothic writers. Eighteenth – century Romantic writers borrowed, adapted and developed such conventions and features to structure the first generation of gothic novels. The focus of this examination is concentrated on the complex notions of madness, evil and the supernatural, which had been forged into discursive cultural icons from centuries of violence, disease, anxiety, fear, dread, despair, desperation, hopelessness and death during devastating periods of famine, wars and, especially, the Black Death. Nascent Western European notions of evil, madness and the supernatural are illustrated in the foundational works of antiquity, medieval works examined in chapter 3, and the historical information referenced from Davies, Foucault, Papp, Jordan and Alexander. They are the bases for those illustrated in the renowned Renaissance works: *The Fairie Queene*, *Doctor Faustus*, *Macbeth*, *Hamlet*, and *The Tempest*, which present the vivid representations of these notions within the

socio-political contexts that drive their plots, sensationalize their scenes and are prominent in all gothic works. They also include many controversial issues that subtly and, at times, covertly circulated throughout Western Europe on the New World colonization process and transference of a madness that is formed from staunch, uncompromising religious beliefs and notions of liminality and the supernatural.

These issues are examined in “Colonial Evil and Madness: Paths to Wealth and Power,” which explores such controversial issues illustrated in *Utopia*, *The Fairie Queene*, *Doctor Faustus*, *Hamlet*, *Macbeth* and *The Tempest*. This subchapter analyzes how particular literary conventions and features structure the representations of evil, madness and the supernatural that are the progenitors of those established as gothic literary conventions and features in the first gothic novel. It illustrates the sensational quality and evocation of intense emotions and powerful sensibilities such as fear, terror, wonder, despair, desire and so on that these conventions and features produce as integral factors of an extraordinary literary trend that may be traced to an aggressive and opportunistic Western European merchant class’ facilitation of global commerce. This event extensively expanded cultural creativity with the vigorous patronage given to the arts and education that inspired Western European Renaissance writers to provide Europe with a multitude of plays and literary works that entertained, informed and provoked the critical thought that occasionally questioned official histories, socio-political principles, cultural norms and ideological notions. Their literary conventions and features offered first generation gothic writers archetypal themes such as obsessive pursuits of forbidden desires, transgressions of cultural taboos, revelations of dark, ominous secrets, supernatural occurrences, uncanny experiences and visions of madness, and discursive

blueprint for structuring the sensational and melodramatic narratives of gothic literary works with the capacity to intensify reader and audience responses by stimulating powerful emotions. It is within this literary context of a complex negotiation and integration of perceived notions of reality and the imaginary that gothic narratives effectively reveal the unspoken, hidden, secret and repressed memories, crucial knowledge for the discursive formation of complete, comprehensive subjectivities, and how such works illustrate the transference of Europe's cultural madness to Caribbean subjects.

CHAPTER FIVE, "Globalized Phantoms: Postmodern Caribbean Hauntings and Apparitions," explores the discursively formed generalizations and preconceptions that have and still maintain images of Caribbean inhabitants as postmodern apparitions, faceless wanderers of the Western Hemisphere and imaginary manifestations of their global neighbors' desires. This chapter examines the gothic literary connection with such generalizations and preconceptions that relate to certain stereotypical images of what seem to be inherent Caribbean eccentric behavior patterns and madness, characteristics that seem to have become integrated into Caribbean subjectivity. Jerold E. Hogle offers insight on the universality and versatility of gothic literary conventions on a global scale that provides a sedimentary notion that the appearance of gothic conventions and features in Caribbean literary works may be a natural discursive course. In this context, I examine the notion and utility of applying such literary conventions and features to Caribbean discourses. Gothic literary conventions and their capacity to reveal the unspoken unspeakable, expose that which is hidden, and make the invisible visible would challenge the illusions of invisibility that shroud the Caribbean region and its inhabitants within

cloaks of stereotypical images and generalizations when applied to Caribbean literary fictions. This chapter also considers and illustrates the paradoxical possibility that the applications of such conventions and features may discursively construct other forms of invisibility within the context of the manipulative neocolonial system called globalization. This is accomplished with significant references to specific U.S. American literary stereotypes of Caribbean peoples found in popular twentieth – century African–American literary and critical discourse such as Toni Morrison’s 1989 article “Unspeakable Things Unspoken: The Afro–American Presence in American Literature,” in exposés written on a black Jamaican 1920s activist Marcus Mosiah Garvey, in cultural–anthropological 1938 exposés written by Zora Neale Hurston in *Tell My Horse: Voodoo and Life in Haiti and Jamaica*, Ralph Ellison’s renowned 1947 novel *Invisible Man*, and Toni Morrison’s poignant 1970 novel *The Bluest Eye*. Their focuses on eccentric behaviors of exotic, marginally civilized and superstitious Caribbean peoples whose madness seems to be a consequence of an internalized, psychologically self–imposed temporal space, in which they have become haunting specters of their own madness.

By integrating these references and notions with prominent critical theories by Aaron Segal in his essay “The Caribbean Exodus in a Global Context: Comparative Migration Experiences,” Avery F. Gordon in *Ghostly Matters: Haunting and the Sociological Imagination*, Andrew Bennett and Nicholas Royle in their 2004 publication of “The Uncanny” in *An Introduction to Literature, Criticism and Theory* and in Sigmund Freud’s renowned turn–of–the–century work “The Uncanny,” this chapter examines how the non–Caribbean pre–modern discursive constructions of the Caribbean region and its

inhabitants created generalized, stereotypical images of faceless Caribbean ghosts out of vast populations of culturally, ethnically and racially diverse peoples. Gothic conventions and features offer Caribbean writers the opportunities to exorcise the illusions and stereotypical generalizations that haunt non-Caribbean and Caribbean imaginations or imaginaries and coalesce with the new modern and postmodern neocolonial apparitions of globalization. Stephanie Black's 2001 film documentary *Life and Debt* adds a powerful, poignant and enlightening visual illustration of the neocolonial exploitative processes that are presently sponsored by the most powerful developed countries and transforming Caribbean inhabitants into ghosts that haunt this globalized region and beyond. A. Michael Dash in *The Other America: Caribbean Literature in a New World Context* and Mimi Sheller in *Consuming the Caribbean* offer narratives that relate this postmodern exploitative process to those of the pre-modern and modern eras in that their colonial agendas are similar, if not exactly the same.

This chapter also demonstrates that Caribbean inhabitants have internalized such influences and images that many exhibit the peculiar behaviors that reinforce these stereotypes and images, making them invisible and vulnerable to modern postcolonial and postmodern neocolonial forms of exploitation and profoundly affect the formation of Caribbean subjectivities. This effect is examined by the critical commentaries referenced from Caribbean authorities such as Edouard Glissant in *Caribbean Discourse*, Antonio Benítez-Rojo in *The Repeating Island: The Caribbean and the Postmodern Perspective*, J. Michael Dash in his "Introduction" to *Caribbean Discourse*, Ian Gregory Strachan in *Paradise and Plantation: Tourism and Culture in the Anglophone Caribbean*, Sandra Pouchet Paquet in *Caribbean Autobiography: Cultural Identity and Self Representation*,

and Michele Praeger in *The Imaginary Caribbean and Caribbean Imaginary*. Their notions engage the cultural and subjectivity crises that continue to haunt the psyches and subjectivities of postcolonial Caribbean peoples and the consequential recurrent exploitation inflicted upon them in the midst of global indifference. These notions also illustrate the difficulty of the task that Caribbean writers have assumed in attempting to rewrite the Caribbean, its inhabitants and themselves on their own terms, the Caribbean contexts that have been suppressed in the minds of Caribbean writers and represent the memories that haunted their pre-modern and modern ancestors and presently haunt the imaginaries of postmodern Caribbean inhabitants to which they themselves belong.

CHAPTER SIX, “The Gothic Caribbean/ Caribbean Gothic: A Tempestuous Chronicle,” begins with “Literary Precedence and Significance” engages specific assertions and notions offered by Lizabeth Paravisini-Gebert’s essay “Colonial and Postcolonial Gothic: The Caribbean” regarding the influences of information on the Caribbean region, colonies, peoples and influences that infiltrated the works of eighteenth – century Romantic writers, which she exemplifies with examples of Romantic fictions, including proto-gothic and gothic writers that present Caribbean characterizations, experiences and references. This chapter also examines Paravisini-Gebert’s emphasis on dynamics of the horrors that are characterized Caribbean colonialism and slavery, and how these dynamics are revealed through expressions of folk beliefs within the strict contexts of syncretic African-based religions, which she asserts are inherently receptive to an interplay with gothic literary conventions and features and are, therefore, gothic in nature. This chapter contends that Paravisini-Gebert’s essay generalizes, oversimplifies the malleability of gothic literary conventions and features, does not adequately consider

the traditional and Walpolean thematic and stylistic patterns and their origins such as the overarching theme of madness, which is a very, if not the most, significant theme and feature of all gothic works, and the most celebrated and influential work in all Caribbean literature, William Shakespeare's *The Tempest*. She also seems to omit the well-publicized and studied Caribbean madness that is a very significant theme of many Caribbean works and, perhaps, defines the Caribbean experience, which is illustrated by Lawrence E. Fisher's 1985 study, *Colonial Madness: Mental Health in the Barbadian Social Order* and in the critical comments of Caribbean historian by critical writer Kamau Brathwaite. There is also an assertion of Gothic's inherent connection to certain aspects of Caribbean culture and history that is problematized by Hogle's notion on the conflation of the meaning of Gothic and its unclear literary malleability into other genres and Stephen Greenblatt's notion of the generical process that entails a term's loss of its meaning and context through frequent applications of the term "gothic" without consideration of its primary meaning and context. In essence, this term may be applied to any and all horrific events and experiences of terror in any context.

Furthermore, Paravisini-Gebert's provides a number of literary works that exemplify the eighteenth – century Romantic Caribbean references and characterizations through slave narratives does not include the most probable source material for such applications, i.e., *Edmund Spenser's The Faerie Queene* and William Shakespeares *The Tempest*, which offer the earliest and most significant discursive integration of proto-gothic literary conventions and features with pre-modern European contexts of memory, history, politics, colonization, slavery, exploitation, postcolonial cultural fragmentation, subjectivity confusion, creolization and madness within Caribbean contexts and have

been invariably influential in twentieth – century Caribbean fictions and critical literatures. The list of late nineteenth and twentieth – century works that she considers as the foundations of Caribbean gothic fiction does not include Herman Melville’s novel *Benito Cereno* (1855), a work that is set in the South American region of the New World and is structured by traditional, Walpolean literary conventions and features by interweaving a dominant theme of madness, which consumes the characters as well as the narrative, with a solid backdrop of horror and supernatural possibilities. It is a novel that is meant to be read as a gothic–like novel and should be included in the criteria for establishing the existence of Caribbean gothic fiction.

“The Caribbean Literary Genre: Contexts of Victimization and Revelation” offers the premise that many of the thematic patterns that Paravisini–Gebert asserts are gothic in nature, especially, syncretic Caribbean African–derived religions have been foundational for the development of the traditional Caribbean literary genre and consist of narratives that may welcome applications of quasi–gothic and traditional gothic conventions and features, as in Alejo Carpentier’s *El Reino de este Mundo* or *The Kingdom of the World* (1957). However, Carpentier creatively interweaves a haunting backdrop of madness within themes founded on the cultural connection and dominant influence that syncretic Caribbean African–derived religions have on Caribbean inhabitants. An examination of Carpentier’s fiction and corroborates the notions offered by Margarite Fernández Olmos and Lizabeth Paravisini–Gebert’s “Introduction: Religious Syncretism and Caribbean Culture” of *Sacred Possessions: Vodou, Santeria, Obeah and the Caribbean*, this chapter concurs with the notion that syncretic Caribbean African–based religions have been and are very influential in the lives of Caribbean inhabitants. Nevertheless, Carpentier’s work

illustrates that he creatively surpasses the genre's thematic restrictions into a quasi-gothic discourse that offers a blueprint for expanding Caribbean literary creativity beyond suffering, victimization and revelation of colonial horrors. Roberto Márquez's "Nationalism, Nation and Ideology: Trends in the Emergence of a Caribbean Literature" in Patrick Bellegarde-Smith *Fragments of Bone: Neo-African Religions in a New World* and Silvio Torres-Saillant's *Caribbean Poetics: Toward an Aesthetic of West Indian Literature* offer notions on Caribbean writers' "thematic preoccupations," which have "matured" and should be expanded beyond their restrictive boundaries.

CHAPTER SEVEN, "Breaking with Tradition: Gothic Conventions in Caribbean Fiction," begins with "Applications of Gothic in Caribbean fictions" and discusses the rationale for and effective applications of quasi-gothic and traditional gothic conventions and features in Caribbean literary works. It also discusses the postulation of a late twentieth and twenty-first – century Caribbean literary trend that seems to be following the blueprints of expanding Caribbean literary creativity beyond victimization and revelation as evidenced in Melville's *Benito Cereno*, Carpentier's *The Kingdom of the World* and Jean Rhys' *Wide Sargasso Sea*. "Anglophone Caribbean Fictions" identifies and examines applications of quasi-gothic and traditional gothic conventions and features in a number of twentieth – century and twenty-first – century Anglophone Caribbean literary fictions. Due to the cultural and educational indoctrination of Anglophone Caribbean writers to the gothic literary genre, applications of quasi-gothic and gothic literary conventions and features are identified and analyzed in Anglophone Caribbean works such as Michele Cliff's *Abeng* and *No Telephone to Heaven*, Michael Thelwell's *The Harder They Come*, Jamaica Kincaid's *Lucy* and *The Autobiography of My Mother*,

Shani Mootoo's *The Cereus Blooms at Night* and Elizabeth Nuñez's *Bruised Hibiscus* and *Prospero's Daughter* and Marlon James' *The Book of Night Women*. This list of works are placed in an order that illustrates a range from a few quasi-gothic and traditional gothic structured narratives that are embedded in the traditional Caribbean thematic and stylistic patterns to those that project madness as the overarching, dominant theme of the novels, which is the most prominent theme in gothic literature, and ending with those that incorporate traditional gothic conventions and features in the narrative style that resembles gothic novels.

The CONCLUSION, endeavors to show that there are few non-Anglophone Caribbean works that share in this creative trend that I have previously postulated and begins by identifying Alejo Carpentier's *The Kingdom of the World* as a Hispanophone Caribbean fiction (Cuban) that has been translated from its Spanish version *El Reino De Este Mundo* (1947) to English to establish that it has been, as previously mentioned, a work that has influenced all Caribbean writers to some extent with its groundbreaking creativity. Then, I examine the applications of quasi-gothic and rare instances of traditional gothic literary conventions and features in a number of Hispanophone and Francophone literary fictions. Unlike the continuum illustrated for the Anglophone fictions, these are grouped by the work's publishing date, from the earliest to the latest, and language classification beginning with the Francophone works: Joseph Zobel's *La Rue Cases-Nègres* (1974) or *Black Shack Alley* (1996), Wade Davis' *The Serpent and the Rainbow* (1986), Maryse Condé's *I, Tituba, Black Witch of Salem* (1992), René Piloctéte's *Massacre River* (1989) and Edwidge Danticat's *Farming of the Bones* (1989)

and following with the Hispanophone works: Loida Maritz Pérez's *Geographies of Home* (1999), Angie Cruz's *Soledad* (2001) and Ernesto Quiñonez's *Chango's Fire* (2004).

Chapter One

The Father of Gothic: Horace Walpole

Adequate identification of gothic literary conventions applied in late twentieth and twenty-first – century Caribbean novels necessitates an in-depth examination and analysis of the historical origins of gothic conventions, which begins with Horace Walpole. Although he authored and published *The Castle of Otranto*, the first gothic novel, in 1764, it was not yet “gothic” until he added the subtitle *A Gothic Story* to the second edition that was published in 1765, which, interestingly, was a period when “[gothic] was a term used synonymously for ‘uncouth’ or ‘barbaric’”(Clery x). The inception date of the novel represents the historical focal-point from which the origin of “gothic literary conventions” can be traced and provides an opportunity to examine the circumstances that motivated Walpole to select and implement the specific literary conventions that are presently recognized as “gothic” conventions. Particular aspects of Walpole’s biographical information offer an occasion to develop a psychological profile that may enhance our insight and understanding of the application(s) and function(s) of gothic literary conventions, and their connection to notions of forbidden desire, transgression, controversy, resistance and madness. They seemed to provide a discursive venue in which foundational principles of particular ideological, philosophical, socio-political and cultural notions and systems may be scrutinized of order as they did for Walpole. The sensational narratives that they structured and the oscillation between reality and imagination they presented seem to heighten sensitivity to certain sensibilities

that allow readers and audiences to perceive otherwise obscured or suppressed oppressive natures of such principles and systems. Powerful sensibilities such as fear, rage, anxiety, resentment and fervent desire stored in the psyches of the culturally or socio-politically disenfranchised and alienated subalterns of a given society, which may be symptomatic psychological responses to oppression, emerge within the discursive structure of gothic narratives. It is this psychological quality that gothic literary conventions and features transmit that makes them quite adaptable to Caribbean discourses. The Caribbean colonial legacy includes a unique sense of suffering, rootlessness as well as national and cultural fragmentation (Pacquet 4–6), which have inevitably caused Caribbean subjects to endure a variety of consequential psychological traumas that have haunted them for five centuries. Powerful sensibilities such as fear, terror, anxiety, uncertainty, resentment, rage and desire have been stored and suppressed in their memories, their autobiographical knowledge, for generations (Fisher 5–6) and gothic discursive conventions provide a more than appropriate discursive outlet for revealing such knowledge, as they did for Walpole.

In 1764 Horace Walpole, fourth Earl of Orford, a longstanding member of England's Parliament and well-recognized persona of fashionable society, authored the first "Gothic" novel, *The Castle of Otranto*, and provided the second edition, *The Castle of Otranto: A Gothic Story*, under very unusual circumstances, which will be discussed in further detail later in this chapter. For now, however, it is sufficient to know that he claims to have written his "Gothic" narrative immediately after awakening from a nightmarish dream without a conscious awareness or understanding of his actions. If this uncanny, almost supernatural, authorial experience was genuine, then Walpole utterly

acquiesced to his subconscious and unconsciously selected and effectively applied specific literary conventions to construct and structure a complex literary narrative. More pragmatically, however, Walpole's claim may be indicative of a fashionable gesture of literary wit and guile that would have and did create considerable interest in his novel. E.J. Clery notes in his "Introduction" of the 1996 edition of *The Castle of Otranto* that Walpole published the first edition of his novel in December of 1764 under the guise of a recently discovered ancient Italian manuscript dated 1529. The Preface of this edition purports that a devious medieval priest authored the tale and William Marshall, Walpole's penname, translated the text from medieval Italian to early modern English. He successfully maintained this pretense at the expense of a very prestigious English periodical, *Monthly Review*, and an impressionable reading audience until April of 1765, when he published a second edition that included his confession and apology for his deception in the Preface. Despite the deception, it seems that Walpole's gothic tale appealed to an insatiable eighteenth – century yearning for literary mechanisms that wittily misdirected and challenged readers' sensibilities. This yearning for such sensational romances about ancient superstitions, fantasies and shocking violations of social and cultural taboos represented the suppressed desires for an imaginative freedom and resistance to the literary protocols established by writers of the Enlightenment (Clery x–xi). Although much of the initial interest in Walpole's peculiar novel was attained by his deception, its popularity increased further after his subsequent confession, which suggests that his strategic introduction of his novel was successful and he had been keenly aware of eighteenth – century literary inclinations and preferences.

Nevertheless, Clery provides further information that supports the view that, to some degree, Walpole's uncanny authorial experience was, at least in his mind, genuine and unexplainable. Walpole had descended into a state of deep despair before experiencing his dream. Clery writes,

In April of 1763, [Walpole's cousin, Henry Seymour] Conway, returned from his post as commander of a regiment in Germany. In November, influenced by Walpole, he had voted against the Government over the question of court privilege... [I]n April of 1764 he was...dismissed from his military command, and...civil post as Groom of the [royal] Bedchamber. The impact on Walpole was tremendous... [H]e retired to Strawberry Hill in an attempt to recover his self – control...[and] immediately offered Conway the whole of his fortune in recompense... [He, then,] threw himself into efforts...to bring down the Government...[during which] he is [publicly] accused of being an old “Walpolean”...scaremongering about the Jacobite threat... [H]e suffered one of the severe attacks of gout that tended to flare up at times of emotional crisis. It was in the midst of this “political frenzy”...that...he fully expected an outbreak of civil war... Against this background, Walpole's dream occurred, of a gigantic hand in armor, resting on the uppermost banister of a [castle] staircase... In terms of Whig demonology, the armored hand connotes an arbitrary, executive power; its scene resembling Strawberry Hill implies an invasion into Walpole affairs (xxviii–xxx).

Walpole's enlistment of his cousin's participation in adversarial politics against eighteenth – century English government illustrates his adamant resistance to England's political policies, which may also reveal his state of mind during this time as well.

Considering Walpole's vast political experience as a Member of Parliament and as a son of the English Lord Chancellor, he should have been keenly aware of Conway's vulnerability as a military officer and employee of the Crown. His enlistment of Conway's participation seems to have been the rash or reckless, the act of a person whose judgment was clouded either by sheer arrogance or psychological instability. As a result, Conway was punitively relieved of his military command in Germany and disgracefully

removed from his royal court position for politically subversive activities. Walpole's profound guilt for his role in his cousin's personal disgrace and the shame placed on the Walpole family name caused him such anguish that he sequestered himself to the confines of his medieval, gothic retreat at Strawberry Hill for weeks. During this self-sequestration and his bouts with intense despair and guilt, Walpole developed a severe attack of gout, an affliction that was diagnosed as symptom of great emotional stress and dreamt the nightmare that inspired his uncanny authorship of *The Castle of Otranto*. For this reason, it is critical to establish a definitive connection between Walpole's nightmarish dream and his psychological state at the time he authored the narrative to ascertain how specific literary conventions and features ultimately became recognized as Gothic conventions and features. Such a connection provides the opportunity to comparatively examine similar emotional and psychological conditions in Caribbean contexts that allow gothic literary conventions to appear in Caribbean discourses. Therefore, an in-depth evaluation of Walpole's dream using particular psychoanalytical approaches to dream-processes is required in order to identify and analyze psychological factors that motivated Walpole to adapt these specific conventions to his gothic narrative. More importantly, this evaluation will establish that the origins of gothic literary conventions may be traced to literary works written before the eighteenth – century and include conventions that have been applied in a variety of non-European narratives, all the way to the present, even in late twentieth and early twenty-first – century Caribbean fictional novels as discursive strategies to effectively communicate the acute emotional discombobulation that characterizes intense psychological trauma. European Gothic literature's influence on late twentieth and twenty-first – century Caribbean literary

narratives and cinematic media are quite evident, as will be illustrated, in the “gothic literary conventions” of Caribbean literature.

Dreams: Unconscious Origins

Clery observes that, “Whatever the unconscious origins of the dream might have been, once Walpole had awakened he was left with an image that seemed to stir some deeply repressed feelings from his subconscious mind. It provided the raw material on which his politicized imagination went to work, and the stark emblem of power was mediated by a narrative expansion. In isolation, it suggested the helplessness of the beholder; in the context of the novel it provides an opportunity for humorous subversion of authority” (xxx). This assertion indicates that Walpole’s dream was produced from a psychological interaction between his unconscious and conscious thoughts over which he had little or no control; therefore, in order to develop a fundamental basis on which the origin of “gothic literary conventions” can be formulated, it is necessary to examine and analyze Walpole’s dream and related psychological process. Sigmund Freud’s turn of the twentieth – century essay, “An Interpretation of Dreams,” introduces and discusses the psychological processes of dream phenomena referred to as dream–work, which conceptualizes the origin, meaning, interpretation and translation of dreams.¹⁰ For Freud, dreams originate as subconscious associations with the previous day’s conscious interaction with the external world, which are stored in the unconscious as psychological residue or dream–material. This dream–material consists of incomprehensible visualizations or thought–images also described as dream–wishes that accumulate in the unconscious to form the “manifest content.” According to Freud, dream–wishes of the manifest content are the

most crucial and fundamental components of the dream–work process because they are the raw material from which all dreams derive. Dream–work consists of the psychic arranging of thought–images or dream–wishes that are interpreted and syntactically translated into comprehensive representations of the original manifest content. These translations are designated as dream–thoughts of the “latent content,” which are ultimately stored into memory and emerge as conscious thought at the moment translation occurs (Rivken 131).

Terry Eagleton refers to dreams and dream–work as the “royal road” to the enigmatic realm of the unconscious, “a place and a non–place that is completely indifferent to reality, which knows no logic or negation or causality or contradiction and is wholly given over as it is to the instinctual play of the drives and the search for pleasure” (136–7). For Eagleton, dreams harbor suppressed pleasures and anxieties that may only be accessed through the psychical dynamics of dream–work. While existing as manifest content these suppressed thoughts are symbolically coded to remain as incomprehensible images until they are chosen to be recoded for interpretation and translation into latent content. It is only when this process has been completed that dream–thoughts may emerge into consciousness as memories and transcribed into narrative form (156–7). Although Walpole’s description of his experience seems to follow Eagleton’s notion closely, Eagleton does not grant dreams the discursive dominance or cognitive influence that Walpole’s implies. He states, “Literary works of course involve conscious labour, while dreams do not... [P]sychoanalysis of [literary] ‘content’—commenting on the unconscious motivations of characters, or on the psychoanalytical significance of objects or events in the text—has a limited value, but... is

too often reductive. Freud's own sporadic ventures into the field of art and literature... either offer a psychoanalytical account of the author himself as he reveals himself in his work, or examine symptoms of the unconscious in art as one would in life. In either case, the 'materiality' of the artifact itself, its specific formal constitution, tends to be overlooked" (156–7). Eagleton obviously positions authorial skill as the dominant factor in the production of literature that may be substantiated by certain psychoanalytical notions regarding art and literature, but does not deny that dreams may have some degree of influence on the author and his work.

With regard to the possibility of constructing cogent narratives from dreams, Freudian notions of dream condensation and dream displacement convey the complexity that characterizes the unpredictable nature of dreams.¹¹ Dream condensation is the notion that the thought-images of the manifest content are compressed so that their original meanings are, to some degree, fragmented and non-representative of the entire meanings of the original thought-images. Freud writes,

Dreams are brief, meager and laconic in comparison with the range and wealth of the dream-thoughts... [I]t is in fact never possible to be sure that a dream has been completely interpreted. Even if the solution seems satisfactory...the possibility always remains that the dream may have yet another meaning. Strictly speaking, then, it is impossible to determine the amount of condensation... [T]he great lack of proportion between the dream-content and the dream-thoughts implies the psychical material has undergone an extensive process of condensation in the course of the formation of the dream. We very often have an impression that we have dreamt a great deal all through the night and have since forgotten most of what we dreamt. On this view, the dream, which we remember when we wake up would only be a fragmentary remnant of the total dream-work (132).

This assertion suggests that even if latent content's dream-thoughts have been translated to accommodate particular psychical criteria that allows for their successful passage from

the unconscious to the conscious, it is very likely that they remain in memory as “remnants of the total dream–work” not complete thoughts. Furthermore, much of the manifest content’s true meanings and forms never leave the unconscious and are forgotten or lost. Dream displacement enhances unpredictability that dream condensation creates by attaching alternative meanings to the thought–images of the manifest content that displace their original meanings during the conversion process. Initially described as unidentifiable thoughts that exist at the periphery of the manifest content’s dream–core, Freud believes that these thoughts’ sole purpose is to form connections between manifest content and latent content that completely restructure the meanings and forms of dreams into multiple alternatives. These connections are a “secondary product” produced by what he terms as “dream transference and displacement of psychological intensities,” which, during the distortion process, ultimately determines what dream–thoughts will comprise the latent content. It is apparent that dream displacement operates in concert with dream condensation to facilitate the suppression of manifest content’s original meanings so that many of these thought–images are concealed or irretrievably lost during the enigmatic, transitional moments that occur between the unconscious state of sleep and waking state of consciousness.

Although Eagleton’s approach closely resembles Freud’s notions of dream–work, he indicates some variations to Freud’s view. He notes,

The dream... is produced by [the mechanisms of the dream–work...the unconscious’s techniques of condensing and displacing the dream’s raw materials], ...is not just the “expression” or “reproduction” of the unconscious: between the unconscious and the dream we have, a process of “production” or transformation has intervened. The “essence” of the dream, Freud considers, is not the raw materials or “latent–content,” but the dream–work itself: it is this “practice” which is the object of his

analysis. One stage of dream–work, known as “secondary revision,” consists in the reorganization of the dream so as to present it in the form of a relatively consistent and comprehensible narrative, systemizes the dream, fills in its gaps and smoothes over its contradictions, reorders its chaotic elements into a more coherent fable. Most literary theory we have examined...could be considered a form of “secondary revision” of the literary texts. In its obsessive pursuit of “harmony,” “coherence,” “deep structure” or “essential meaning,” [it] fills the text’s gaps and smoothes over its contradictions...it will try to organize [its raw materials] into a reasonably coherent whole, consumable whole...(156–7).

Unlike Freud, Eagleton places a particular emphasis on an intervening psychical stage in the dream–work process that he refers to as “secondary revision,” a psychical process that restructures the manifest content’s thought–images into a comprehensible coherency that he closely associates with the analytical function of critical theory. This “second revision,” like Freud’s “secondary product” of dream displacement, occurs in the unconscious, but, unlike Freud’s secondary product, it operates as an intercalatory stage in the dream–work process to prepare thought–images to emerge from the unconscious as latent content and into consciousness; however, he argues that once these dream–thoughts manifest into coherent memories, they are readily available for transcription into narrative forms. Furthermore, they do not distort the original meanings of the manifest content. In fact, according to Eagleton, “second revision” functions in the same manner as the critical study of literary texts does in literary theory, which seeks to provide dialectical insights into the connections that exist between literary texts and the social, economic, historical, cultural and ideological elements that they reflect or represent.

A similar notion is offered by Slavoj Žižek but he identifies “unconscious desire” as the principal psychical force in the “second revision” process. Like Freud and Eagleton, Žižek theorizes that a particular psychical stage occurs in dream–work that

articulates the original meanings of the manifest content's thought-images in such a way that these articulations allow the dream-thoughts of latent content to emerge into consciousness; however, he deviates from their notions in that the original manifest content meanings are wholly retained without any distortion or reconfiguration after their conversion. He writes,

The structure [of theoretical intelligence of the form of dreams] is...always *three* elements at work: the *manifest dream-text*, the *latent dream-content* or thought, and the *unconscious desire* articulated in a dream. This desire attaches itself to the dream, it intercalates itself into the interspace between latent thought and the manifest text; it is therefore not 'more concealed, deeper' in relation to the latent thought, it is decidedly more 'on the surface,' consisting entirely of the signifier's mechanisms, of the treatment to which the latent thought is submitted. In other words, its only place is in the *form* of the 'dream': the real subject matter of the dream (the unconscious desire) articulates itself in the dream-work, in the elaboration of its 'latent content'" (Rivkin 312-3).

Žižek incorporates "unconscious desire" into dream-work as the most sedimentary psychical manifestation that integrates itself as an intercalation between manifest content and latent content in a psychical space he identifies as the "interspace." He also asserts that it utilizes the symbolic mechanisms used by the signifier to channel dreams through the enigmatic period between unconsciousness and consciousness with their real or original meanings intact. In this context, then, "unconscious desire" functions as a psychical buffer that shields original meanings from the possible distortional effects of dream condensation and displacement, and restricts, if not or completely prevents, the loss of the meanings that were originally assigned to subconscious associations of the manifest content. This process would seem to explain Walpole's complete recollection of the original meanings of his dream and his uncanny ability to transcribe them in a coherent narrative.

On the other hand, Freud believes, "... what is clearly the essence of the dream—thoughts [of latent content] need not be represented in the dream at all. The dream, [the collection of initial subconscious associations], is...differently centered from the dream—thoughts – its content has different elements at its central point, [its kernel]" (146). For Freud, even after such theoretical analysis and application it is still extremely difficult to fully determine if the latent content represents the original meanings of manifest content. To this effect, Žižek admits, "even after we have explained [the dream's] hidden meaning, its latent thought, the dream remains an enigmatic phenomenon; what is not explained is simply its form, the process by means of which the hidden meaning disguised itself in such a form" (313). Therefore, although "unconscious desire" may constitute the most essential factor in the dream—work process, the ambiguous nature and unpredictability of the manifest content is exacerbated by its capacity to disguise itself within its own form during the conversion process. Then, as difficult it may be to determine the association between meanings originally assigned to the dream—images of the manifest content with those of the dream—thoughts of the latent content, it is likely that the manifest content of Walpole's dream provided him with the subconscious associations necessary for him to form the latent content, but it is unlikely that the latent content that emerged into conscious memories retained much, if not all, of the original meanings of the manifest content. It is more likely that Walpole's dream and the uncanny experience resulted from well—established memories that were founded upon the previous psychological discourse that imprinted his unconscious with images that remained virtually intact when the manifest content was articulated into the latent content, and eventually emerged into his consciousness.

For Walpole, his dream and uncanny experience may also be logically attributed to his passionate interest in and preoccupation with the Middle Ages, and obsessive commitment to an extensive gothic project, which lasted for more than two decades. This venture included his substantial research of gothic aesthetics, accumulation of gothic artifacts and meticulous transformation of an English villa, Strawberry Hill, into a remarkably detailed replica of an authentic gothic castle, a pursuit that will be illustrated in a subsequent section. It may be surmised that his obsessive commitment to such a pursuit preconditioned the psychological associations that formed the dream-material of his subconscious thought-images comprising the manifest content of his unconscious. This psychological preconditioning preserved the meanings originally assigned to the manifest content's images by his mind during interactions with the activities of his pursuit so that they virtually remained intact throughout the dream-work process. In other words, Walpole's dream-thoughts of the latent content were interpreted and articulated from "dream-meaning templates" produced from the conscious thoughts that formed from external stimuli he encountered while engaging the activities related to his passionate obsession with the gothic aesthetic, Middle Ages and feudalism. Instead of emerging into his consciousness as random dream-thought fragments, Walpole's latent content emerged as well-structured memories that he easily articulated and transcribed into a well structured literary narrative.

An example of this "dream-meaning template" articulation and transcription is illustrated in the opening chapter of Walpole's tale. Whether Walpole had intended to mirror his own experience regarding his political strife and gothic obsession or convey a psychological transference of the psychological trauma suppressed in his subconscious, he

interweaves the passionate obsession and uncanny experiences of Manfred, the patriarch of the Otranto castle and estate, with possible influences of dream phenomena and madness. This strategy creates a sense of liminality that suspends reason with discursive illusions that blur the boundaries that exist between the real and imaginary. It is this sense of liminality that endows gothic literary conventions with the capacity to manipulate readers' sensibilities so that established notions of knowledge, history and reality are called into question. Of Walpole's characters, Manfred is the most significant. His obsession and passionate desire to maintain his family bloodline is so compelling that it drives him to the brink of madness, which drives the plot and is an ever-present specter in the novel. The obsessive nature of his desire is illustrated when he trivializes and demeans the recent death of Conrad, his only son and heir, while addressing Isabella, his widowed daughter-in-law. He states, "Dry your tears young lady – you have lost your bridegroom... I have lost the hopes of my race! ... Think no more of him... he was a sickly puny child, and heaven has perhaps taken him away that I might not trust the honors of my house on so frail a foundation. The line of Manfred calls for numerous supports. My foolish fondness for the boy blinded the eyes of my prudence... I hope in a few years to have reason to rejoice at the death of Conrad" (Walpole 24). Manfred's hopes for the future of his race, figuratively described as "the honors of [his] house" and "the line of Manfred," indicates that his primary concern is the continuance of his bloodline, which is also vital for maintaining inherited principality of the Otranto estate. Although she is shocked by his sentiments, Isabella presumes that Manfred's reason has been "disordered" by his grief for Conrad (24), which suggests that he may be, if not mad already, displaying symptoms of madness. He confirms Isabella's presumption with his

demanding insistence in replacing Conrad as her husband. He proposes, “Instead of a sickly boy, you shall have a husband in his prime of age, who... may expect numerous offspring... I desired you once before... [and now] I offer you myself... Hippolita is no longer my wife; I divorce her from this hour... [S]he [has] cursed me by her unfruitfulness: my fate depends on having sons” (25). This socially appalling behavior demonstrates that Manfred’s passionate desire to progenerate an heir takes precedence over all other concerns, including social proprieties such as honoring Conrad’s memory, respecting the sorrow of mourners, and socio-cultural taboos of adultery and incest. Such obsessive passion, especially during the late Middle Ages, could be considered a manifestation of “unreason” or madness as Foucault notes, “The end of the Middle Ages emphasized... the tragic aspect of madness... As leprosy vanished [in Europe]... a void was created and the moral values attached had to find another scapegoat. Mental illness and unreason attracted that stigma to themselves... (*Madness and Civilization* v–vi). Isabella’s desperate resistance is illustrated by her religious condemnation when she cries out, “Look my lord, heaven itself declares against your impious intentions” (Walpole 25). Her condemnation charges Manfred’s unbridled licentiousness and forceful advance, attempted rape, as violations of all moral sensibilities and is indicative of Manfred’s is extremely “disordered mind.”

Coincidentally, Manfred’s attempted rape is deterred by an uncanny vision that he experiences immediately following Isabella’s “heavenly derived” condemnation of his actions. This distraction allows Isabella to escape. The religiously structured condemnation, Manfred’s supernatural vision, abrupt halt to the assault and Isabella’s desperate escape operate entice the reader to momentarily shift rational thought beyond

reason to the liminality of the irrational possibilities that characterize notions of guilt, suppressed fear, anxiety, desperation, despair, madness and supernatural possibilities. The specter's obvious demeanor of shame and dejection seems to manifest Manfred's disordered behavior and indicative in his declarative question "Do I dream?" and ominous vow, "I will follow thee to the gulf of perdition...[and] since hell will not satisfy my curiosity, I will use the human means in my power for preserving my race... Isabella shall not escape me," that Manfred bellows while he furiously pursues the specter to no avail and introduces a delusional quality that qualifies this alternative reality (Lewis 25–6). Walpole's allusions to madness, the overarching element in gothic literary conventions, not only legitimize supernatural incursions in the narrative, they actively advance the plot with sensational narratives structured within the context of suspense, mystery, fear, anxiety, rage, wonder, desire and melancholy. To offer supernatural incursions without this context obligates the reader to consider the narrative as a simple fairytale or sober tale with a complex plot and thematic development, which includes significant sub–themes.

Clery's assertion regarding Walpole's dream fundamentally corresponds with each of the referenced psychoanalytic principles on dreams and dream–work; however, although Walpole's dream phenomenon is much more consistent with Žižek's view, it still does not correspond to the common notion of inevitable randomness and unpredictability of dreams to which all of the aforementioned psychoanalytical theories subscribe. Therefore, it is feasible to assess Walpole's as a preconditioned psychical process of dream–work that discursively mirrored the emotional strain and psychological depression that he experienced after realizing his role in his cousin's disgrace. It was

soon after he learned of Conway's fate that he sequestered himself within the confines of Strawberry Hill where he failed miserably to defend his cousin's actions and in his attempt to reestablish Whig political doctrine and policy. Consequently, he endured public ridicule for his efforts and suffered from an attack of a stress related illness. It was during this period that he experienced the nightmare and uncanny authorship of *The Castle of Otranto*. Considering the psychological trauma caused by the guilt, shame and public derision that he bore, it can be reasonably maintained that certain suppressed fears, anxieties and desires must have manifested secretly within the recesses of his unconscious, the realm of the manifest content. There, in the manifest content, they festered until they were unlocked by great emotional stress and freed by conscious thoughts that related to his ultimate failure to revitalize an ancient feudal heritage that honored and privileged his "race," his well-known and publicized construction of Strawberry Hill.

Clery attempts to explain this psychical anomaly when he asserts that Walpole's gothic dream was "[a] very natural dream: for no man was better qualified to lose himself in a fantasy of the Middle Ages...[and *The Castle of Otranto*] has often been described as a spontaneous, almost unconscious, extension of [Walpole's] activities" (Clery vii–viii). He obviously attributes the psychical constitution of Walpole's dream and uncanny authorial experience to his obsessive-like passion for the Gothic and propensity to psychologically "lose himself" in fantasies of the medieval period and culture. Walpole corroborates Clery's observation in the following memoir. He relates,

I waked one morning in the beginning of last June from a dream, of which all I could recover was, that I had thought of myself in an ancient castle (a very natural dream for a head filled like mine with Gothic story) and that

on the uppermost bannister of a great staircase I saw a gigantic hand in armour. In that evening I sat down to write, without knowing in the least what I intended to say or relate. The work grew on my hands and I grew fond of it... I was so engrossed in my tale which I completed in less than two months, that one evening I wrote from the time I drunk my tea, about six o'clock, till half an hour after one in the morning, when my hand and fingers were so weary, that I could not hold a pen to finish a sentence (vii).

This memoir illustrates a number of details that concur with the premise that Walpole's passionate fascination with the Gothic had become such an integral part of his daily psychological process that he seemed to have psychologically internalized it so that it became ingrained into his persona just as Manfred's persona is determined by his passionate fascination. At the moment Walpole recalls specific details of his dream, he clearly refers to the dream as a natural psychological phenomenon for a mind that was "filled...with Gothic story." On the evening immediately following the occurrence of his dream he claims that he began to write without any ideas or objectives in mind and made no reference to any thought or activity that may have occurred since his morning recollection of the dream, which suggests that he had consciously acquiesced to a gothic fantasy that was generated by his knowledge of and familiarity with feudalism. Of course, it is reasonable to surmise that Strawberry Hill's elaborate gothic setting inspired his extraordinary dedication to his authorial endeavor and urgency to complete it. To this effect Clery writes, "It was in the pleasing 'gloomth' of [his gothic castle at] Strawberry Hill that Walpole fell asleep on that night early June 1764 and had a nightmare; and it was there, surrounded by old tomes and suits of armour, the light filtering thorough stained-glass windows that he began to write *The Castle of Otranto*" (vii-viii). Both Clery and Walpole acknowledge that the dream was influenced to some degree by the elaborate and authentic setting of Strawberry Hill, the gothic castle that represents the

testament to a lifelong psychological internalization of his desire and commitment to revitalize the Gothic and feudalism. In essence, Walpole constructed the ideal setting to psychically precondition his thoughts, a theoretical process deduced from the referenced psychoanalytic notions on dreams, which caused the thought–images of his unconscious, dream–thoughts of his latent content and conscious thoughts or memories to become indistinguishable. Considering this premise and Clery’s claim that Walpole’s mind was predisposed to dwell on and dream about the Middle Ages and glory of feudalism, it is conceivable that his unconscious thoughts of his dream were completely integrated with his conscious thoughts or memories during his authoring of *The Castle of Otranto*.

Evidence of this premise occurs in the novel when terror stricken Bianca, the primary maid of Otranto, bursts into the room where Manfred and Frederic are discussing marriage proposals and frantically reports the reoccurrence of an ominous dream or vision that she interprets to be a foreboding prophecy for Manfred’s ambitious design (Lewis 102). As Manfred abruptly dismisses her capriciousness and declares her to be prone to “fits” of madness and superstitious gullibility, Frederic insists upon hearing her report, which claims that a giant hand gloved in medieval armor had appeared on the uppermost banister of the castle’s main stairway (103–4). This image mirrors the giant armored hand Walpole describes in his dream exactly, which, if he truly dreamt it, confirms that the dream was articulated as memory by the unconventional dream–work process previously hypothesized regarding preconditioned unconscious thought–images.

Therefore, it is possible that the suppressed fears, anxieties and desires that haunt Manfred’s psyche may figuratively represent Walpole’s. For Manfred, his subjective identity is completely dependent upon his progeneration of sons and their capacity to

marry into old established noble families to assure that the legitimacy of his claim of sacred nobility, feudal property rights, aristocratic privileges and absolute authority over those who inhabit the Otranto estate is assured. Similarly, Walpole's is represented by his lifelong pursuit of the Gothic, revitalization of a glorious medieval past and staunch criticism of eighteenth – century politics that are apparent responses to the imminent loss of his identity that has been threatened by the influences of a burgeoning eighteenth – century mercantile system on traditional European socio–political systems and the cultural norms that support such systems. In effect, Walpole's keen recollection of the details of his gothic dream, acute awareness of the time it took to complete the novel and his engrossment in its production, and ability to write a complex, coherent literary narrative in less than two months suggests that his effort could be considered a consciously orchestrated achievement rather than an unconscious psychological manifestation as he suggests. However, if he actually produced his gothic narrative under the influence of his unconscious, then Walpole's dream–thoughts emerged as memories into his consciousness and were recycled as subconscious dream–images, which, in turn, preconditioned his unconscious to apply the same meanings, as opposed to applying random meanings, to the dream–images that were applied to the dream–thoughts of the latent content, which were articulated as memories. Therefore, the origin of “gothic literary conventions and features” may be directly correlated with finely preconditioned thoughts and memories formed by Walpole's vast knowledge of, obsession–like fascination and suppressed emotional preoccupation with the demise of medieval culture. These conventions are quite unique in that they are adapted to Walpole's individual fears, anxieties, desires and fantasies; however, their propensity to articulate suppressed

emotions and desires into meaningful discursive expressions have been and are being applied to the universal condition of intense human psychological trauma. The universality and versatility of their applications are evidenced by literary writers of every culture and historical period, including and, specifically, those of the late twentieth and twenty-first – century Caribbean, in which dramatic socio-cultural changes have occurred, a premise that becomes more apparent in the following analysis of Horace Walpole’s “Gothic Odyssey.”

***The Castle of Otranto: A Quest for the Past,
An End to a Gothic Odyssey***

During the European Renaissance or early modern period (1500–1700), many of the descendants of the old feudal aristocracy, like Walpole, found that the socio-political privilege and authority enjoyed by their predecessors under feudalism was waning amidst the climate of extraordinary and dramatic change initiated and sustained by an extremely lucrative global mercantile system. This eighteenth – century economic windfall produced unprecedented prosperity and accumulation of wealth for many European merchants, investors and tradesmen, which threatened many of the steadfast traditional notions and ideologies that characterized the Middle Ages.¹² By the sixth decade of the eighteenth – century, Britain had defeated France and its allies in the devastating Seven Years War and become the dominant Western European empire. England’s military success, expansion of colonial territories, commanding position in global trade and development of new and innovative systems of science, technology, financial investment and business management provided the impetus for the rise and establishment of a new English bourgeois class of *nouveau riche* merchants and growing middling class. By the

late eighteenth – century, the aggressive and opportunistic *nouveau riche*'s commercial prominence and wealth eroded the steadfast feudal conventions that sanctioned and maintained the traditional privileges enjoyed by the medieval barons and their descendants for centuries.¹³ The fortunes they amassed allowed them to gradually siphon monarchical favor and, consequently, the political influence that had grounded the landowning gentry's time-honored power and privilege.

Though many of the descendants of the old land owning gentry, like Walpole, acclimated to some degree to the dramatic changes that they encountered, it would be erroneous to believe that these eighteenth – century European aristocrats completely abandoned the feudal ideals that have defined them for many generations, and naïve to presume that many did not harbor some degree of resentment, fear, anxiety and, possible rage (Damrosch 1990). Such intense, suppressed sensibilities may have festered within the minds of the descendants of the old European landowning gentry and grounded by their disdain for eighteenth – century transfers of the property of their ancestors to Europeans who are not sanctioned by the sacred feudal rights bestowed on them by ancient bloodlines. Walpole thoroughly addresses this notion within in *The Castle of Otranto* by continually questioning Manfred's right to his principality of the Otranto estate by coalescing omens, dreams, visions and uncanny occurrences with a variety of admissions and confessions expressed by several characters throughout the narrative that contradict Manfred's passionate claim to the sacred right of his principality and devious design to maintain it. The intense tension accumulated within the plot, through Manfred, produced by all of the uncanny occurrences, prophetic warnings, insinuations and innuendos that Manfred ignores throughout the tale explode in a climatic incident when

Manfred's ambitious design to establish legitimate feudal power by unifying the noble house of Alfonso with his, the house of Ricardo, is completely foiled. In a fit of rage Manfred mistakenly slays Matilda, his daughter, who was acknowledging Theodore's affection for her (Lewis 108–9), and while he subsequently succumbs to despair, his accomplice, friar Father Jerome, confesses the tale of deception and murder that condemns Manfred and the house of Ricardo for falsely usurping the principality of the Otranto estate, which by the providential right of sacred blood belongs to Theodore, the forthright, loyal and courageous peasant. Theodore, completely unaware of his aristocratic identity, is the one who displays the noble, chivalric traits of established medieval European gentry unflinchingly throughout the tale (111–115). This culmination of events may be interpreted as a figurative mirror of Walpole's suppressed fears, anxieties and desires concerning the eighteenth – century socio–political power struggle and threat posed by a new bourgeois merchant class whose members ambitiously seek to assimilate the ways of nobility and falsely attain aristocratic stature by purchasing land, aristocratic crests and coats of arms or aligning themselves with old established nobility through marriage.

Clery offers a view that relates to this particular notion. He writes, “Although at one level *Otranto* could be read as an attempt to exorcize political demons by reworking and containing them within an amusing and fantastical story, there is another level at which the representation of power remains troublingly open and unresolved... [and] [f]ar from being a problem restricted to the feudal past, or to the pages of romance, this was a live issue, bearing on the conflict between aristocratic and bourgeois ideals of social being” (xxx–xxxi). The political backdrop of Walpole's convictions, desires, fears and

anxiety are well and intricately woven in the narrative, and cannot, should not, be dismissed or ignored. For him, though his familial wealth and political affiliations secured his aristocratic class status and parliamentary position in the House of Lords, he still had to function effectively within an ever-changing eighteenth – century economic, socio-political and cultural environment. However, he operated with a deep adoration for and fidelity to the medieval past. “It is no accident that Horace Walpole was an ‘antiquary,’ a researcher into ancient modes and styles, who lived in a reconstructed ‘gothic’ villa. The very adjective, which gave to both the home he designed and the fictional tradition he founded a name, implies a certain attitude toward the past” (Fiedler 124). The implied attitude refers to Walpole’s nostalgic fascination with the medieval past and feudal heritage; it is under the influence of this attitude that he purchased an English villa at Strawberry Hill to remodel into his version of an authentic gothic castle, hence, the commencement of his lifelong commitment to a “gothic odyssey.”

While the term “odyssey” is commonly associated with a long series of wanderings or a long arduous journey and traces origin of its meaning to the arduous journey of Odysseus, the ancient Greek hero of Homer’s epic poem *The Odyssey*, it also connotes an extensive process of development or change (Soanes, OED 991), and Walpole’s gothic project was quite an arduous, extensive and expensive journey. In his “Introduction” to the 1996 publication of *The Castle of Otranto* E.J. Clery briefly describes the extent of Walpole investment in his odyssey. He notes, “In 1747 [Horace Walpole] purchased a small villa in Twickenham on the outskirts of London, as a retreat from the hurly-burly of the capital, and over the next twenty-five years proceeded to transform it into a gothic castle in miniature, filled it with art objects, curios, and rare

books. Others before him had toyed with decorative garden ruins or pinnacled fireplaces, but never had the Gothic style in architecture been so thoroughly or passionately revived as at Strawberry Hill” (Clery vii–viii). Such an extraordinary effort, investment and commitment given for replicating the Gothic architectural style suggest that Walpole’s gothic project was motivated by much more than his adoration and fidelity to the medieval past. Clery indicates that Walpole endeavored for twenty–five years to complete his gothic style medieval castle with the kind of meticulous planning and detailed authenticity that was unmatched by others who had also attempted to replicate gothic architecture before him. He notes, “In planning the alterations, Walpole pored over ancient folios, took notes on the genuinely gothic cathedrals and castles visited on summer tours, and set up a “Committee of Taste” consisting of himself and two antiquarian friends to deliberate over every detail” (viii). This statement suggests that Walpole’s “gothic odyssey” was inspired by an intense personal connection, passion and desire to recover a medieval heritage that was fading amidst eighteenth – century socio–political and cultural changes. The intensity of his passionate attachment to the medieval period and Gothic heritage is supported further by an expression of preference for the confines and surroundings of his gothic castle and the feudal politics of the medieval period over those of the eighteenth – century in a personal correspondence. He writes,

You will think me very fickle and that I have but a slight regard to the castle (I am building) of my ancestors, when you hear that I have been these last eight days in London amid the dust and stinks, instead of syringa, roses, battlements and niches; but you perhaps recollect that I have another Gothic passion, which is for squabbles in the Wittenagemot [*sic*]. I can’t say the contests have run so high in either house, as they have sometimes done in former days, but this age has found a new method of parliamentary altercations. The [House of] Commons abuse the Barons, and the Barons return it (xxvi).

In his correspondence Walpole expresses a longing for the surroundings and confines of his gothic castle and that his sole interest for his visit to one of Europe's most significant eighteenth – century commercial metropolises and England's cultural center was to observe and participate in parliamentary deliberations, which he refers to as the “squabbles in the Wittenagemot.” “According to Whig historiography, the Wittenagemot was the [medieval] Anglo–Saxon forerunner of the modern Parliament, embodying an ideal balance of power shared by [medieval] monarch, lords, and commoners known as the ‘Gothic Constitution’” (xxvi), and Walpole's biased reference to this ancient political institution conveys a subtle dissatisfaction with the eighteenth – century Parliament for devising a “new method of parliamentary altercations” that allowed the members of the House of Commons to abuse the barons of the House of Lords during parliamentary sessions. He also provides a grammatical indication of his deep psychological and emotional connections to the medieval past in the opening sentence by describing his castle at Strawberry Hill as “the castle... of my ancestors” and drawing special attention to the phrase “(I am building),” which is enclosed in parentheses and strategically placed between “castle” and “of my ancestors.” This grammatical strategy suggests that Walpole's gothic style castle not only represents his passion for the medieval past but, in his mind, it reconstitutes the Walpolean medieval heritage and feudal legacy of baronial privilege and authority. “For Walpole, politics could never be merely a question of party allegiance; it was a matter of blood, of dynasty. He took great pride in the achievements of his family (xxvii).¹⁴

No Walpole had achieved more than Horace Walpole's father, Sir Robert Walpole, the first Earl of Orford, twenty-three year member of Parliament, staunch supporter of the Whig political party, royal minister to kings George I and II and bestowed with the power to rule England for two decades. King George I, the grandson of King James I and the closest living blood-relative of the Stuart royal line after the death of Queen Anne, was born in Germany and imported from Hanover to rule England but showed no interest in acclimating to English culture or managing British affairs of state. Consequently, he and, eventually, George II, completely relied on Sir Robert to determine governmental policy and administer to all state affairs. Such political power and authority had never been bestowed upon any British royal minister before, and, therefore, Sir Robert was sarcastically nicknamed in court and throughout the empire as the king's "prime minister."¹⁵ With a firm-handed political ruthlessness, he successfully ruled England from 1721 to 1742. By prioritizing mercantile trade and commerce over all other state concerns, he greatly enriched himself and his powerful Whig patronage as well as dramatically expanding England's commercial interests, colonial holdings and national boundaries. However, his neglect of military considerations and development became unpopular by the late 1730's, a period when the English feared the encroachment of France and its allies on England's territorial and commercial rights, and he was forced to resign under great political pressure (Damrosch 1982-3). It is under the looming weight of Sir Robert's achievements and political downfall that Horace Walpole learned and accepted his career in English politics but did so with a conflicted attitude that reflected his preference for the glory of the past. Clery writes,

For an idea of the kind of social and political issues involved in the production of Gothic romance, we cannot do better than return to the biography of [Horace] Walpole himself. His career illustrates, reciprocally, the role Gothic fantasy could play in eighteenth – century politics. As the son of a Prime Minister, he was early initiated into the mysteries of the trade... [H]e was elected [member of Parliament] at the age of 24. However, his entrance into Parliament coincided with his father's fall from power, and the trappings of high state, which had surrounded him in childhood and early youth vanished. Robert Walpole's death followed soon after 1744, but his son remained conscious of his former glory and was determined to uphold the Whig principles as a kind of family legacy (xxv).

Horace's political career, party affiliation, family honor, father's achievements and political disgrace provided the impetus for the cultivation of his passionate attachment to, fascination with and pursuit of his medieval heritage, his "Gothic Odyssey." Sir Robert Walpole was a significant contributor to England's participation and rise to imperial prominence in eighteenth – century with his avid support for global mercantile trade and commerce, which included active funding for colonization. Ironically, his actions created the economic, socio-political and cultural environment that eventually threatened the traditional power structure and privilege enjoyed by the descendants of the old aristocratic gentry for generations like his son Horace. It was within the context of this complex oscillation between glorious familial achievements and disgrace, current socio-political and cultural changes, and the threat to the authority and privilege of his ancestors that Horace decided to passionately pursue his odyssey.

Not unlike Ithaca for Homer's hero of *The Odyssey*, Odysseus, and Latinum or Italy for Vergil's hero of *The Aeneid*, Aeneas, Horace Walpole's gothic castle at Strawberry Hill figuratively and literally represents the tangible and all-important "home" that anchors the cultural foundation for a definitive subjective identity.

However, unlike the “homes” of these ancient epics, Walpole’s gothic castle does not terminate the breadth of the odyssey; it functioned as an integral component of a discursive mechanism that cultivated Walpole’s knowledge of feudalism, aided in stimulating his potent imagination and intensified his passion for replicating the Gothic and revitalizing a fading feudal heritage and the subjective identity that it constructed. His castle, though it is an artificial replica, provided him with a liminal space and temporal threshold that provided him with an opportunity to create a psychological alterity that allowed him to discursively rupture time. The castle’s authentic gothic exterior structure and elaborately designed interior enchanted Walpole’s psychical sensibilities to such a degree that it seemed to possess him as he possessed it; this gothic structure was a discursive manifestation of all that with which Walpole identified, an extraordinary feat of architectural creativity and a temporal segment of the medieval past. *The Castle of Otranto*, the discursive expression of the castle at Strawberry Hill, ended Walpole’s “gothic odyssey,” for “Walpole never wrote another novel” (ix) after the second publication (1765), and discursively provided an expression of a fundamental human response to socio-cultural disenfranchisement and alienation.

**The Alienated and Disenfranchised Subject:
The Gothic Other**

The addition of the subtitle, *A Gothic Story*, to the second edition of *The Castle of Otranto*, was the first application of the term “gothic” to represent a literary form and it is reasonable to believe that he did so being well-aware of the term’s negative associations with the fall of Rome, decline of Western civilization and dawning of the Dark Ages. During the Renaissance period “gothic” connoted vulgarity, barbarity, disease,

superstition, illiteracy and a general lack of culture; it was commonly regarded with disdain and shame. For this reason *The Castle of Otranto* was initially received with some negativity and skepticism, but, coincidentally, it appeared during the mid-eighteenth – century, a period when many Western Europeans began to show interest in their forgotten medieval heritage. Clery explains, “Walpole was the first to propose establishing a modern ‘Gothic’ style of fiction, and it was a proposal that at the time required considerable audacity. For when he introduced the subtitle ‘A Gothic Story,’ ...he was overturning some cherished assumptions...[and] challenged orthodoxy... For much of the century, ‘gothic’ was a term used synonymously for ‘uncouth’ or ‘barbaric’ when referring to art or manners. Artifacts of the middle ages, because of their extravagance and irregularity, fell foul of the established standards of aesthetic propriety. But by the 1750’s there was a new interest in the gothic inheritance” (Clery ix–x). The moment Walpole applied the term to the subtitle it displaced the meaning of “gothic” from its negative historical reference to that of a new literary genre, which, eventually, was praised for its “Englishness” and as a nationalistic venture (xiv–xv) though the setting and characters of the narrative are Italian.

Although it was the second publication of *The Castle of Otranto* that indicated the end of Walpole’s “gothic odyssey,” Clery provides further insight into a more pragmatic interpretation of Walpole’s motivations and objectives. He writes,

In terms of Whig demonology, the [gigantic] armoured hand [holding on to the banister on the staircase of an ancient castle in Walpole’s nightmare] connotes an arbitrary, executive power; its appearance in a scene resembling [the interior of his gothic castle at] Strawberry Hill implies an invasion into Walpole’s affairs... In isolation, [the dream] suggested the helplessness of the beholder; in the context of the novel it provides a humorous subversion of authority... Once we get beyond the

Gothic conventions, the central logic of the story becomes apparent: control of property over people. The theme is evoked...by utilizing the gulf between [the marvelous and the natural] to [dramatically illustrate the conflict between the providential law of inheritance and law of human nature]. The supernatural phenomena in the narrative are emanations of a providential law of [property] inheritance...[which is] inimical to human happiness: this is the message of numerous sentimental fictions of the period (xxx–xxi).

According to Clery, Walpole's dream may be interpreted allegorically to describe a personal fantasy of an ever-present eighteenth – century crisis involving the Whig's fervent consternation for any and all government infringement on the rights and liberties of individuals that they can trace to the politics of their ancient medieval ancestors. The great Whig medieval lords had managed to disabuse themselves from the oppressive doctrine of the divine right of kings, which granted kings absolute authority and control over all their lands and all of the persons and property on them. By the late seventeenth – century Whig barons had established a “cult” of wealthy landowning gentry and foundation for a powerful aristocratic hegemony that vehemently resisted any interference with and threat to their rights and privileges, especially those regarding land ownership (xxxi). As previously indicated, the eighteenth – century escalation of global trade and commerce in Europe, and gradual invasion by the middling sort into the social circles and acquisition of aristocratic titles once held exclusively by old aristocratic gentry threatened the old gentry's politically powerful and privileged positions. Walpole, a descendant of the old aristocratic gentry and member of the Whig party, witnessed the dramatic socio–political and cultural changes that resulted from great mercantile prosperity. It is reasonable to infer that he was very familiar with, sensitive to and defensive against the crisis that confronted him and his class.¹⁶ With this in mind, it is

conceivable to surmise that the beginning of Walpole's "gothic odyssey," which could logically be designated when he purchased the villa at Strawberry Hill, may have actually begun sometime before this purchase, a time when he began to internalize the disenfranchisement, alienation and identity fragmentation caused by the suppressed fears, anxieties and desires that coincided with eighteenth – century commercial progress. *The Castle of Otranto* embodies the psychological trauma of Walpole's socio-political disenfranchisement and cultural alienation that resulted in the feelings of "helplessness" and "isolation," which characterized his situation. Therefore, to a significant extent, if not entirely, his "Gothic Odyssey" was a response to the imminent loss of sedimentary feudal norms that supported a fading subjective identity that defined the Walpole's and other members of the old aristocracy for generations. His passionate pursuit of the Gothic and medieval embodied his resistance to the acclimation to this new system of order and represented self-disenfranchisement from the eighteenth – century. Descendants of the old aristocratic gentry, like Horace Walpole, refused to completely abandon their feudal heritage and cultural connection to the glorious medieval past and, consequently situated themselves as "others" who operated between two temporal and cultural contexts, a conflicting state of resentment and compliance, and one of continuous resistance and opposition. *The Castle of Otranto*, as well as the gothic novels that followed like Clara Reeve's *The Old English Baron*, Ana Radliff's *The Mysteries of Udolpho* and M.G. Lewis' *The Monk*, was a discursive testament to these descendants' knowledge and pride of a glorious past, and concerns for an unavoidable end to their hegemonic authority and privilege.

To this effect, Michel Foucault explains how *The Castle of Otranto* and subsequent gothic novels represent Walpole and other aristocratic descendants' discursive responses to the loss of political power and resulting cultural alienation that they experienced during the eighteenth – century. He interprets these authors' compulsions to write gothic narratives and ensuing popularity of these tales as an eighteenth – century European obsession “with the problem of feudalism at the level of right, history and politics...[and] the level of the imaginary, in these science–fiction and politics–fiction novels” (*Society Must be Defended* 212). Foucault asserts that eighteenth – century gothic novels not only reclaim the knowledge of feudalism, they also augment it by discursively integrating their memories, which included their fears, anxieties and desires into medieval history. This premise is significant in that “the...word ‘history’...[is] important to [achieving] an understanding of [this literary] form; for behind the gothic lays a theory of history, a particular sense of the past. The tale of terror is a kind of historical novel, which existed before the historical novel... came into being... This then, the gothic novel claimed for its province, making of the past an essential subject of fiction for the first time... The gothic felt for the first time the *pastness* of the past...” (Fiedler 123). Imagination and fantasy were discursively fused into historical narrative to reconstitute lost feudal sensibilities of this “pastness of the past” by revitalizing a psychological posture that rearticulates the collective memory of established history. Feudalism, then, becomes a glorious heritage, a revered “golden age,” that will be literarily immortalized with the effective manipulation of collective memory. This psychical process ensures that centuries of the knowledge about feudalism, “situated in the context of the history of knowledge and of the political tactics

that it makes possible” (Foucault, *Society Must be Defended* 212),¹⁷ are never lost; however, in the midst of an ever-changing environment towards modernity, refusal to abandon their steadfast connection to their medieval past and feudal subjective identity socially positions them as “gothic others.” While *The Castle of Otranto* does not parallel or represent the actual eighteenth – century crises experienced by the descendants of the old gentry, it sufficiently conveys an epistemological preoccupation with ancestral bloodlines and the providential right to own and rule their lands with absolute impunity. However, as Leslie A. Fiedler suggests, *The Castle of Otranto* is both the prototype for the gothic novel and a sort of precursor to the historical novel as well. In either form, history is the principal component, which actively engages as well as creates the knowledge that validates these two sources of feudal power. Hence, knowledge imparts the feudal power to the European landowning barons to rule their lands with impunity and sacred rights that grant them the distinction of aristocratic privilege and absolute authority. The hypothesized fear and anxiety eighteenth – century gothic novels addressed seems to originate from the imminent the loss of such rights and the power that maintains a feudal subjectivity that not only identifies them, but also unequivocally defines them.

With this in mind, Manfred’s passionate obsession may be interpreted as a reasonable reaction to his situation if it were not for the despicable and appalling manner by which he attempts to maintain his false subjective identity as the prince of Otranto. The urgency and significance of his position is expressed in the counterfeit history that he relates to Frederic, a distant relative to Isabella and Don Alfonso, the deceased prince of Otranto, and vital constituent to his plot. Manfred states,

You must know...that I enjoy the principality of Otranto from my father Don Manuel, as he received it from his father Don Ricardo. Alfonso, their predecessor, dying childless in the Holy Land, bequeathed his estates to my grandfather Don Ricardo... I wished to transmit the scepter I had received from my ancestors with honor to my son – but that is over!... My only difficulty was to fix on a successor, who would be tender of my people, and to dispose of the lady Isabella, who is dear to me as my own blood. I was willing to restore the line of Alfonso, even in his most distant kindred... I am satisfied it was his will that Ricardo's lineage should take place of his own relations...if I were to take the lady Isabella as my wife (Lewis 68–70)?

Manfred's alternative history validates both his right to the Otranto principality and request for the hand of Isabella in marriage to unify the noble houses of Ricardo and Alfonso and assure that his descendents would inherit the rights to Otranto. Unknown to Manfred, Theodore, a gallant and forthright peasant, who had secretly reciprocated Matilda's affections for him, is the grandson of Don Alfonso and legitimate heir to Otranto. Since his youth he had identified with, yet, another alternative history that cast him into the peasant class until friar Jerome, a conspirator in Manfred's plot, succumbs to the guilt of his tortured conscience and informs Theodore and all of the other significant characters of Theodore's true history and identity as the true heir to Otranto (113–4).

The fusion of personal memories, histories, and fantasies readily connotes alternative perceptions of established knowledge, history and, therefore, reality. While Foucault's assessment generally refers to an eighteenth – century European literary proclivity for gothic novels, Clery offers a more detailed account of this notion that specifically relates to Walpole's situation. He notes, "The relation between fantasy and reality in the late eighteenth century, and in the case of Walpole in particular, was in fact far more complicated, and can serve as the starting–point for a historically informed reading of the novel. A central tenet of the theory of the novel in the eighteenth – century

was the existence of a functional link between fiction and social reality, which is evidenced in novelists' routine citation of Horace's motto *utile dulci*: their works would both please and instruct" (xxiii). This "functional link between fiction and social reality" was an important literary device that contributed to the popularity explosion of gothic novels in the eighteenth – century. This integration of fiction and reality entertained eighteenth – century European readership by satisfying an enthusiasm and fashionable demand for the mysterious, sensational, fantastic, mystical, and romantic narratives, which had already been cultivated by seventeenth – century writers (Damrosch 570–71). Fueled by the fantastic discourse of the imagination, readers of gothic novels navigated through historical knowledge under the guidance of gothic literary conventions, which suspended perceptions of reality and provided opportunities to reexamine established cultural beliefs, expand existing historical boundaries, expose repugnant socio–political contradictions and address unspeakable transgressions inconspicuously suffered by subaltern "others." Walpole and the other disenfranchised and alienated descendants of feudal landowning barons felt that they were transformed into new European subalterns who endured the brunt of the eighteenth – century's unfettered socio–political and cultural assaults on the subjective identities developed and maintained by their ancient ancestors.

While it is not clear that Walpole anticipated the substantial social, cultural or literary impact that *The Castle of Otranto* would have on Europeans, his knowledge of literature, classical education and aristocratic social rank would have made him well aware that melodramatic, sensational, and romantic narratives quenched an insatiable

European appetite for knowledge and entertainment, which had already erupted amidst the revolutionary changes of the seventeenth – century. Sherman Stewart writes,

The century and a half from the English Civil Wars to the brink of the French Revolution brought startling change to the structures of politics, social relations, scientific knowledge, and the economy; and no change was more intimate to all these revolutions than the transformations in the relations between writers and readers... But these configurations have changed radically from age to age – sometimes driven by shifts in technology, at other times by social changes. In the eighteenth – century, the sea of change in relations between writers and readers derived from new social transactions and a new marketplace of letters. And this change did much to shape the modern reckoning of the mix of the solitary and the social, commercial and the therapeutic within the act of reading. In its refiguring of the social contract between writers and readers, the eighteenth – century was nearly as eruptive as our own time with its marketplace of e-mail and Internet, where everyone can potentially operate as both consumer and purveyor – and no one knows for sure the shape of literary things to come (1995).

For Stewart, “the act of reading” continued throughout the eighteenth – century without pause on “the sea of change” that gained momentum during the seventeenth – century and continued to rise throughout the eighteenth – century. Reading increased as authors perceived and catered to readers’ interests and introduced numerous modes of literature that were both sources of information and entertainment. Technological advancements made on Johann Gutenberg’s fifteenth – century printing press (571) and the newfound intimacy cultivated between writers and readers produced an addictive interest to reading by the seventeenth – century. “The act of reading” was not only one of the dramatic changes that occurred during the European Renaissance, it was a significant catalyst of change aided by widespread literacy and affordability of reading materials. The acquisition of new knowledge had become available to many literate members of the lower social classes, who previously had no access to it.¹⁸ Letters, diaries and other

memoirs published in periodicals and pamphlets were the most common sources of reading and knowledge; however, the demand for longer narratives increased with an ever expanding eighteenth – century European middle–class, who now could afford to purchase books and attained the leisure time to read them. The longer, more detailed oriented novels and novellas offered the middling sort opportunities to read about both the aristocratic virtues that they emulated and the middle–class work ethics and aspirations of upward class mobility that were so integral to the success of their commercial–based culture. Jerold E. Hogle writes,

The readership or audience of all such Gothic began and still remains mostly middle–class and Anglo... Given the fact, Gothic fictions since Walpole have most often been about aspiring but middling, or sometimes upper middle–class, white people caught between the attractions or terrors of a past once controlled by overweening aristocrats or priests (or figures with such aspirations) and forces of change that would reject such a past yet still remain held by aspects of it (including desires for aristocratic...). This tug–of–war affects central characters and readers alike, frequently drawing them toward what is initially “unconscious...” (3).

Eighteenth – century novelistic narratives also contained many of, if not all, the other popular literary forms such as letters, memoirs, pamphlets, diaries, plays and manuscripts, which were often written about a variety of historical accounts, popular themes of interest and current issues.¹⁹ It was very likely that Walpole’s aristocratic education included the application of traditional seventeenth – century literary conventions as well as those of his period and, as a member of “fashionable society,” he would have been keenly aware of popular eighteenth – century literary trends. Therefore, *The Castle of Otranto* is as much a product of the period and Walpole’s knowledge acquired from formal education and awareness of popular literature, as it is a product of his potent imagination, political concerns and passions.

In addition to the rise in “the act of reading,” the eighteenth – century inherited the seventeenth – century traditional belief and trust in the “instructive or informative” nature of literature that fostered many Europeans’ consideration of novels to be principal sources of knowledge (1995). Therefore, it is not coincidental that the increase in the popularity of gothic novels corresponded to the explosive development of the European middling class, establishment of a politically grounded, wealthy merchant class, increased interest in “the act of reading” and demand for new knowledge. Within the political upheaval that haunted Europe during the latter quarter of the eighteenth – century, these factors cultivated and nurtured the increase in popularity of gothic novels at the turn of the nineteenth – century. The lengthy sensational, mystifying and haunting plots that unraveled in dark, gloomy and foreboding settings probed readers’ psyches for feelings of guilt, dread, helplessness, alienation, isolation and notions of madness within the familiar discursive boundaries of European historical and cultural contexts. Gothic characters struggle between the past and present, and, eventually, reveal their secret, suppressed fears, anxieties and desires, the psychic demons of their subconscious. Such conflicts are core themes that influence central characters of gothic narratives as well as the readers by continually drawing both toward the realm of the unconscious and imaginary. “It can force them... to confront what is psychologically buried in individuals or groups, including their fears of the mental unconscious itself and the desires from the past now buried in that forgotten location (Hogle 3). This scenario occurs within Manfred’s convoluted plot to keep his inherited principality, which is entirely contingent upon the suppression of his ancestor’s murder of Don Alfonso and subsequent

misrepresentation as the beneficiary of Don Alfonso's principality of Otranto, by maintaining the false history, his hidden demons, as truth.

As Walpole's narrative progresses, the gothic literary conventions and features he applied compelled eighteenth – century readers to not only engage Manfred's fears, anxieties and desires that characterize his effort to maintain the false history, but they were also subjected to the narrative's exorcism of this suppressed knowledge, his demons, that manifested from what seems to be the narrative's own psychical process that exists separately from those of the characters. This discursive unconscious, the novel's manifest content, is represented by what seem to be random uncanny and supernatural occurrences that propose to heighten the readers' sensitivity to Manfred's dilemma as well as the suffering he causes for all of the other characters. The emergence of the various suppressed histories, the narrative's suppressed demons, signals the formation of the narrative's latent content, the information that is interpreted and articulated into memory as the truth. Walpole's recurrent allusions to the uncanny, supernatural, fantastic, evil, darkness, ominous forewarnings of violence, damnation, retribution, death and manifestation of madness likely stimulated readers' imaginations and offered them opportunities to confront their demons harboring deep recesses of their unconscious. Gothic literary conventions and features produce an unsettling state of psychological oscillation that manipulates psyches and confuses sensibilities and perceptions of reality merge. Hogle comments on Walpole's exorcism of his demons:

[H]auntings...that arise from within antiquated space...to manifest unresolved crimes or conflicts that can no longer be successfully buried from view. It is at this level that Gothic fictions generally...oscillate between the earthly laws of conventional reality and the possibilities of the supernatural – at least somewhat as Walpole urged such stories to

do...usually raising the possibility that the boundaries between these may have been crossed, at least psychologically but also physically or both. This oscillation can range across a continuum between... 'terror Gothic'...[and] 'horror Gothic'... The first of these holds characters and readers mostly in anxious suspense about threats of life, safety and sanity kept largely out of sight or in shadows or suggestions from a hidden past, while the latter confronts the principal characters with the gross violence of physical or psychological dissolution, explicitly shattering the assumed norms (including repressions) of everyday life with wildly shocking, and even revolting, consequences (2–3).

Walpole's gothic narrative set a precedence for sensational melodramatic writing in eighteenth and nineteenth – century England, which, not unlike his late medieval and early modern predecessors, spread throughout a European readership that had been steeped in the realism of the Enlightenment. *The Castle of Otranto* revealed the suppressed knowledge and powerful sensibilities that alienated Walpole as an “other” under the yoke of ever–changing eighteenth – century political policies and cultural norms. These revelations imparted by his gothic novel, and those that followed in the late eighteenth and early nineteenth – centuries, allegorically integrated historical knowledge, personal memory and the human psychical process involving the imaginary to reclaim forgotten pasts and the subjective identities they once formed. Their function as discursive conduits between past and present, perceived reality and the imaginary, and the rational and irrational produced alternative perspectives of history, knowledge and subjectivity that were expounded upon by other authors. Clery writes, “...[Walpole's] gothic example was [imitated and expounded upon by other authors] in increasing numbers until by the 1790s an identifiable mode of ‘modern romance’ or ‘terrorist fiction’ was taking the book market by storm... In the course of the nineteenth and

twentieth – centuries, ‘Gothic’ has diversified into many sub–genres, including historical, romance, science fiction, and detective fiction” (ix).

By the mid–nineteenth – century, gothic novels seized Europe as a legitimate literary genre and also developed new and innovative applications of gothic literary conventions to produce a number of sub–genres. This astonishing momentum with which gothic novels spread throughout Europe continued across the Atlantic where it rooted itself as the foundational literary form for much of the twentieth – century North American and Caribbean novelistic literature and the construction of a New World subject. In regards to the American continental acceptance of gothic literary conventions, Fiedler notes in *Love and Death in the American Novel*,

It is the Gothic form that has been most fruitful in the hands of our best [American] writers: the gothic *symbolically* understood, its machinery and décor translated into metaphors for a terror psychological, social, and metaphysical. A recurrent problem of [American] fiction has been the need of our novelists to find a mode of projecting their conflicts, which would contain all the dusky horror of gothic romance and yet be palatable to discriminating readers...[and] themselves... Such a mode can, of course, not be subsumed among any of those called “realism.” Our fiction is essentially and at its best nonrealistic, even anti–realistic; long before *symbolisme* had been invented in France and exported to America, there was a full–fledged native tradition of symbolism. That tradition was born of the profound contradictions of our national life and sustained by the inheritance from Puritanism of a “typical” (even allegorical) way of regarding the sensible world – not as an ultimate reality but as a system of signs to be deciphered (5, 8–9).

Fiedler praises “Gothic” novelistic literature as the “most fruitful” of American literary genres written by the best American writers. “[Gothic’s] machinery and décor” or literary conventions offered American writers the *modus operandi* to satisfy their “need” to project “their conflicts,” the “psychological, social and metaphysical” terror(s), which haunted their memories and cannot be adequately understood in terms of realistic

discourse. Gothic literary conventions interpreted such psychological narratives into metaphorical “system(s) of signs to be deciphered” and provided writers with the opportunity to establish a “full-fledged” American gothic literary “tradition,” a tradition founded upon the “profound contradictions” that haunted American “national life.” It is precisely Gothic’s capacity to structure literary narratives to effectively convey representations of the intense sensibilities and imaginary perceptions that are stored in the human psyche. Twentieth and twenty-first – century Caribbean writers have realized and applied Gothic’s capacity to manipulate human psyches and sensibilities in their fictional works as Lizabeth Paravinisi–Gebert notes,

The Caribbean, it turns out, is a space that learned to “read” itself in literature through Gothic fiction. At first it appeared as the backdrop to terror, whether in travelogues, where it was depicted as the site of the mysterious and uncanny, or in histories that underscored the violent process that led to its colonization. But as the region’s various literary traditions began to emerge in the final decades of the nineteenth – century, Caribbean fictions –often through parody–mirrored the devices and generic conventions of their European models. The Caribbean Gothic has consequently entered into a complex interplay with its English and continental counterparts in a colonizer–colonized point –counterpoint whose foremost concern has finally become the very nature of colonialism itself (Hogle 233).

Paravinisi–Gebert fundamentally echoes Fiedler in regard to the seemingly natural “symbolic understanding” that gothic literary conventions possess for translating or interpreting the terrors and horrors that may exist silently in the unseen, psychological realms of the manifest content or autobiographical knowledge where established historical realities are secretly compromised. Despite the common history of European colonialism that these regions share, comparatively, the fundamental differences of American continental colonization to that of the Caribbean operated significantly in their respective

adoption and implementation of gothic literary conventions. American continental literature had been cultivated in an atmosphere of settlement and the translocation of Europeans, specifically English Europeans, to form viable colonial communities in the Americas; hence, the early development and establishment of American literary genres and traditions, while Caribbean literary development had been inhibited by the highest prioritization of unadulterated commercial exploitation by a number of competing colonial factions such as Spain, Portugal, England, France and the Netherlands.

Nevertheless, gothic literary conventions served as the most adequate discursive means to communicate narratives that were difficult to express in the literary contexts of realism.

What seemed to originate as a distinctly English literary and cultural phenomenon ultimately emerged as a universal discursive medium that accesses human psychological realm. The psychoanalytic notions referenced for analyzing the psychological dynamics of Walpole's "gothic odyssey" and *The Castle of Otranto* affirm that human beings have the innate ability to consciously and unconsciously suppress tabooed desires, forbidden knowledge, resentments, fears and anxieties under emotional and psychological pressures.

Chapter Two

Constructing the Caribbean: Travel Narratives, Profit and Power

The sixteenth – century burgeoning popularity of travel narratives and their fictional counterparts coincided with the general expansion of education that characterized the period. A very broad and growing population of Western Europeans embraced the opportunity to expand their knowledge, literary horizons and intellectual interests. New sensational and provocative themes and subjects of adventure, exploration, invention, discovery, politics, the elite classes and, interestingly, various common folk cultures were disseminated throughout Europe. Consequently, the general yearning for knowledge and entertainment dramatically increased with the rising of widespread literacy. Sixteenth – century French humanist François Rabelais sarcastically offers an intriguing comment about this trend in his work *Gargantua and Pantagruel*. He writes, “Good literature has been restored unto its former light and dignity, and with such amendment and increase of knowledge, that now hardly should I be admitted unto the first form of the little grammar–school boys...I see robbers, hangmen, freebooters, tapsters, ostlers, and such like, of the very rubbish of the people, more learned now than the doctors and preachers were in my time” (570). Although Rabelais’ satirical exaggeration of the late medieval educational explosion, his comment reflects a remarkable and important sixteenth – century movement that significantly ushered Western Europe toward modernity. While the educational surge and artistic renaissance originated in Italy, this trend was especially dramatic in England whose masses were both

culturally insulated and geographically distant from their southern neighbors as well as the heart of the Renaissance phenomenon. Papp and Kirkland note:

[The] Renaissance...began in the fourteenth – century in Italy, then the intellectual center in Europe... Knowledge broke out of the cloisters to the freedom of an increasingly secular society. And the world of the human spirit...burst into flames, fanned by the... narratives and romantic epics of Boccaccio, Tasso and Ariosto. This cultural explosion eventually reverberated in England although it took nearly a century to make itself heard...Education formally dominated by clergymen, became a prestigious possession of the upper classes and an indispensable qualification for the “good life.” There was a rash of schools founded all across the nation, with the result that the riches of the Renaissance became available to more and more people...[H]undreds of old books in new translations coupled with the explosion in education were certainly broadening the Elizabethans’ literary horizons. Meanwhile, literal horizons expanded with an almost frightening rapidity (18–9).

The Iberian renaissance as well as this rising educational trend gained momentum with the seventeenth – century explosion of international mercantilism and commercialism. Not only was this unprecedented global event responsible for the widespread distribution of commodities, natural resources and new technologies, it also disseminated a seemingly infinite source of knowledge to European seaport and metropolis trade centers. With this in mind, the question arises, “What allowed the fantastic New World tales to captivate late fifteenth and early sixteenth – century Western European readers, writers and audiences, and incite monarchs, wealthy courtiers and merchants to invest exorbitant investment on the pursuit of wealth and power on the merits of such unconfirmed information?” The answer may be found in the development of the late medieval Western European mind.

The fifteenth – century Western Europeans had survived the Black Death pandemic, reassessed their positions in the world and revitalized many aspects of ancient

classical Greek and Roman cultures to reestablish a cultural semblance of what had been lost. The philosophies, ideologies and literatures of antiquity provided a new curiosity and vision of the world. Constance Jordan and Clare Carroll note,

By 1400, Italian scholars had begun to reread the works of Greek and Roman authors...and to look with fresh eyes at the physical monuments of the ancient world that were still so prominent in their landscapes... What was “reborn” as a result was a sense of the meanings to be discovered in the here and now, in the social, political and economic everyday world... It was, after all, the humanists who began to realize that the classical past required *understanding*; they recognized the past as unfamiliar, neither Christian nor European, and they knew, therefore, it had to be studied, interpreted, and, in a sense, reborn... During these years, the modern world was born as much as the older world was reborn (Damrosch 570–1).

For Jordan and Carroll, “understanding” the classical past and the systems of meanings it presented, meant understanding the interpretations of the world that this knowledge offered. The classical philosophies, ideologies and literary works inspired and reestablished the “fresh eyes” that were needed to reinterpret meanings related to human existence and role in the world. The new views and notions not only engaged all aspects of the external, “everyday” world, or “the here and now,” but also the internal, psychological world, a world of “the why and the how.” The late medieval elite opened their minds to the new possibilities and knowledge that seemed to be more accessible when the travel narrative of *Sir John Mandeville’s Travels* mysteriously appeared in the middle of the fourteenth – century and took Europe by storm through the fifteenth and sixteenth – centuries. Despite the mystery and ambiguity regarding the author, “[a] huge number of people... relied on the *Travels* for hard, practical geographical information in the two centuries that followed after the book first appeared... Sir John Mandeville’s fourteenth – century *Travels*, began to circulate throughout Europe between 1356 and

1366. Originally written in French (quite possibly in the Anglo–Norman still current English circles), by 1400 some version of the book was available in every major European language; by 1500, the number of [*Sir John Mandeville's Travels*] was vast—including versions in Czech, Danish and Irish – and some three hundred have survived. (For Comparison, [*Marco Polo's Divisament dou Monde* is extant in only about seventy.) The very early printed editions testify at once to the importance attached to it and to its commercial appeal” (Moseley 9–10). Although Mandeville indicates that the tales of his travels were completely comprised of first and secondhand accounts, many scholars and critics have proven that he derived much of his information from manuscripts of ancient and medieval archives that contained travel narratives and historical chronicles.

Nevertheless, this extremely popular narrative expanded particular ethnocentric Western European attitudes and assumptions of cultural superiority over non–European “others” to the New World. His stirring descriptions fantastic regions, animals, peoples, cultures, civilizations, primitive humanoids and savage cannibals and its popularity seemed to coincide with the rise in literacy and shift in educational perspective. Mandeville’s knowledge of Western European cultural beliefs, attitudes and assumptions, literary proficiency in constructing sensational narratives with the skillful use of figurative language and incorporation of established historical knowledge, culturally familiar fantasies, myths and folklore into his unconfirmed personal experiences was quite remarkable. Moseley affirms this premise when he writes, “His integration of known historical dates, events, people, geographical locations, claims as an eyewitness of events and a recipient of firsthand accounts from highly credible witnesses assigned it a plausibility that was seriously considered truthful though it was known that he had

borrowed from a number of other literary, historical, biographical and autobiographical medieval sources” (18–9).

For more than a century, Mandeville’s text stirred late medieval Western Europeans’ curiosity and opened their minds to the endless possibilities of uncharted, completely unfamiliar regions and peoples that existed beyond familiar territories and seas. This literary work was so skillfully written and compiled that it was considered one of the most popular literary sources for early Renaissance literary authors and playwrights. His work exemplified arduous research methodology, literary skill and imaginative creativity that early Renaissance fictional writers yearned to emulate, and served as a significant literary prototype for a genre of fictional travel narratives. This is no more exemplified than by the very sophisticated, witty and comical multi-volume literary work *Gargantua and Pantegruel*, which Burton Raffel, translator of its 1990 publication, designates as “the first great novel in French literature.” The late medieval literary masterpiece was composed by François Rabelais, a French Franciscan friar and priest, “remarkably well-schooled linguist, theologian, and classical scholar, a lawyer and diplomatist and, finally, a university-trained practicing doctor” who composed this work between “1534 and the probable year of his death, 1554” (Raffel ix). It refers to, discusses, analyzes and critiques most, if not all, of the Western European cultural assumptions and ideals, ideological and philosophical notions, and socio-political principles within the ancient classical Greco-Roman contexts that were revitalized during this period using the same literary conventions that Mandeville utilized in his *Travels*, and that would be used to define the Caribbean region of the New World. Interestingly, although comical and, at times, ridiculous, this epic travel narrative not only simulates

Homer's *Odyssey*, Virgil's *Aeneid*, Dante's *The Divine Comedy* and Sir John Mandeville's *Travels*, it borrows conventions from them all.

Like Rabelias, numerous Renaissance writers also borrowed, mimicked and adapted many of Mandeville's literary conventions in their works within new and innovative Renaissance contexts. Moseley writes, "Mandeville's literary artistry, extensive knowledge acquired by research, and understanding of medieval assumptions and sensibilities is evidenced by the lasting influence that his work had on European writers through the Renaissance" (Moseley 12–3). In addition to its literary impact, *The Travels* also had a practical application as a source of exploratory navigation, geographical information, and demographic knowledge of non–Western, foreign European cultures and peoples fifteenth and sixteenth – century for explorers, adventurers and travelers such as Christopher Columbus, Amerigo Vespucci, Richard Hakluyt, M. Frobisher, Ponce de Leon, Sir Walter Raleigh and Gerard Mercator. Sherman Stuart writes,

Sir John Mandeville's fourteenth – century *Travels*, in print throughout the sixteenth – century, responded to Europeans' growing curiosity about the wonders of nature in distant lands, which harbored whole peoples who were pictured as utterly different from anything known at home. The wonders reported in popular collections of travel narratives – such as Richard Hakluyt's *Principal Navigations, Voyage, and Discoveries for the English Nation* (1589) and Samuel Purchas's *Purchas his Pilgrimage, or relations of the World and the Religions observed in all Ages* (1613) – were designed to attract not repel readers, but a horror of "the other" was nevertheless implied in many of these accounts (Damrosch 581).

It seems that most, if not all, seventeenth – century travel narratives and their fictional counterparts were discursively influenced by this work. The moment that the information in Columbus' journal, the first Caribbean discourse, and Amerigo Vespucci's reports of

his travels were disseminated from the Iberian Peninsula to its northern European neighbors, a fervent demand for knowledge of the New World seized all Europeans. This was especially true of the relatively insular island of England. Richard Hakluyt, a late sixteenth – century British adventurer and explorer, “wrote a collection of travel narratives, *The Principle Navigations, Voyages and Discoveries of the English Nation*, reporting in magnificent detail the exploration of the New World. Accounts of this wild and fruitful land fired the imaginations of English readers, who, it was hoped, would decide to promote and even participate in the laborious task of colonization” (575). Like his predecessors, Hakluyt described the New World according to the only cultural expectations and literary conventions with which he was most familiar, the same cultural expectations and literary conventions are found in *The Travels*, and would fascinate European readers and audiences that had already been primed by *The Travels* and earlier travel narratives. Papp and Kirkland report,

More spellbinding than the geographies were the sensational stories and amazing descriptions of the peoples and customs of these strange new lands... Every day other mind–stretching tales of incredible creatures...docked with the ships in London... [T]he streets of London were buzzing... Savvy Londoners weren’t always sure whether or not to believe these fantastic stories... Elizabethans had always known about Europe and had grown up with tales of Turks, moors, and other infidels. But suddenly seductive spices, strange clothes, and glittering jewels were jumping off the safe pages of travel accounts and into the markets of London, and accurate descriptions of exotic cultures were flooding the bookstalls (21–2).

During this period of burgeoning exploration and mercantilism, this type of information and knowledge had not only become extremely valuable commodities, they also provided the impetus for dramatic discursive expansion of Western European Imaginary, and attitudes and assumptions of cultural superiority. European readers were being seduced

by epic travel narratives. Norman Davies notes, “The impact of Europe’s growing contacts with distant continents and cultures cannot be exaggerated... Knowledge of civilizations beyond Europe was meager. Fantastic tales...abounded... [with] a steady stream of detailed accounts India, China or the American frontier began to stimulate more reflection... [Travel narratives and their fictional counterparts] often gave European readers a comparative perspective on the religions, folklore, and culture of the world...[that] handed the philosophers...one of their most effective devices for questioning European and Christian assumptions” (581).

For the most part, this flood of new and sensational information augmented the nascent notions of nationhood and nationalism by intensifying insular European attitudes of cultural superiority, which were formed from a steadfast principle of “otherness” that was inherited from ancient Greek, Roman, Israelite and Christian binary models of “self” and “other.” These models were extended beyond the boundaries of social classes, regions, kingdoms and nations to a hegemonic context of the imperial empires that would form from the sweat, blood and lives of many generations of Caribbean inhabitants. Essentially, the knowledge that this new information conveyed was the philosophical force that legitimized and advanced the ego–empowered, Western European obligation and right to rule over inferior “others.” To this effect, Patricia Seed notes,

While military might effectively secured their power over the new World, sixteenth and seventeenth – century Europeans also believed in their *right* to rule... Rarely did [they] explain why they did what they did to establish their political rights. To each group of Europeans, the legitimacy of their or their countrymen’s actions could be readily understood...[within the contexts of] often unstated yet distinct embedded histories and locally significant systems of meaning... These historic cultural assumptions stemmed from three fundamental sources: ‘everyday life,’ a common colloquial language, and a shared legal code” (2–4).

As Seed indicates, sixteenth – century Western Europeans’ position of superiority and right to rule the New World or Caribbean were based upon fundamental “historic cultural” attitudes and assumptions. It may be reasonable to assert that Seed’s perceptive references, the “distinct embedded histories,” “significant systems of meanings” and “historic cultural assumptions” correlate closely to Foucault’s notions on discourse, which refer to the historical, socio–political, ideological and cultural factors that constructed Western European binary attitudes of cultural superiority and granted the ethical license to forcefully colonize the New World with impunity. Travel narratives and their fictional counterparts, whether true or false, constructed the widely accepted representations of new foreign and domestic “others” with an epistemological corpus that discursively embedded them into Western European memories, which, in turn, augmented their historical perspectives and, therefore, their realities. The information and knowledge of the New World created a discursive storm that instigated an abundance of popular and marketable propaganda that quickly circulated throughout Europe in pamphlets, periodicals, plays and books. “Books written by others were far better—much safer—sources of information about other lands... But in advocating such books...armchair travelers were putting their trust in notoriously unreliable sources of information, full of what a critic called ‘sweet–sauc’d lies.’ The farther... [Europeans traveled] from home, the taller their tales of other lands seemed to get. Rather than giving sympathetic and objective portraits of other countries and peoples, most of these travel accounts simply reinforced damaging—marketable—stereotypes, perpetuated [the] far–fetched and best–selling myths [that entertained but greatly restricted] a realistic

understanding of the other cultures” (Papp 50). J. Michael Dash adds to this supposition in *The Other America: Caribbean Literature in the New World Context*. He writes,

[Tzvetan Todorov’s] special insight into the success of the Spaniards into dominating the New World has to do with their “mastery of signs.” Todorov concentrates on Columbus not as discoverer but as interpreter. As he puts it, “The first gesture Columbus makes upon contact with the newly discovered lands (hence the first contact between Europe and what will be America) is an act of extended nomination”...As Gordon Brotherston points out... “Once discovered, its terrain, climates, flora and fauna had to be reconciled with the known world. And above all the ‘Indians’ ...had to be fitted in with the scheme of things,” ...the capacity of Western European thought to map the Americas in fictive terms, from images of alluring wilderness to metaphors of violence and savagery (23).

These numerous “acts of extended nomination,” illustrated in New World travel narratives, discursively invented a Caribbean ontological existence that consisted of historical narratives which excluded the histories of most, if not all, Caribbean inhabitants. Furthermore, the binary dichotomies that positioned them into categories of inferiority were formed by preconceived notions constructed within a context of the “cultural madness” that shaped the Western European “imaginative space” stored in their cultural and collective memories. In essence, the vast majority of sixteenth, seventeenth and eighteenth – century Europeans, who had not seen any Caribbean inhabitants whether they were indigenous, African, Middle Eastern or Asian, envisioned them as they did witches, elves, fairies, ghosts, demons and other netherworld beings; they were uncanny apparitions that reached out from pages of literary discourses and haunted their imaginations and dreams. This discursive phenomenon buttressed the assumptions of cultural supremacy that formed global hierarchies consisting of new Darwinian anthropological and cultural categories that justified the pursuit of wealth and power by

any means necessary, including unbridled human exploitation with complete impunity.

To this effect, Emily C. Bartels writes,

As Europe's fervor for geographic exploration in the sixteenth and seventeenth centuries led to continued confrontations with other worlds and peoples, [and]...became increasingly characteristic of European society... Europe's desire to bring the 'infinite riches' of the world outside into its own 'little room,' to enclose and somehow to contain, if not to categorize...other worlds and peoples...provides a fitting image for the form which encounters with strange new worlds inevitably took, as confrontation translated into domination, and exploration into colonization... Through this binary opposition Europe secures its own supremacy and suppresses the threatening unknownableness...by defining this other in...European terms... [Essentially] Europe projects...both what it embraces as self and what it displaces as other... In both cases, representation of the other within Europe's colonizing discourse emerges as representation of the self, and assertions of absolute difference as 'matters of strategy rather than truth' (1-3).

The reception of this new knowledge or "knowableness" formed a collective memory of New World representations that were integrated into the psychical fabric of Western European consciousness, which "embraced" a collective "self" by the displacement of the New World "others" as inferior within a competitive atmosphere among the dominant imperial kingdoms: "[I]f the wealth to be gained from the voyages of exploration and trade was not available to all, at least the information about world geography and cultures brought back by...world travelers was for everyone" (Papp 21). Although established notions of distinct individual imperial kingdoms or nations perpetuated domestic wars and fostered global colonial competition among the most formidable European kingdoms, the new collective "self" allowed for the objectification and categorization of New World indigenous peoples, other more familiar non-Europeans and certain European undesirables within a new global hierarchy that was governed by the principles of

commerce, pursuit of wealth and power, and expanding imperial borders. In *The Archeology of Knowledge and Discourse on Language* Michel Foucault writes,

The conditions necessary for the appearance of an object of discourse, the historical conditions required if one is to ‘say anything’ about it, and if several people are to say different things about it, the conditions necessary if it is to exist in relation to other objects, if it to establish with them relations of resemblance, proximity, distance, difference, transformation – as we can see, these conditions are many and imposing... These relations are established between institutions, economic and social processes, behavioral patterns, systems of norms, techniques, types of classification, modes of characterization; and these relations are not present in the object; it is not that they are deployed when the object is being analyzed; they do not indicate the web, the immanent rationality, that ideal nervure that reappears totally or in part when one conceives of the object in the truth of its concept. They do not define its internal constitution, but what enables it to appear, to juxtapose itself with other objects, to situate itself in relation to them, to define its difference, its irreducibility, and even perhaps its heterogeneity, in short to be placed in a field of exteriority (44–5).

This objectification process was conveniently tragic for the New World indigenous peoples, African slaves, European undesirables and European and Asian indentured laborers who inhabited the “cellars” of this colonial social hierarchy. Their identification and categorization as strange, sub or non–human “others” within the context of colonization, cultural images and pursuit of wealth and power granted legitimacy and license to their indifferent and brutal exploitation.

This extremely significant discursive phenomenon may be directly traced to writers’ ingenious use of Mandeville’s allegorical conventions and literary style, which characterized his creative integration and subtle critique of established historical narratives, known geographical locations, cultural beliefs and ideological principles. This literary trend guided the Renaissance shift in thematic focus of literary works away from the minority concerns and interests of the European ruling elite. New perceptions

and understandings of reality were influenced and restructured by reinterpretations of ancient classical cultural, philosophical, ideological and socio–political models. Literary interests expanded beyond those of the ruling elite to the traditional, cultural views and everyday lives of the largest population in Europe, the commoners and country folk. In essence, the world, nature and Man’s position in both contexts were the new focus of writers and scholars. Davies notes,

For a very long time [the mode of thinking] remained the preserve of a small [late medieval] intellectual elite... In the... ‘Age of Renaissance and Reformation,’ which conventionally begins *c.*1450, it can only be described as a minority interest. There were large sectors of European society, and...territory [that]...yielded no influence... It somehow contrived to be the most remarkable feature of the age and yet to be divorced from the main aspects of everyday political, social and cultural life... [M]any historians of the period have abandoned their earlier concerns. It is no longer the fashion to write so much about those minority interests. Humanist thought, reformation theology, scientific discovery, and overseas exploration have had to give way to studies of material conditions, of the medieval continuities, and of popular belief (and unbelief) as opposed to high culture. The professionals now like to spotlight magic, vagrancy, disease, or the decimation of colonial populations... The essence of the Renaissance lay not in any rediscovery of classical civilization but rather in the use, which was made of classical models to test the authority underlying conventional taste and wisdom (469–71).

This dramatic shift in modes of thought, expansion of literacy to members of the lower and middling social classes and advancements in printing technology positioned Mandeville’s *Travels* as one of, if not the most, influential textual discourses of the late medieval and early Renaissance periods. Using the meticulous research methods similar to those used by the early medieval historians and popular literary conventions of medieval courtly literature, Mandeville provided a discursive site that stirred suppressed knowledge stored in the memories of those whose histories were ignored and comprise

“counter memory.” Renaissance and Romantic writers borrowed and adapted specific conventions from Mandeville to oscillate between fact and fantasy, blur traditional distinctions between reality and imagination and subtly question particular cultural assumptions within a plausible context that was shaped by integrated perceptions of reality with cultural superstition, mystical, magical, fantastic, supernatural and the period’s fascination with melancholia and madness. The literary conventions of Mandeville’s legacy were used to hone and refine literary discourses that would eventually comprise the primary literary sources for eighteenth – century gothic writers.²⁰

**Discursively Forming the “Caribbean:”
From “Paradise” to “Region of the Carib”**

As will become apparent in later in this dissertation, gothic literary conventions were spawned from the psychological manifestations of medieval horror, anxiety, resentment, fear and desire. Although the Caribbean region of the New World existed three-thousand miles away in an alternate temporal space and completely alien cultural reality fifteenth – century Western Europeans introduced and relocated the medieval horror, anxiety, resentment, fear and desire to the unsuspecting, unprepared indigenous inhabitants of this untainted region. The discursive formation of the Caribbean region that followed began with the images and representations of foreign “others” that Mandeville’s *Travels* had instilled in the late medieval European imagination and memory for more than a century before Christoforo Columbo, aka Cristóbal Colón or Christopher Columbus, anchored his three-ship Spanish fleet in the pristine turquoise waters of the Caribbean region of the New World on the morning of October 12, 1492. Though Columbus’ reports may be considered the first New World and, more

specifically, Caribbean travel narratives, it was not the sole product of objective observation. It was a product of particular historical memories and cultural attitudes and assumptions that originated from the narratives of Mandeville's *Travels*. To some extent, Columbus' narrative, as others compiled by renowned explorers such as Amerigo Vespucci, Ponce de Leon, Richard Hakluyt, Sir Walter Raleigh and M. Frobisher, refer to and reiterate Mandeville's text as a prime source of geographical and anthropological information (Moseley 32–3). In fact, many sixteenth, seventeenth and eighteenth – century Western European historians, scholars and literary writers relied on Mandeville's *Travels* as a primary source for information and knowledge of foreign lands and “others” such as Leonardo da Vinci, Richard Brome, Richard Willes, William Warner, John Milton, Thomas Nashe, Antonio de Torquemada, S.T. Coleridge, Sir Thomas More, François Rabelais, Joseph Hall, Daniel Defoe, Richard Head, Richard Steele and Jonathan Swift (9 & 30–35). The filaments of Mandeville's discursive web spread throughout Europe and snagged European imaginations from Iberia to France, Germany and England. In order to grasp the influence of his travel narrative in the discursive shaping of the New World, it is imperative to begin with Columbus' narrative of the New World, the first Caribbean narrative.

When Columbus landed on the beach of the first verdant island he encountered, he firmly planted the royal standards of Castile, for Queen Isabella, and Leon, for King Ferdinand in the sand, claiming the island as an imperial possession of Spain in the company of his officers and battle-seasoned *conquistadores* (Davies 455). Then, he renamed it *San Salvador*, replacing its native name *Guanahani*, and proclaimed its inhabitants as subjects of the Spanish Crown. This island was the first of six that

Columbus also claimed as Spanish possessions, renaming them *Santa Maria de Concepción, Ferdinanda, Isabella, Juana* and [*Hispaniola,*] and proclaiming all of their inhabitants subjects of Spain without any opposition whatsoever (Cohen 115).²¹ While Columbus' discovery may not be considered the origin of the discursive construction of the New World region, he opened "Pandora's Box" for, most significantly, the indigenous peoples, then, for Spanish Moorish prisoners, Western European indentured servants and undesirables, and for African slaves who were transported to the region specifically for colonial slave labor. A.J.R. Russell-Wood writes,

For some, [the first voyage of Christopher Columbus and his 'discovery' of America] was an occasion for celebration – of the epoch – making voyage of an exceptional navigator who returned to tell the story, of the European crossing of the Atlantic, and of the revelation of a continent hitherto unknown to Europeans, with subsequent migration, settlement, colonization, and exploitation of the new land's mineral resources and agricultural an commercial potential. Native Americans, however, found no cause for celebration. For them, [October 12,] 1492 marked the beginning of their decimation, through disease, conquest, forced relocation, forced labor, the seizure of their tribal lands, and the destruction or erosion of their cultures. Nor was it a happy occasion for Africans and persons of African descent (Shepherd 11).

The most significant phrase of this passage refers to Columbus' return to Spain and sharing the news of his discovery. The details conveyed in the "Letter of Columbus to Various Persons Describing the Results of His First Voyage and Written on the Return Journey" refer to the potential for gaining wealth from the possession and exploitation of a vast quantity of virtually untapped natural resources and precious metals. The series of events that followed Columbus' reports more than exceeded his own personal commercial expectations. The narrative was creatively written with this agenda in mind as David Henige comments,

There is crucial matter of Columbus' well-known and long-documented penchant for the metaphor and hyperbole, an appreciation of which is fundamental to any precise interpretations of his initial impressions... Columbus' assertions... were usually expressed in grand eloquent but opaque language... [that] hardly offers a coherent and unambiguous picture... Nor is it very difficult to account for Columbus' exaggerations. He had hoped to reach the Far East, the land of 'the Great Khan.' He believed he had done so when he compiled his journal (and perhaps until his Death) and was convinced that Hispaniola was actually Marco Polo's Cipangu. In these circumstances it was all too easy to fall victim to, as one writer has put aptly phrased it, 'psychological illusions, which justified and sustained this hope (76).

Despite Columbus' figurative exaggerations and admission of reiterating information that he had received from ancient and contemporary third-party sources, the images and representations that had already been well-established by John Mandeville and, like Mandeville, Columbus professed the truth of his tales, ocular or otherwise. He admits, "Thus the eternal God, our Lord, grants to all those who walk in his way victory over apparent impossibilities... For although there was much talk and writing of these lands, all was conjectural, without ocular evidence. In fact, those who accepted the stories judged rather by hearsay than on any tangible information... This is a brief account of the facts" (Cohen 122-3). The invocation of faith in the Christian God as the controlling dynamic in his success and clichéd declaration of fact seemed to provide enough of a sense of truth to construct an exotic, enigmatic space comprised of verdant mountains, dense woodlands, clear rivers and streams, unusual fruits, spices and animals, vulnerable natives, and most importantly, an abundance of gold and silver, which appealed to all Western Europeans, especially monarchs, wealthy aristocrats and merchants. Columbus assured the Spanish monarchs that conquest and occupation of this region may be

achieved with relative ease, and that these natives were perfect candidates for conversion to Christianity and slavery (118–9 & 122–3).

The Spanish monarchy was determined to surpass their Iberian neighbor and main competitor, Portugal, who had already “controlled the Atlantic coast of Morocco and used its economic and strategic advantages to prepare for further navigations which eventually carried their ships round the Cape of Good Hope in 1495...[and] were successful in obtaining gold” (Shepherd 2). Spain’s new perception of being masters of the world became more meaningful when the Spanish monarchy had become deeply rooted into specific non-addressed political issues with Portugal. “The Portuguese had intervened directly in Castilian affairs during the [Spanish] civil wars of the fifteenth – century, in an attempt to place their candidate on the [Spanish] throne... No sooner was she recognized as queen in 1478 than Isabella agreed to help Castilian nobles and adventurers who wished to challenge Portugal’s expansion down the coast of Africa” (Kamen 11). Spain obsessively and aggressively pursued New World exploration and Columbus’ travel narratives provided further incentive with the promise of gold and silver. Spanish commitment to this endeavor was bolstered with further financial patronage from the Spanish monarchs and wealthy nobles for New World colonization.

Louise L. Cripps offers insight in this premise when she writes,

If Columbus had not found the gold he was seeking on the islands, there would not have been much likelihood of...a second expedition... The whole history of the [Caribbean] islands and Latin America would have been different if the natives had not been wearing gold ornaments, and if ‘nuggets of gold’ had not been found in the rivers of Hispaniola... [Columbus] “expected to set up a new profitable trading area. However, he...quickly realized that this was unnecessary since he could, with the superiority of Spanish arms, take full possession of the islands and whatever wealth they offered. So that even while he was extolling the

natives for their unbelievable amiability and generosity, he was thinking of how well he could take advantage of their virtues... that these people were “ripe of exploitation.” And again, “very cowardly and fit to be ordered about and made to work, to serve and do ought else that may be needed” (33–5).

With the discursive portrait Columbus’ painted of the New World, he was granted admiralship of a second voyage consisting of seventeen ships that sailed from Cadiz on September 23, 1493. The ships of this expedition were laden with tools for mining and farming, beasts of burden, seeds for planting food crops, gunpowder, arquebuses, cannons and ammunition. Interestingly, the Spanish expedition included a military force of twelve hundred “rough” *conquistadors* to accompany a handful of Spanish nobles, priests “to save the souls” and skilled artisans such as carpenters, metalworkers and farmers to establish the first New World Spanish colony (35–6). It would have seemed an unreasonable waste of resources when considering the ships needed to transport such a vast amount equipment and men needed for this military force on a three–thousand mile voyage to establish a colony in a region inhabited by friendly, innocent and naked natives. However, there were reasons for sending such a considerable military contingent and substantial weaponry to colonize the peaceful, innocent inhabitants of an Eden–like Paradise.

One reason may be attributed to the successful reacquisition of the last Iberian Muslim province in Spain, Granada, which was considered to be the most fertile and richest province in the realm, in the ten–year war of *La Reconquista* (1481–1492). The Spanish monarchs had to administer to thousands of inactive *conquistadores*, who had to be paid for their service, Moorish prisoners and unwanted Jews. The religious hatred that abounded in the realm and obsession of many Spaniards with the notion of *limpieza de*

sangre that resulted in the mass conversion of Moors and Jews to Christianity had become somewhat of a socio-political nightmare for them.²² Voyages to the Americas needed many “rough” men for labor and colonial protection of the first New World settlements, relieving the Spanish monarchs of these problematic pressures as Cripps notes, “Immediately upon his return, Columbus had presented to Isabella and Ferdinand his plan to colonize the [New World] islands... ‘No Jews or infidels, foreigners or heretics were allowed, though there were many Moors among Columbus’ troops... But the majority were tough, illiterate men... On the third voyage, criminals were given pardons from prison to take part in the voyage, and to help in the final conquest and colonization of the Antilles... there were [also] thirty women taken... who were given no pay... to work on the ships, [who] were presumably freed from jail or prostitutes” (36), a practice that would become popular for other Western European kingdoms.

Nevertheless, the most obvious reason for sending such an intimidating force directly stemmed from Columbus’ short, obscure but astounding revelation. He wrote, “I have had no reports of any [human monsters] except at the island called *Quaris*, which is...inhabited by a people who are regarded...as extremely fierce and who eat human flesh. They have many canoes in which they travel throughout the islands...robbing and taking all they can... They behave most savagely to the other peoples ”(Cohen 121).

These Caribbean natives to which Columbus’ report refers were the Kalinago peoples of the Lesser Antilles, known as the man-eating Caribs in later colonial documentations.

While Columbus admittedly somehow interpreted this information from awkward communications between him and the “friendly” Tiano or Arawak and Ciboney peoples (Shepherd 117), he provoked an extreme Spanish military response as well as promoting

an intense Spanish hatred for these defiant and aggressive peoples. Philip P. Boucher provides insight on this Spanish attitude and extreme response in his essay “First Impressions: Europeans and Island Caribs in the Pre-colonial Era, 1492–1623” when he asserts,

The emerging concept of Carib cannibalism had almost immediate consequences. Upon his return to Castile, Columbus urged Isabella and Ferdinand to permit enslavement of “these cannibals... [which] could be payment for the large quantity of cattle needed for the islands... In 1503, Isabella authorized the enslavement of those cannibals so inhuman as to resist Spanish arms and evangelism. This decision was affirmed by Ferdinand in 1511 and Charles I (Charles V the Holy Roman Emperor) in 1525. In 1547, Charles excepted male Carib warriors from the New Law that was prohibiting Indian slavery... These edicts in practice allow open season on all Indians, for anyone resisting Spanish imperialism was now considered Carib... The initial image of Caribs reflected these early decades of hostility. In his widely publicized letter, Columbus created the dichotomy of the gentle, pliable Arawak and the monstrous Carib, warlike and cannibalistic (102).

According to Columbus’ account, the *Quaris* Caribs not only threatened the other indigenous groups, Spanish seamen, colonists and soldiers, they also, more importantly, threatened the philosophical and divine Spanish “right” to conquer, colonize, civilize, Christianize and exploit them. Columbus’ news of Carib cannibals and their defiant and aggressive natures, and news of the Spanish response to these defiant peoples circulated throughout Europe, profoundly stirring European sensibilities and imaginations.²³ Such news began shaping the Caribbean region of the New World into an evil netherworld that harbored nightmarish horrors and monsters that threatened Christendom.

When the “Letter of Amerigo Vespucci on the Islands Newly Discovered in His Four Voyages” corroborated Columbus’ surreal tales of the man-eating Caribs circulated throughout Europe, it provided the personal ocular evidence that his predecessor had not.

The details that he used to describe his personal encounters with the New World man-eating savages and his declaration as an eyewitness to the actual killing, preparation and consumption of human flesh was unique and shocking.²⁴ He wrote, “They eat little flesh, unless it be human flesh, and your Magnificence must know that they are so inhuman as to transgress regarding this most bestial custom. For they eat all their enemies that they kill or take, as well females as males, with so much barbarity that it is a brutal thing to mention, how much to see it, as has happened to me an infinite number of times”

(Markham 11). These sensational details were disseminated throughout Europe and, like Mandeville’s travel narratives, completely fascinated and captured the imaginations of all Europeans, especially those of the enthusiastic and opportunistic writers from all classes and disciplines. With extraordinary zeal, European writers pursued this remarkably popular subject and provided a variety of imaginative representations readers and audiences savored with a voracity that may have exceeded the alleged cannibals’ desire for human flesh. Boucher writes,

Fierce Carib resistance to Spanish slavers and their subsequent raids on Spanish islands... inevitably “confirmed” the validity of the first impressions... Caribs killed the survivors of the wreck of a Spanish treasure ship... There are [also] seven cases of ships captured at sea by Carib war canoes (*periaguas* or *pirogues*). In response to these and other attacks, the Spanish...endlessly planned the final blow against these ‘pests of humanity’... Further damaging the Carib reputation was the fact that the word *cannibals* elicited a response of horror as well as fascination from European audiences... Furthermore, the sensationalism created by man-eating accounts attracted those great popularizers and ethnographic simplifiers, the cosmographers (Shepherd 103).

News of New World cannibals not only overwhelmed sixteenth and seventeenth – century Europeans’ sensibilities, it also reoriented the images that Mandeville had instilled in their collective memory in decades past with *The Travels*. In fact, many, if

not all, of the most influential travel narratives and their fictional counterparts presented word-for-word references from Mandeville's *Travels* on cannibals.²⁵ His descriptions in "Of the Foul Customs Followed in the Isle of Lamory" are found in both Columbus and Vespucci's reports. Mandeville's wrote, "But they have an evil custom among them, for they will eat human flesh more gladly than any other... [while] the land is abundant enough in meat and fish... Merchants bring children there to sell, and the people of the country buy them. Those that are fat and plump they eat; those that are not plump they feed up and fatten, and then kill and eat them. And they say it is the best and sweetest flesh in the world" (Moseley 127). Such nightmarish images exploded on pages of pamphlets, periodicals and novels, and in the minds of Europeans about the Caribs.

Before expanding on these notions further, it is important to note that this imaginative discourse on "cannibalism" had fertile and ancient literary origins that can be traced directly to *The Histories* of Herodotus,²⁶ the most renowned ancient Greek historian and philosopher of the late medieval whose writings were significant during the revitalization of the classical Greek disciplines. Interestingly, Herodotus also borrowed notions of cannibals from Homer's narratives on the savage races of *Kyklops* and *Laistrygonês* illustrated in the *Odyssey*, which were also referenced by the highly revered Roman poet, Virgil, in the *Aeneid*²⁷; however, it was John Mandeville who introduced cannibals to Europe within the current epistemological and philological contexts of the late medieval and early Renaissance periods. In addition to his contribution, another source of ancient representations of cannibals was discovered; however, this source was not part of the classical Greek revitalization. It was an ancient Germanic discourse that illustrated images of evil cannibals in the form of an epic Scandinavian poem called

Beowulf, which was not included in the prestigious genre of the Renaissance. Significantly, it indicated that the Germanic peoples who settled in Western Europe during the early and middle medieval periods also conceptualized cannibals as evil and repulsive creatures that haunted their imaginations.²⁸ Therefore, news of Carib cannibals psychologically revived subconsciously stored knowledge and memories of the cannibals that had already been discursively haunting fifteenth and sixteenth – century Europeans. They were imprinted on the Western European collective memory and greatly embellished the hypotheses offered in a variety of scientific discourses of the period. Spanish, Italian, French, German and English chroniclers, social scientists, anthropologists and philosophers tantalized and horrified Europeans with their authoritative opinions and conclusions regarding the Caribs.²⁹ A rather unique example of such a writer is Michel de Montaigne, a sixteenth – century French aristocrat and chancellor to the *Parlement* of Bordeaux (Screech: About the author and Editor), who wrote a compilation of memoirs called *Essays* in 1580. Among a rich variety of philosophical, socio–political and anthropological subjects, he included a controversial essay titled “On Cannibals.” He wrote,

For a long period [these New World warriors] treat captives [of war] well and provide them with all the comforts... [A]fterwards the master of each captive summons a great assembly of his acquaintances; he... [and] his dearest friend to hold the prisoner...then, before the whole assembly, they both hack at him with their swords and kill him...they roast him and make a common meal of him, sending chunks of his flesh to absent friends. This is not as some think for food – as the Scythians used to do in antiquity – but to symbolize ultimate revenge... It does not sadden me that we should note the horrible barbarity in a practice such has theirs; what does sadden me is that, while judging correctly of their wrong–doings we should be blind to our own. I think there is more barbarity... in lacerating by rack and torture a body still fully able to feel things (Screech 86–7).

Not unlike some of Mandeville's accounts, Montaigne's "On Cannibals" subtly questions general assumptions of European cultural and ideological superiority over New World populations, specifically cannibals. It conveys an understanding or, at least, an explanation of the cannibalistic nature of New World peoples as a natural state that is not foreign to the European ancient past and subtly indicts Europeans of hypocrisy and a false sense of cultural superiority over these New World "others." He does this by referencing and comparing the "artful" tortures and brutalities applied by Europeans on fellow Europeans for crimes and in war to cannibalistic rituals.³⁰ However, Montaigne's matter-of-fact description, "the horrific barbarity in a practice such as theirs," underscores the shocking horror of the cannibalistic acts, completely dispels any sympathetic understanding that he may have intended to convey and condemns them. Whatever sentiments these writers may have intended to impart in their discourses, they unquestionably constructed representations of a repulsive and threatening "other" that was once safely tucked away beyond reality in folklore, nightmares, myth, ancient chronicles and travel narratives. Their new epistemology formed a new and uncertain reality that fixed specific psychical images of primitiveness and savagery into the European consciousness and collective memory in a way that had never been done before. In her study *Consuming the Caribbean*, Mimi Sheller comments,

The belief that the Caribs dismembered and ate their enemies was prevalent throughout European accounts of the New World in the sixteenth – century...[and] were widely disseminated in early Spanish and Italian accounts of the New World, in which the Caribs came to represent the 'monstrous savage' par excellence and were called 'pests of humanity...the nastiest, cruelest, lustful, lying...abominable people in the world' ... These writers contrasted an Arcadian vision of the Americas (inhabited by 'peaceful' Arawaks against the ignoble savagery of the cannibal Caribs. As Lola Young argues, the attribution 'of cannibalism to

savage Others serves at once as justification for taming those savages, as a confirmation of white European supremacy and as a screen onto which to project guilty repression of the knowledge that it is the white oppressor who behaves in a cannibalistic manner'... It is a 'useful metaphor for colonial exploitation' because it so literally spells out the suppressed relation of European colonizers to indigenous others (148).

In effect, the New World was discursively transformed from an Eden-like parody of the Genesis' Garden of Eden into a dangerous, hellish world of man-eating demons that operated within the biblical context of the diabolical evil that may be traced to Old and New Testament scriptures and the Germanic epic, *Beowulf*. However, the New World was also the primary source for untold fortune and wealth for European kingdoms, merchants, wealthy investors, stock companies and Christian churches. Therefore, the extermination of the defiant and aggressive Caribs, hellish representatives on earth, was legitimized for the good of the sparse populations of peaceful natives that survived the Spanish onslaught, the colonies, colonial subjects and, most of all, the continuation of the Atlantic Trade Route. This evil, diabolical stereotype was eventually and conveniently extended to, if not all, most of the New World indigenous inhabitants, which, then, were summarily exterminated on many Caribbean islands.

This the region of cannibals established a permanent space of marginality, exoticness, liminality and savagery that has endured for four centuries, and is continually echoed in the region's twentieth – century designation of the "Caribbean." To this effect Norman Girvan states, "Among scholars, 'the Caribbean' is a sociological category, commonly referring to a cultural zone characterized by the legacy of slavery and the plantation system... The term itself... originated with the desire of the Spanish invaders to demonize those groups of the earlier inhabitants that chose to resist them. *Los Caribes*

were allegedly the man-eaters...deserving no mercy...[whose] derivative name only began to be applied to the entire region towards the end of the nineteenth century” (Meeks 3–4). Even Spain’s imperial competitors for New World colonial territories and resources eventually adopted this aggressive attitude toward the Kalingos or Caribs.

“The English and French... continued to seek out island riches where an effective foothold could be gained until Kalinago [Carib] forces could be subdued and destroyed by their respective imperial forces. [They] sought the pacification of the Kalinago... and overtime adopted different strategies and methods but maintained the ideological position that they should be enslaved, driven out, or exterminated” (Shepherd 119). Roberto Retamar also offers an insightful opinion on the subject of the defiant Caribs when he writes, “Before the arrival of the Europeans, whom they resisted heroically, the Carib Indians were the most valiant and warlike inhabitants of the very lands that [West Indians] occupy today. Their name lives on in the name Caribbean Sea... But the name in itself *carib* – as well as its deformation, *cannibal* – has been perpetuated in the eyes of Europeans above all as a defamation... The Carib...will become a *cannibal* –an anthropophagus, a bestial man situated on the margins of civilization, who must be opposed to the very death... It is the term in this sense that Shakespeare takes up and elaborates into a complex symbol” (6–7). Both Girvin and Retamar assert that the entire region and all of its inhabitants share the stigma of cannibalistic savagery discursively applied to the Kalinagos or Caribs. Their assertions are manifested in the current definition that directly associates the term “Carib” with cannibalism. The 1996 edition of *The Webster’s Encyclopedic Unabridged Dictionary of the English Language* defines “Carib” as “a member of an Indian people of [North East] South America formerly

dominant through the Lesser Antilles,” “Caribe” is “cannibal” (Stein 224), which indicates that the discursive formation of the Caribbean region and its inhabitants is the direct product of sixteenth and seventeenth – century Western European cultural and ideological perspectives. Furthermore, the literary representations of the stream of information and observations of travel narratives were interpreted, articulated, transcribed and re–represented within the strict and complex discursive interactions of these same contexts, perceptions and assumptions. The specific works on New World cannibals and Caribbean Caribs embraced, embellished and projected sensational images of such primitiveness and marginality to the extent that all New World inhabitants, indigenous, African, European or otherwise, have inherited the term “Caribbean” as a permanent twentieth – century typecast of the enigmatic, alien frontier existing on the marginal fringes of civilization where immorality, horror, evil and unreason abound, an ideal backdrop for the gothic literary incursion.

The Obsession with Wealth and Power: A Caribbean Heritage and Curse

No discussion of the Caribbean region and its inhabitants can ignore the aforementioned fundamental force that compelled Western Europeans to sail west, the obsession to acquire wealth and power was perceived in Europe as vital component for the socio–political stability necessary to maintain kingdoms. Expansion of imperial boundaries through colonization and formation of alliances to construct hegemonic empires provided the wealth that increased military power and the illusion of ruling the world. Portugal and Spain led Europe in this mad race for global dominance. Portugal was the first to expand its territorial boundaries to the northern Mediterranean, the

western coast of Africa and into Asia (Shepherd 2–3). The Spanish Crown, which had already resented Portugal’s interference in Spanish politics, also resented their success and could not allow their Catholic neighbor to remain unchallenged. The Portuguese had unintentionally incited Spain’s obsessive urgency to send expensive and risky expeditions to the New World. “The first two decades of *Española*’s recorded history [the sixteenth – century designation for the New World] was critical for the development of the Caribbean in many ways, not the least important which was the decisive shift that occurred at this stage in the form of Spanish colonial enterprise. The organization that was the first set up Columbus’s discovery was essentially a commercial company controlled by him and the Catholic monarchs as partners. This was to establish a Crown trading company possessing exclusive rights in the New World as run on authoritarian lines by the Admiral” (Andrews 9). Columbus and his men were not only Spain’s first ambassadors to the Caribbean; they also introduced a European form of demonic evil.

The Western European obsession with wealth and power was not exclusively harbored in the psyches of monarchs; it was also embedded in the psyches of every individual European who sailed for the “West Indies.” This obsession, this madness, in acquiring wealth manifested itself in the actions of the thirty–six men Columbus left in Hispaniola after his departure for Spain, which set a precedence that would typify future Spanish savagery inflicted on New World indigenous peoples. Their lust for gold and power caused many to commit incomprehensible acts of cruel barbarity in gratifying all of their carnal appetites and perversions. Kenneth R. Andrews concurs, “Gold was of course the main attraction to the Spaniards. Gold they sought from the first, craving it, pursuing it obsessively... What made [Hispaniola] especially desirable...was its

combination of proven gold prospects, a massive and docile labor force and plentiful food supply. It was the first American boom, which transformed [the island] by annihilating its aboriginal population” (6). For Spain and the Spaniards sailing for the New World, gold was the all-crucial element needed to increase its military and navy, thereby increasing its chances to rule the Atlantic trade routes to the New World and, possibly, challenge Portugal for hegemonic domination of the Western hemisphere. For all involved, in addition to desires of the admirals, clerics, wealthy aristocrats and conquistadors, gold meant enriching the Crown and Catholic Church. These desires proved deadly for the indigenous peoples on Columbus second voyage as Louise L. Cripps recounts,

These [thirty–six] Spaniards had formed a gang and roamed the island demanding gold and more than the caciques, [Tiano chiefs], were able or willing to supply. Finally, the Spaniards’ conduct passed beyond all bounds of tolerance. The gentle Tianos, who had been so generous and friendly, felt that they had to rid their island of the outrageous...strangers... [In response, Columbus]...set out himself a march of vengeance...[and] dispatched a...force of four hundred armed men under one of his lieutenants, Ojedo. “The first thing Ojedo did was to cut off the ears of native who stole some old clothes.’ His armed men roamed the island, ‘extorting gold from the natives, exhausting their food supplies, carrying off young boys as slaves and young girls as concubines’...[Then] Columbus attacked the natives with [his contingent of twelve hundred] crossbowmen and armored knights on horseback, and...savage dogs to hunt them down... Indians were massacred when they met the Spaniards... Columbus then marched across the whole island of Hispaniola conquering it. By 1496, it was “so thoroughly subdued that a Spaniard could safely go wherever he pleased and help himself to food, women and gold.” In many cases, there were [Tiano] mass suicides...rather than to continue to suffer such oppression (38 & 40–1).

Cripps conveys a great sense of irrationality and unreasonableness in the vicious brutality inflicted upon the once friendly Hispaniola Tianos and subtly condemns the unwarranted and excessive severity of Columbus’ retribution for the Tiano objections to being

enslaved, raped, tortured and murdered. The Spanish inhuman behavior continued even after the Tiano threat of hostilities were neutralized and “[endeavored] ‘not to lose practice in the shedding of blood and exercise the strength of their arms, invented a game in which they drew their swords, and amused themselves in cutting off the heads of innocent [native] victims with one blow’ (41). Such cruelty and frigid indifference was a direct result of the expeditious recruitment of colonial personnel from the lower social classes, including social undesirables to form the paramilitary contingents that sailed to the New World.

Lured by promises of adventure, acquisition of personal wealth, steady wages, and recognition for spreading Catholicism, exoneration of crimes and freedom from debts, men of emotional and psychological instability, questionable moral character or both sailed to the New World and reveled in their opportunities to subjugate inferiorly armed foes. “All European colonists arriving in the [Caribbean] region, following the Columbus mission of 1492, considered it necessary to use their more developed military technology in an effort to subjugate the [indigenous peoples] as a prerequisite to successful colonization. The indigenous Caribbean people... fought wars of resistance, but were ultimately defeated and reduced to a range of servile relations. Many were enslaved... and others forced into dishonorable socio-economic conditions of marginalization and servitude” (Shepherd 74). While such unconscionable behavior may be reasonably attributed to European preconceived notions of cultural superiority and the subhuman categorization of these peoples, it may also be recognized as the simple case of unleashing the madness of the lawless and reckless men, who had nominal consideration, if any at all, for New World human life. Henry Kamen writes, “When Spaniards

established their control, they did so through sporadic efforts of small groups of adventurers whom the [Spanish] crown later attempted to bring under its control. These men, who proudly assumed the description of ‘conquistadors,’ were often not even soldiers... [but] made up of artisans, notaries, traders, seamen, gentry and peasants” (95). Kenneth R. Andrews concurs with Kamen when he quotes seventeenth – century papal chronicler Peter Martyr d’ Anghiera and writes, “[Martyr] wrote, ‘that people who accompanied [Columbus] in his second voyage were for the most part undisciplined, unscrupulous vagabonds, who only employed their ingenuity in gratifying their appetites. Incapable of moderation in their acts of injustice, they carried off the women of the islanders; given over to violence and thieving...’ This behavior was not merely undisciplined... It was symptomatic of a colonizing attitude, which had its roots in Spanish experience, particularly in the Canary Islands... The Spanish invaders...of the New World in general adventured to make their fortunes...out of the natives” (Andrews 10). Either the Spanish monarchs were ignorant of their conquistadors’ behavior or they ignored it. Louise Cripps also conveys her perplexity regarding such unusual and unreasonable violence meted out by these armed conquistadors, who represented the Spanish Crown and a Christian kingdom when she notes,

It is hard to understand how the image of the *conquistadores* has been built up as knights in shining armor, as men of valor and refinement, of sensibility and sensitivity. No such image can be made to match with any of the early accounts of the men who conquered the Caribbean and Latin America... After all the treasure above ground had been taken, the Spaniards began to look for the gold and silver and precious metals under the ground, and the Indians in all three islands [of Hispaniola, Cuba and Puerto Rico] were put to work as slaves in the mines. It is estimated that they lived no longer than four years, such as the hardship that they endured in this new labor. In the mines, the deadly risk of sifting auriferous sands with their bodies half submerged in water, or in breaking

up ground beyond the point of exhaustion. They had to run to and from the mines and work for long hours in a half-starved condition, for they had no time any longer for hunting and fishing and producing their own food... The Spanish, too, brought diseases that had not been previously known to the [Caribbean] islands, such as smallpox, venereal diseases and leprosy (43–4).

Considering the social composition and psychological disposition of the these early colonists and undaunted Spanish resolve to expedite New World colonization by any means necessary not only brought imperial subjugation, Christianity and diseases to the New World, they imported a madness that Bartolomé de las Casas passionately condemned when he “wrote, ‘that the Archangel Gabriel himself would have been hard put to govern people as greedy, selfish and egotistical as the early settler of Hispaniola’” (43). In his translation of *Bartolomé de las Casas: A Short Account of the Destruction of the Indies*, Nigel Griffin provides De las Casas’ detailed description of the horrific madness that Columbus’ *conquistadores* displayed in Hispaniola.³¹

The conquistadors’ madness had no limits as they raped, tortured and murdered Tianos of all ages within the contexts of deadly games of execution, in which bets were made on the most effective methods of killing, maiming and torturing in the name of their Savior, Jesus Christ, and his Apostles. Columbus, himself, upon losing control of his colonial authority over these men, had to acknowledge the terrible madness that seized them when he stated, “They were debauchees, profligates, thieves, seducers, ravishers, vagabonds. They respected nothing and were perjurers and liars...[and] were given over to violence and rapine; lazy, gluttonous, caring only to sleep and carouse... They...insisted on being carried about the island upon the shoulders of the unfortunate natives... They were accused of torturing, strangling, decapitating, and in divers other

ways, killing people on the most trifling pretext” (43–4). However, such cruelty, ruthlessness and savagery did not remain unnoticed and became unpopular with many of the members of the colonial clerics such as Antonio Montesinos and Bartolomé de las Casas. In 1511 a well-established community of Dominican friars in Hispaniola vehemently denounced the policy of violence in “fiery sermons [and reports to the Spain that]...forced the crown itself to a critical reevaluation of the procedures it had been following to guarantee legitimacy of its own rule [in the New World]” (Seed 72). The Spanish Crown intervened and attempted to gain control. They understood that Spanish settlement of the New World had to follow a particular decorum that would ideologically and legally legitimize their activities of conquest to Spaniards and the rest of Western Europe as Anthony Pagden notes in the “Introduction” to the 1992 publication of *Bartolomé de las Casas: A Short Account of the Destruction of the Indies*. He writes, “The Spanish Crown had a long history of anxiety over the legitimacy of its military ventures ever since the twelfth – century Castilian monarchs had sought the advice of jurists and theologians as to how to conduct, or to seem to conduct, their affairs” (Griffin xxiv). In essence, the Spanish monarchs had to quell any objections to their colonial endeavors and provide a discursive veneer of legitimacy in its efforts to colonize the New World and savage mistreatment of its aboriginal inhabitants.

Consequently, two decades after Columbus’ ceremonial proclamations of Spanish imperial sovereignty in the New World, Spanish “jurist, Juan López de Palacios Rubios, one of King Ferdinand’s ideologues, drew up a document known as the ‘Requirement’ (or *El Requerimiento*)... Every conquistador was to carry a copy of the document with him and to read it, in the presence of a notary, before making an attack” (Pagden xxiv–

xxv).³² This discursive device was the Spanish Crown's attempt to resolve issues of expediency and legitimacy by implementing this document as the principle feature of a formal ceremony that granted Spanish colonial forces legitimate sovereignty over New World territories and the inhabitants by right of conquest and divine right to Christianize pagans to save their immortal souls. "The facts that the document was [written] in Spanish, a language no Indian could then understand, that it made no attempt to explain the complex legal and theological terms in which it was expressed, and it was frequently read at night to sleeping villagers or out of earshot of the Indians...were disregarded. What mattered was the act. Once the Europeans had discharged their duty to inform, the way was clear for pillage and enslavement" (Griffin xxv). Interestingly, unbeknownst to the Spanish monarchs, language of the document complicated their position even further. Davies writes, "To validate their claim over the inhabitants of the conquered lands, the Spanish monarchs had first to establish that non-Europeans were human. According to the Requirement of 1512... 'The Lord Our God, Living and Eternal, created Heaven and Earth, and one man and one woman, of whom you and I, and all the men of the world, are descendants'" (513), declared that all indigenous peoples that the Spanish colonists encountered were children of Adam and Eve, which, consequently, raised them on the colonial social hierarchy to the status of human, equal to Europeans. About two decades later, "Pope Paul III decreed in 1537 that 'all Indians are truly men, not only capable of understanding the Catholic faith...exceedingly desirous to receive it'" (513). Before the Spanish issued a declaration that acknowledged the "Indians" as human as themselves, the conquistadores continued had tortured, raped and killed with the kind of savagery that they had attributed to the Carib cannibals.

This declaration was sanctioned and required by royal decree and made this discursive device that much more absurd and was symptomatic of the madness that had embraced the Spanish monarchy. The absurd contradictions and symptomatic obsession with wealth and power illustrated by the *Requerimiento* characterized the ethical priorities of the Spaniards. Patricia Seed writes,

Other Europeans found both [the Requirement's] method of implementation and its demands [completely] unfamiliar; many prominent Englishmen, Frenchmen, and Dutchmen mocked it. Walter Raleigh derided it, as did Michel de Montaigne and the Dutch writer Johannes de Laet. Even the eminent Spanish Dominican Bartolomé de las Casas wrote that when he heard of the Requirement he did not know whether to laugh or to cry...the way [it] was implemented strikes many even today as absurd as the text itself... The apparently preposterous character of the text includes the form of the demand and its substance... Finally there is the incredible disclaimer that... all the deaths and devastation caused by the Spanish attack were the fault of the natives for rejecting their demands. There is, on the surface at least, nothing more absurd... It was not merely the text itself that created the absurdity, but the context in which it was delivered (70–1).

Seed's comments confirm that fellow Western Europeans perceived the absurdity of the Spanish *Requerimiento* and exposed it for the futile attempt to veil the unbridled aggression and naked disregard for human life during Columbus' 1495 employment of the *demora* system, which imposed tributes of gold and the enslavement of Tianos for searching out and extracting gold from diggings. By 1497, Columbus reallocated the Tianos into makeshift labor camps called *repartimientos*, in which an assigned Spanish conquistador was responsible for tributes of gold from the Tianos of his *repartimiento*. Bartolomé de las Casas refers to a poignant report written by Nicolás de Ovando, the governor of Hispaniola, which describes the dehumanization and humiliation inflicted on the Tianos and the detrimental impact that the *repartimientos* had on the Tianos

(Andrews 8).³³ Once the Hispaniola Tianos were successfully subjugated, Columbus set his sights on Cuba. “Again in Cuba, the natives were at first friendly. But what happened in Hispaniola was soon repeated in Cuba. The natives were cruelly treated, forced to pay tribute, their women raped, all turned into slaves... In Puerto Rico, which had originally been named San Juan, the Indians, after their first welcome, offering gifts generously, even of their women, turned against the [Spanish] invaders... [Ponce de Leon] landed at Anasco Bay [in Puerto Rico] in 1506, and had within a year subjugated the natives” (Cripps 42). The continual reports of severe Spanish brutality occurring after the issuance of the Requirement and in the *repartimientos* indicated that the Crown was losing control of its New World settlements. Therefore, it decreed that all *repartimientos* would be replaced with royally sanctioned *Encomiendas* to prevent Spanish settlers from acquiring absolute authority over the Tianos and, more importantly, gold production; however, the years of cruelty had taken irreparable tolls on the indigenous populations.³⁴ In essence, the “Requirement” and institution of *encomiendas* accomplished nothing in regards to legitimizing the unconscionable treatment of New World natives; Spain continued its assault on the New World and successfully increased its wealth and power.

Roots of Colonial Madness: The Heart of Gothic Discourse in the Caribbean

“Europe overseas is not a subject that starts with Columbus or the Caribbean. One experiment, in the crusader kingdoms of the Holy Land, was already ancient history... But once contact had been made with distant islands, Europeans sailed overseas in ever-increasing numbers. They sailed for reasons of trade, of loot, of conquest, and increasingly of religion” (Davies 510). Despite Spain’s problems in its colonial

endeavors in the New World, they successfully launched Western Europe into an age of unprecedented mercantilism, international commerce, accumulation of wealth, unparalleled human exploitation, great achievements in the arts and sciences and an obsession with the gold that launched a thousand ships.³⁵ While the madness that besieged the conquistadors may be solely predicated on the obsession with gold, which may corrupt or influence human beings of many civilizations, it does not explain the insanity that followed the secure procurement of the islands and complete subjugation of their inhabitants. It is this kind of unreason and unconscionable apathy toward human life that remained silently repressed in the minds of the admirals, seamen, governors, clergymen, adventurers, colonists and soldiers who sailed to the New World like an unseen predator. Although it is ultimately impossible to determine what exactly caused each individual Spaniard's actions but they were not an anomalous phenomenon, for these actions were deeply rooted in eight hundred years of European medieval violence, conquest, plunder and colonial settlement.³⁶

In addition to a historical and cultural heritage of violence and conquest, many of these men also carried the repressed memories, anxieties, resentments and desires of powerless Europeans who descended from an abused and ignored ancient peasantry class of feudal serfs or fiefs (309–15). Furthermore, they also carried three centuries of the most violent Christian resolve to defeat and conquer Islamic pagans, who were considered an evil threat to Christianity and Christendom, during the Holy Crusades in Europe and the Holy Land (345–60), and from the memories and psychological trauma that resulted from the black or bubonic plague, which killed millions of Europeans within a century (409–13). The Italians suffered through decades of bloody violence waged by

wealthy, powerful families and political parties in blood–feuds (401), while the English and French inflicted decades of carnage and devastation on each other in the greatest of European blood–feuds, the Hundred Years War. And, of course, the Spanish, as previously mentioned, were involved in bloody civil wars that ended with the *Reconquista* of Granada and subsequent unification of imperial Spain ruled by the monarchs of Castile and Aragon. It is within these violent contexts and memories of mass death on an unimaginable scope that the New World had been discovered, and would seem to be enough to provide an understanding of colonial behavior; however, it does not. Spain’s discovery opened “Pandora’s Box” for New World indigenous inhabitants and initiated a complex chain of events in Europe that secured the fate of the Caribbean region, a fate characterized by exploitation and colonial madness.

The unprecedented wealth accumulated in Europe from the New World resources not only provided military and political power for monarchs and profits for aristocratic investors, it also cultivated a climate for creative invention and artistic achievement known as the European Renaissance; however, it also instigated the dramatic socio–political and cultural changes that fostered an atmosphere of fear, anxiety, anger and resentment in Europe. The descendents of old European gentry, such as Horace Walpole, resented the class intrusion of the new opportunistic, aggressive and political merchants; many dispossessed suburban commoners lived miserably in filth and disease, and vast populations of unemployed rural peasants existed in states of dire poverty. These social ills threatened political stability by fostering overcrowded cities, prisons and workhouses, widespread unemployment and rampant crime throughout Europe and resulted in extreme measurements taken by government offices. Crime had escalated to such magnitudes in

sixteenth – century urban metropolises that it legitimized the implementation of the most severe and brutal punishments by royal edicts that sought to protect the interests of wealthy aristocrats, merchants and well-to-do middling sorts.³⁷ Michel Foucault notes in *Madness and Civilization: A History of Insanity in the Age of Reason* that European government edicts imposing strict enforcement of laws regulating and punishing vagrancy, thievery, prostitution and madness were passed and announced publicly throughout England and France. An age of extremely brutal punishment, daily executions, indentured enslavement and inhumane exploitation of Europe’s pre-industrial undesirables dawned with the Renaissance. Linebaugh and Rediker comment on England’s sixteenth and seventeenth – century social situation in *The Many-Headed Hydra: Sailors, Slaves, Commoners, and the Hidden History of the Revolutionary Atlantic*. They write,

Most agricultural laborers were less fortunate. Unable to find profitable employment, without land, credit, or occupation, these new proletarians were thrust upon the roads and ways, where they were subject to the merciless cruelty of a labor and criminal code as severe and terrifying as any that had yet appeared in modern history. The major statutes against robbery, burglary, and stealing were written down during the sixteenth and early seventeenth centuries, as crimes became a permanent part of urban life. Laws against vagabondage meanwhile promised physical violence against the dispossessed. Under Henry VIII (1509–1647), vagabonds were whipped, had their ears cut off, or were hanged (one chronicler of the age put their numbers at seventy–five thousand). Under Edward VI (1547–1553) they had their chests branded with the letter V and were enslaved for two years; under Elizabeth I (1558–1603) they were whipped and banished to galley service or the house of correction (18).

As Linebaugh and Rediker indicate, seventeenth – century European kingdoms were not only concerned with expanding into hegemonic empires, they were also very concerned with the growing social unrest and political instability it was causing. Social order was a

high priority. Mutilations and executions of convicted unfortunates occurred so frequently that they became popular forms of entertainment and the response was so prevalent that it developed into a Western European cultural insignia (Papp 13). Statutes were written and decreed not only to dissuade subjects from the most prevalent crimes that plagued Europeans, but also to rid the cities of overcrowding, quell political and religious dissenters, and provide sources of inexpensive labor for manufacture and the colonies.

This resolute commitment to removing those subjects who pose threats to socio-political and religious stability, and to those responsible for the economic boom also led to the mass confinement of the dispossessed poor, intractable youths, insolvent noblemen-debtors, crippled soldiers, vagabonds, criminals, incurables and madmen in leprosariums or “lazar houses,” which were originally built in the thirteenth and fourteenth – centuries to segregate the thousands of lepers that inhabited France, England, Germany and Scotland during those centuries. However, as lepers and leprosy virtually disappeared by the end of the fifteenth – century, these vacant facilities (Foucault, *Madness and Civilization* 3–7) served as sixteenth – century prisons and workhouses. As the situation worsened with further expropriation of farmers and displacement of agricultural laborers and their families swelled the ranks of poverty-stricken unfortunates (Linebaugh 20), kingdoms sponsored enthusiastic construction of numerous prisons and houses of correction throughout Europe during the seventeenth – century as Michel Foucault illustrates when he writes,

that the seventeenth – century created enormous houses of confinement...[in which] more than one out of every hundred inhabitants of the city of Paris found themselves confined... It is common knowledge

that absolute power...arbitrary measures of imprisonment...[and] judicial conscience...inspired such practices... [Persons were judged mad and] were subjected to confinement...[with] the poor, ...unemployed...[and] prisoners... [M]adness was, [therefore,] linked with this country of confinement, and with the act which designated confinement as its natural abode... All were now assigned to the poor...of both sexes, of all ages and from all localities, of whatever breeding and birth, in whatever state they may be, able-bodied, sick or convalescent, curable or incurable (*Madness and Civilization* 38–9).

Essentially, all persons who were determined to be violators of the statutes imposed to relieve European kingdoms of the aforementioned threats to socio-political stability were confined with such frequency that confinement became a cultural practice during the seventeenth and much of the eighteenth – century. Furthermore, the administrators were appointed for life and possessed complete jurisdiction over all medical application, supervision, visitation, correction and punishment, and release of those confined (40–1). This confinement phenomenon developed into a network of confinement institutions in France, Spain, Italy, Holland, Germany, England, Scotland and Ireland by the end of the eighteenth – century. Royal edicts ordered them to “install trades, workshops, and factories that included milling, spinning, weaving, blacksmithing, cobbling and so on. Confinement was so prevalent that it was extended beyond the vagrants, sick, criminals and insane to the judicial parameters of common law, which included uncontrollable youths who troubled their families, people who squandered their goods unnecessarily and those who had no professions (43–5). In essence, during the period between the Spanish discovery of New World and entrance of the other European imperial empires into the global race for colonization, Europeans developed a widespread and potent sensibility of indifference to the unfortunate human conditions that besieged a vast population of their countrymen.

Interestingly, this sensibility of indifference was not restricted to the authorities and privileged classes, the unfortunates themselves also shared it.³⁸ The result was that anyone who was determined to be a social nuisance in any manner, including the ambiguous and popular allegation of being mad, could be arrested and interred into a prison or workhouse without legal recourse. This meant that all who were gainfully employed, owned land or businesses, and those who enjoyed the protection of royal or wealthy patrons were safe from confinement. However, the severity of civil punishments and treatment or mistreatment inflicted upon confined occupants, in many instances, forced poor unfortunates to risk criminal activities, into the military, indentured servitude and slavery. When insufficient tax revenues and lack of adequate public donations caused many of these institutions to become privatized by opportunistic manufacturers, these confinement establishments were transformed into workhouses and manufacturing institutions. Internees and prisoners were converted into inexpensive sources of labor (41–2) that were also let out, sold or sentenced as slaves to work in other factories, at port docks, as seamen on merchant and military sea vessels bound for the colonies (Linebaugh 20). Like Spain, that relieved its social and religious problems by sending many of its undesirables to the New World, England, France, Portugal, Italy, and Holland followed suit and “variously designated dispossessed commoners, transported felons, indentured servants, religious radicals, pirates, urban laborers, soldiers, sailors, and, African slaves” as rich sources of labor and transformed them into commodities of a world labor market (3–4). Colonial labor replaced gold in value, especially in Caribbean plantation colonies.

Spain soon struggled to maintain its vast Caribbean territories under the competitive pressures of English, French, Portuguese and Dutch incursions, especially after losing most of its naval Armada in its 1588 failed invasion attempt of England, their Protestant enemies. Wealthy merchants and investors in England, France, and the Netherlands formed Western European stock and trade companies from the shares of adventurous investments in New World excursions (15). Italy's wealthy aristocratic families and merchants also extended their capitalist interests in New World investment and trade (Davies 401).³⁹ "The ruling class of England was especially eager to challenge the Iberian countries' grip on the New World and to enrich themselves while doing so... A group of English investors thus in 1606 formed the Virginia Company, which... was 'primarily a business organization with large sums of capital invested by adventurers whose chief interest lay in the returns expected from their investment'" (Linebaugh 15). Not unlike Spain's expeditious recruitment for New World colonists in the late fifteenth – century, the agents of the English Virginia Company sponsored extensive public campaigns that not only promoted the benefits of private capitalistic concerns for the welfare of the state, they widely advertised propaganda that included powerful arguments to appeal to the Protestant obligation to prevent the spread of Catholicism in the New World, fulfill their duty to aid in the hegemonic expansion and embrace the glory of English "dominion," and, more importantly, participate in solving many of England's social ills. "The [Virginia] company's propagandists proposed to provide a necessary public service by relocating "swarmes of idle persons" for labor in the colonies thereby stabilizing the nation's political integrity (15).⁴⁰ As Linebaugh and Rediker explain, the expropriation of vast rural populations during this period took England by storm. "By the

end of sixteenth – century there were twelve times as many property-less people as there had been a hundred years earlier. In the seventeenth – century almost a quarter of the land in England was enclosed” (17). Judicial officials and police authorities not only enthusiastically enforced vagrancy laws, they also strictly enforced idleness statutes by apprehending those determined to be legally mad to maintain steady supplies of laborers, which were herded, confined and categorized. John Popham, chief justice of the King’s Bench (1592–1607), and the agents of the Virginia Company categorized England’s undesirables into specific classes of able-bodied and non-able-bodied laborers. They fell “within the statutory meaning of ‘sturdy rogue and beggar...’ those outside of organized wage labor, as well as those whose activities that comprised the culture, tradition, and autonomous self-understanding of this volatile, questioning, and unsteady proletariat” (20) that could be deemed “worthless,” unruly or religiously heretical, or politically seditious. These unfortunates fell into the class of able bodies that fueled the colonization process by voluntarily or involuntarily becoming seamen for transatlantic voyages or colonial laborers. “An entire policy originated from the Beggars Act of 1597 (39 Eliz.c.4), whereby vagrants and rogues convicted of crimes (mostly against property) in England would be transported to the colonies and sentenced to work on plantations, within what Hakluyt saw as a “prison without wall.” Here was the place for the inmates of London and indeed the whole realm” (20), and it is important to note that many of these laborers were legally designated madmen. This designation, of course, characterized a very broad range of behaviors, which included mitigating familial, political and religious circumstances as the bases for diagnosis (Foucault, *Madness and Civilization* 43–5).

During the late medieval and early modern periods diagnoses of madness increased with the rise in metropolitan populations and a cultural preoccupation with it. Foucault writes, “This world of the early seventeenth – century is strangely hospitable, in all senses, to madness. Madness is here, at the heart of things and of men, an ironic sign that misplaces the guideposts between the real and the chimerical, barely retaining the memory of the great tragic threats – a life more disturbed than disturbing, an absurd agitation in society, the mobility of reason” (37). This preoccupation and concern led to legal determinations of madness that were subjectively decided by judicial officials who depended upon witness testimonies offered by internee family members, legal guardians, physicians, arresting police officials and other witnesses deemed pertinent by the court. “This particular form of sensibility traces the features proper to madness in the world of unreason. It is primarily concerned with scandal... Beyond the dangers of example, the honor of families and that of religion sufficed to recommend a subject for a house of confinement... It seems that the honor of a family requires the disappearance from society of the individual who by vile and abject habits shames his relatives” (66–7). Considering the need for “sturdy” laborers for manufacturing textiles, transatlantic voyages and colonial plantations, a broad range of socially or culturally unacceptable behavior created vast criteria for potential adjudications of madness. It is no surprise that the poverty stricken, unemployed, mischievous, alcoholics, prostitutes, and seditious and religious malcontents were conveniently diagnosed by any authority to suffer from madness and interned in houses of correction and confinement to await their plights (45). What is particularly interesting is that government and private concerns colluded to ease sixteenth and seventeenth – century European cities of overcrowding and provide sources

of expensive labor for both the public and private sectors. Even hospitals followed the examples set by prisons and “houses,” forcing patients to work in much the same manner as inmates (53). These endeavors failed due to their negative effects upon the free labor market by impeding the private hiring of wage earners. Consequently, poverty was exacerbated, crime increased, arrests for vagrancy and madness increased, prison and “houses” populations increased, executions and unimaginably brutal punishments were applied for any crime. Inmate rebellions and other political pressures regarding vile conditions and immoral mistreatments caused these institutions to be reorganized and, in most cases, returned to the sole custody of the government (54–5). The only recourse seemed to be to send these able-bodied souls away on merchant and naval sea vessels bound for the Atlantic and the colonies as galley slaves, indentured seamen and colonial laborers to alleviate overcrowding and urban social ills, a practice which followed the Western European tradition of shipping off the mad.

Foucault’s comments regarding this “shipping off” of the mad connects a European cultural tradition with certain perceived representations of the New World as a strange and fantastic “other world” when he writes:

[In] certain important cities – centers of travel and markets – madmen had been brought in considerable numbers...and “lost” there... [T]o hand a madman over to sailors was to be permanently sure he would not be prowling beneath the city wall... It is for the other world that the madman sets sail in his fool’s boat; it is from the other world that he comes when he disembarks... Confined on the ship, from which there is no escape, the madman is delivered...to the sea... And the land he will come to is unknown... Is it this ritual and these values, which are at the origin of the long imaginary relationship that can be traced through the whole of Western culture? ...One thing at least is certain: water and madness have long been linked in the dreams of European man... [F]rom the unrest of the sea, from those unknown highways which conceal so much strange

knowledge, from the fantastic plain, the underside of the world...amid the unreason of the world... [and] in the hands of the Devil (10–2).

In this passage Foucault suggests that the sixteenth and early seventeenth – century European perceived the sea as the threatening “fantastic plain” where “unknown highways” lead to the underside of the world, the “other or netherworld.” This is an imaginary, and yet real, space where “strangeness” and “unreason” abound,” and “the hands of the Devil” welcome and receive the mad with glad tidings. He asks: “Is it this ritual and these values which are at the origin of the long imaginary relationship that can be traced through the whole of Western culture?” Although Foucault does not literally answer the question, the “ritual” of dispersing of the mad onto the everlasting and mysterious sea is not a new notion to Europeans. Ironically, while Europeans linked “unreason” (madness) to “the other or netherworld,” they delivered resentment, anger, anxiety, desire, intemperance, greed and fear with the felons, vagabonds, thieves, prostitutes, prisoners of war, restless religious and political dissenters, and madmen to the Caribbean. They unleashed many degrees or types of madness that manifested immediately into indifferent, incomprehensible atrocities against human life, the planned expropriation and profitable exploitation of indigenous populations and the natural resources of the region, and swathe the Caribbean with a cultural madness that seeps into psychical pores and mutate into new forms and degrees. Such domestic European “others,” undesirables, represented the actual fuel for successful colonization on which a burgeoning mercantile system depended. In short, the colonization process began with European unfortunates and undesirables subordinated for profitable endeavors in Europe and would set the stage for exploitation of foreign others and would, eventually, join

them in the Caribbean. The acute fears, anxieties, resentments, traumas and desires derived from such histories and cultures of extraordinary turmoil, bloody violence, mass death, indifferent sensibilities and human exploitation became the backdrop for the madness that colonized the Caribbean, a madness that lurked within the psyches of Caribbean subjects and sought to emerge. Gothic literary conventions construct and structure the discursive conduit that allows this madness to reveal itself through Caribbean fictional novels. The following dense and intricate historical recount of European literary notions and gothic conventions will provide a concrete, sedimentary connection of these notions and conventions to the discursive essence that shaped the Caribbean and Caribbean subjects, and an understanding of the subjective formation process that still haunts the region and its subjects. The essence of these forms of colonial madness simultaneously fuels Caribbean discursive expressions and bridges the dreams of an unaffected self that must continuously wrestle with the mad “other” in the complex relations constructed by colonization. J. Michael Dash offers a literary perspective that may clarify the need for an overwhelming narrative on the European connection to the Caribbean. He writes,

Naturally, literary traditions have never been self-contained. Whether bound by nation, region, class, or race, literary phenomena always involve complex relations with international ideologies or literary styles. This capacity of literary movements, even the most parochial or defensively inward-looking, to create new configurations out of a process of adapting, incorporating, and ultimately modifying other literary phenomena is particularly strong today... “[E]ach point of cultural creativity constructs its own center and projects its own truths. Since there is no single center, we are all marginal... [T]he ideas of the New World as just such a provisional center and as a necessary context for grasping and exploring the idea of a regional imagination in the Caribbean. A New World perspective is not a product of a polarizing, exclusivist politics or an attempt to create a new cultural enclave, but rather concerns itself with

establishing new connections, not only among the islands of the archipelago but also exploring the region in terms of...that frail, delicate umbilical cord that holds the Americas together (2-3).

For Dash, the development of “new” perspectives, ideas, “cultural enclave” and “connections” among Caribbean nations and between the Caribbean region and the globe is dependent, to some degree, on the development of “new” literary “configurations” that will create new contexts by which the Caribbean and Caribbean subjects are redefined within the Caribbean Imaginary. New ideas and perspectives will establish new global conceptualizations of the Caribbean.

Chapter Three

The Cornerstones of Gothic Literary Conventions

The study and discussion of Walpole's "gothic odyssey" demonstrated that *The Castle of Otranto: A Gothic Story* was conceived by a complex integration of particular memories, historical and cultural knowledge, literary adeptness, compelling emotions and potent imagination that also revealed an inherent discursive connection between the psychological and emotional with political, historical and cultural contexts. It has also indicated that gothic literary conventions structure narratives specifically for the revelation of suppressed, secret knowledge, obsessive passions, forbidden desires, tabooed transgressions, unimaginable terror, foreboding guilt and formation of new or alternative memories and histories. A genealogical examination of gothic literary conventions will ascertain and illustrate the discursive characteristics that distinguish them from other literary conventions. An intricate Western European literary tradition of discursive borrowing, imitating and adapting past and popular literary conventions (intertextuality) precludes conceptualizing an adequate definition of "gothic literary conventions" without considering the literary heritage from which they originated. This discursive pattern, as previously cited in chapter two, was also prevalent in the development of North American, continental and Caribbean literary traditions and especially true with the adaptation of gothic literary conventions. Though Walpole originally coined the term "gothic" when he christened the title of his novel with the term, there is no evidence that suggests he regarded his literary strategies specifically as "gothic literary conventions" at the time he had written it. This chapter explores the

genealogical pattern that illustrates how such conventions were formed from an intricate discursive tradition that may be traced to the ancient art of storytelling, a common discursive activity that precedes the development of formal writing, literacy. Ancient storytelling and the conventions that were applied by bards of antiquity were memorized, taught, borrowed, reinvented and adapted into long intricate oral epic poems that were normally sung to audiences from memory. As language systems developed into more sophisticated forms such epics also developed into copiously informative discursive devices of knowledge transmission. Due to the widespread illiteracy that characterized the vast Caribbean populations of aboriginal survivors, African slaves, and European and Asian indentured laborers, the art of storytelling was the prominent discursive device for maintaining cultural connections, communicating information and establishing knowledge. Once literacy was established among these populations, the suppressed memories and concealed histories that haunted the psyches of Caribbean colonial subjects for centuries began to appear in written forms.

Memory composed and maintained ancient oral epics as it does for all oral traditions of language-speaking cultures by archiving the psychical information needed to form the knowledge containing storytelling conventions, which ancient writers accessed, translated, adapted and developed into foundational works of western literature. Late medieval writers revitalized these ancient conventions and developed works that were profound influences on Renaissance literature, which, in turn, was so very influential on eighteenth – century Romantic literature including *The Castle of Otranto: A Gothic Story* and all of the following works that comprised the gothic genre. Walpole accessed these literary conventions from an eighteenth – century aristocratic education

that included specifically popular ancient epics, which provided the storytelling conventions that were honed into pre-gothic forms of the Renaissance. The reclamation and development of these conventions profoundly influenced early eighteenth – century (1706) proto-Romantic writers, who began to explore and experiment with storytelling conventions in their resistance against and challenge the strict and stifling literary codes of the Enlightenment period (Clery xxi). Although the officially recognized year of inception for Romantic literature is 1785 (Abrams 1), it is very likely that early eighteenth – century proto-Romantic writers had already established the foundations for this gothic genre with their sedimentary works. The proto-Romantic’s exploration of the psychological realm and stimulation of powerful emotions and sensibilities with melodramatic and sensational narratives that threatened the period’s obtrusive emphasis on the reason and rationality that supported the exploitative ideologies implemented the overseas ventures of the new profit-minded Western European merchant aristocracy and monarchs. In effect, the first gothic novel represents a literary reaction and resistance to perceived oppression and repression, whether real or imaginary as Walpole’s obsession with the medieval past, his feudal heritage, his eccentric behavior exhibited in his “Gothic Odyssey” would indicate. The dishonor that he suffered from his political failures and dissention led to severe depression and a self-imposed sequestration in his medieval, gothic castle for weeks seems to have been the motivating force behind his writing. It is this emotionally charged and psychologically tumultuous part of his life that come together in his pensive production of *The Castle of Otranto: A Gothic Story* (1764), and coincides with the emerging notions of the Romantics of his period and, specifically, renowned philosopher Jean-Jacques Rousseau regarding the role of memories and the

development of identity. Suzanne Nalbantian writes in *Memory in Literature: From Rousseau to Neuroscience* (2003):

[I]n the case of Rousseau, particular memory events, often construed as trifles or momentary occurrences become exaggerated and then remembered because this political writer links them to grand ideas on justice, equality, virtue, liberty, nature, truth... In this context, memory imprinted again through such emotional empathy is later strengthened by its intellectual attachments... Such romantics are...able to voluntarily revive their memories through the restoration of [the] emotion... [that] has instilled the long-term memories, which are recovered through self-imposed acts of voluntary concentration and musing... Like Rousseau, [William] Wordsworth intentionally unearths certain isolated recollections, which for him fortified his identity... For the Romantics, ...memory helps form...identity” (32–4).

Although it difficult to know just how much the early Romantic writers actually influenced Walpole, it is certainly much more than a coincidence that his gothic dream and uncanny authorship of *The Castle of Otranto* occurred soon after he suffered political embarrassment, a great degree of personal shame and family disgrace, and the extreme emotional anguish that caused him to sequester himself to the confines of Strawberry Hill for many months. His scenario closely corresponds to Nalbantian’s account of Rousseau’s sensibilities regarding the role of memory in constituting “truth” and identity. The political nature of Walpole’s passionate desire and frequent occasions of self-confinement at Strawberry Hill where he thoroughly contemplated his situation, suffering “unearthed” suppressed memories and with them his hidden subjective identity, are expressed in an “exaggerated” literary narrative. The narrative is the culmination of Walpole’s experience, passion, desire and the knowledge stored in his memories, and recalls the emotional empathy that Rousseau and the other Romantics had for certain “grand” political notions that were “intellectually revived, linked and strengthened” by

literary embellishment of particular memories recovered in a state of self-imposed isolation.

The correlation that is made between Walpole's ordeal and Rousseau's notions indicates that "memory" stimulates and is stimulated by emotions and is the cornerstone for Romantic literature, formation of human identity and the first gothic novel. Martin A. Conway refers to such memories as "a schematized set of experiences...[which produce] levels of specificity in autobiographical memory recall [that] provide us with a glimpse of the underlying organization of [a type of factual] autobiographical knowledge that is represented in hierarchical knowledge structures organized around personal themes and goals that characterize various periods of a person's life" (4). It is Walpole's "autobiographical memory" that accessed the psychological reservoir of his "autobiographical knowledge" to retrieve the literary conventions and features that his mind had already prioritized within his "hierarchical knowledge structures" and translated into "dream-meaning templates," which were produced by his eccentric enchantment with his "Gothic Odyssey." His memory accessed this knowledge from the reservoir of knowledge stored in his manifest content and reformed his subjective identity.⁴¹ Insofar as memory is the cornerstone for subjective identity formation, Marita Sturken extends Conway's view when she asserts that memory has the mnemonic capacity to literally form the subject. She writes, "Memory forms the fabric of human life, affecting everything from the ability to perform simple, everyday tasks to the recognition of the self. Memory establishes life's continuity; it gives meaning to the present, as each moment is constituted by the past. As the means by which we remember who we are, memory provides the very core of identity" (1). For Sturken, memory is not only the cornerstone for the subjective

“self,” it is the cornerstone for “humanness,” the intangible characteristics that define modern socio-political and cultural *Homo sapiens*. In essence, memory has the capacity to access the entire range of the subject’s accumulated knowledge stored in the manifest content, the subject’s “autobiographical knowledge.” All of the memories, experiences, desires, and emotions that are mnemonically integrated into a complete subjective self, including repressed memories that are ever-present in and at the heart of the gothic literary subject, are ever-present specters that haunt the first gothic novel.

Consequently, suppressed or repressed fears, anxieties, emotions and desires, the elements that form the hidden “self,” are revealed in a discursive representation that encompasses an unpretentious and comprehensive “self.” Slavoj Žižek refers to this “comprehensive subject” as a “subject [that] is never coherent and never self-identical precisely because it is founded and, indeed, continually re-founded, through a set of foreclosures and repressions that constitute the discontinuity and the incompleteness of the subject... The production of the *unsymbolizable*, the *unspeakable*, the *illegible* is... a strategy of social, [political or cultural] abjection” (Butler 190). The memories and knowledge that constitutes the “hidden self” reveal the incongruous traits and notions that constitute the “non-public” or unseen, possibly mad, part of the subjective identity, which continuously reconfigure the self. Though Walpole’s eccentric behavior exemplified his convictions, he fully reveals and acknowledges his “hidden self” in *The Castle of Otranto: A Gothic Story*. Conway supports this premise when he asserts that the “constructed memory grounds the self. By this I mean that once a memory is constructed it constrains the range of possible selves (Markus and Nurius 1986) and self-discrepancies (Higgins 1987) that can be plausibly held by the current self” (5). The

mnemonic emergence of these repressed memories essentially reconstructed a disenfranchised and an alienated “other” from an astute and well-reputed young eighteenth – century English aristocrat–politician who sought to resolve his personal, political and cultural discords through his “Gothic Odyssey,” the playground for his memories. Such mnemonic retrieval of the past mirrors George Lipsitz’s notion of “counter–memory,” which he associates with specific accessing of hidden or forgotten memories. According to Lipsitz, these memories surface to reclaim and recover what had been lost, and excavate knowledge of the past and impart them as “stories” that have the propensity to augment, if not reconstruct, established, official histories. He writes,

Counter–memory is a way of remembering and forgetting that starts with the local, the immediate, and the personal. Unlike historical narratives that begin with the totality of human existence and then locate specific actions and events with that totality, counter–memory starts with the particular and the specific and then builds outward toward a total story. Counter–memory looks to the past for the hidden histories excluded from the dominant narratives. But unlike myths that seek to detach events and actions from the fabric of any larger history, counter–memory forces revision of existing histories by supplying new perspectives about the past. Counter–memory embodies aspects of myth and aspects of history, but it retains an enduring suspicion of both categories. Counter–memory focuses on localized experiences with oppression, using them to reframe and refocus dominant narratives purporting to represent universal experience (213).

For Lipsitz, “counter–memory” is a psychological phenomenon that enhances and expands historical narrative by introducing comprehensive personal experiences excluded from the officially sanctioned history without completely displacing it. This notion corroborates Michel Foucault’s assertion that eighteenth – century gothic writers attempted to reclaim their knowledge of feudalism as the golden age of their ancestors and Fiedler’s notion that gothic novels claim “the pastness of the past.” Counter–

memory provides the discursive framework and conventions that structure gothic literary settings, plots and characters. For eighteenth – century gothic writers, counter–memory is the psychical region of their “autobiographical knowledge” where their knowledge of feudalism is stored, the repressed memories of a harsh European medieval system of order that was fundamentally based on the absolute authority and sacred blood lines of a relatively small population of ruling land owners or barons (Davies 311–6). Walpole, like other descendants medieval barons, clearly had not repressed their memories of their feudal heritage and rights, and openly resisted the socio–economic, political and cultural changes that confronted them during the eighteenth – century. Those who chose to embrace these dramatic changes, to some extent, may have repressed similar concerns and fears, and it seems that this premise is supported by the increasing popularity of both publications of *The Castle of Otranto* with European readership and profound influence they had on writers who successfully followed Walpole’s example suggests as much. It seems that Walpole’s narratives stimulated their manifest contents and their concealed or suppressed memories of the feudal age were interpreted and translated in their novels; hence, the birth of the gothic literary genre.

The psychical process that characterized this literary phenomenon allowed the hidden histories to emerge from their counter–memories and articulated in literary form, which provided the possible integration or reintegration of these histories into the community’s collective and cultural memories or autobiographical knowledge. To this effect, Lipsitz writes,

Literature plays a special role in the articulation of counter–memory. As public texts touching audiences with historical memories, popular novels have some responsibility for historical accuracy in order to be perceived as

credible. At the very least, they cannot disregard collective historical memory. On the other hand, as works of art and imagination, they are not bound by the constraints of public records and verifiable evidences as would be the case for historical scholarship. They belong to a realm between myth and history, and they present a...view that mediates between the two. It is literature that brings out the hidden resources of collective memory (229–30).

Although historical narratives are considered literary works and subject to varying degrees of writers' creativity and imagination, Lispitz distinguishes the verifiable records of "historical scholarship" from popular fictional works by the novels' capacity to oscillate between and, at times, merge with the historical and mythical. Interestingly, he also suggests that this distinction illustrates the novel's capacity to reveal memories that may be relevant to constructing a more complete, comprehensive historical narrative. This capacity characterizes what eighteenth – century gothic narratives articulated and will be discussed further later in this chapter. His notion of literature's unique capacity to excavate hidden, lost and forgotten memories from individuals' manifest content or autobiographical knowledge and add them to the collective memory is further illustrated by his reference to a number of questions Julia Kristeva raises on the subject. They serve as commentary on the inherent psychological connection between literature and knowledge, and literature's natural capacity to access knowledge even if it is locked away in the unconscious. "Kristeva asks, 'Is it because, faced with social norms, literature reveals a certain knowledge and sometimes the truth itself about an otherwise repressed, nocturnal, secret, and unconscious universe? Because it thus redoubles the social contract by exposing the unsaid, the uncanny? And because it makes a game, a space of fantasy and pleasure, out of the abstract, and frustrating order of social signs, the world of everyday communication'" (230)? Kristeva's questions infer that writers who perceive or

experience oppressive aspects of society will inevitably access “certain knowledge” from repressed memories that may “reveal” information that challenges established socially contracted beliefs and perceptions. Literary articulation of controversial knowledge allows for the emergence of particular synchronic artifacts that were suppressed in the manifest content or autobiographical knowledge that question and augment the fundamental diachronic order established by specific official historical narratives and cultural norms. The socio-cultural conventions that influence such perceptive writers ironically provides them with the capacity to discursively communicate the unconventional within conventional contexts, which penetrate the normative veneer and “expose” contradictive and oppressive features of the socio-cultural system. Though Kristeva does not specifically reference “memory” as the key feature of this process, it is implied by her reference to accessing the “certain knowledge” that is repressed within the “secret” and “nocturnal” realm of the “unconscious universe,” the psychological region where forgotten ancestors, customs, heritages and histories are stored or what Lipsitz refers to as the “counter memory.” In her “Introduction” of *Caribbean Autobiography: Cultural Identity and Self Representation*, Sandra Pouchet Paquet also indirectly refers to “counter-memory” as those memories that Caribbean subjects excavated from their autobiographical knowledge. These memories are, then, translated into nineteenth and twentieth – century autobiographical narratives, which provide discursive representations that resist, challenge and augment the representations established by European colonial histories (3–4). J. Michael Dash discusses the significance of this psychological process for the development of Caribbean writing and literature with his reference to Antonio Benítez-Rojo’s *The Repeating Island* on the early Hispanophone representations,

Anglophone representations his “Introduction” to *The Other America: Caribbean Literature in the New World Context* (3–5), and Francophone representations in his “Introduction” to Edouard Glissant’s *Caribbean Discourse* (xvii–xix). These references to “counter–memory” in Caribbean contexts indicate that this psychical phenomenon is a prominent and significant component in the development of Caribbean discourse and subject formation. Furthermore, it provides a space in which gothic literary conventions are “intrinsic” conventions for the development of Caribbean discourse and subject formation.

Storytelling and Intertextuality

The fifteenth – century introduction of the classical arts, sciences and philosophies, and their sixteenth, seventeenth and eighteenth – century institution as the primary disciplines of Western European formal education provided privileged Europeans such as Walpole with the literary conventions that structured the foundational works of western literature. Joseph Papp and Elizabeth Kirkland explain, “Italian scholars began to look into the long–buried works of ancient authors such as Homer and Hesiod, Plato, [Sophocles] and Aristotle, Virgil and Ovid, they were unknowingly releasing a vigorous life–force into the blood–stream of Western culture. Education, formerly dominated by the clergymen, became a prestigious possession of the upper classes and an indispensable qualification for the “good life”... Of the many works on the market, the heroic epics of the Greek poet Homer (the *Odyssey* and the *Iliad*) and the Roman Virgil (the *Aeneid*) were considered the highest achievements of ancient literature for their combination of action–packed stories with instruction in Christian moral virtues

such as courage, loyalty, and patience” (18–9). This discursive process not only reintegrated the ancient literary works of antiquity, they also renewed the ancient tradition of borrowing, imitating and adapting the most effective and popular discursive conventions from past works, which had a greatest impact on eighteenth – century European writers (Damrosch 2001). Ancient literary works such as *The Bible*, *Iliad*, *Odyssey* and *Aeneid*, which are arguably considered the most significant literary works of Western literature, offered writers literary conventions and features that were inherited from ancient storytelling origins. A person who gained the knowledge provided by these classical works and proficiency in the use of their literary conventions, at the very least, indicated a middle class station and, at most, an aristocratic background. Therefore, interest in such an education burgeoned along with the concerns and desires of the socially mobile members of the seventeenth – century merchant and commercial classes, who sought to emulate the European aristocratic elite, a trend that continued well into the eighteenth – century as a very desirable commodity for attaining a higher social station, which also offered opportunities for succeeding in commerce, trade and acquiring socio–political influence (570–2).

In addition to the classical works of antiquity, European writers were influenced by the abundance of popular sixteenth and early seventeenth – century travel narratives, poems and plays that were disseminated throughout Europe along with advancements in printing technology. Although many eighteenth – century English authors such as Daniel Defoe, Edmund Burke and other proto–Romantic writers of the period would have greatly influenced Walpole and the other gothic writers that followed,⁴² he attributes much of the character formation of his gothic novel to the imitation of William

Shakespeare's literary conventions. In "The Preface" to *The Castle of Otranto: A Gothic Story*, Walpole admits, "My rule was nature... The very impatience, which a reader feels, while delayed by the coarse pleasantries of vulgar actors from arriving at the knowledge of the important catastrophe he expects, perhaps heightens, certainly proves that he has been artfully interested in, the depending event. But I had higher authority than my own opinion for this conduct. That great master of nature, Shakespeare, was the model I copied" (10–1). In effect, Walpole followed the European literary heritage of borrowing, imitation and adaptation (intertextuality) from past works. In *The Cambridge Companion to Gothic Fiction* Jerold E. Hogle writes,

It would be impossible to overestimate the importance of Shakespeare as touchstone and inspiration for the terror mode... Scratch the surface of any Gothic fiction and the debt to Shakespeare will be there. To begin with there are the key scenes of supernatural terror that are plundered by Walpole... When Walpole in the first Preface talks of 'inspired writings' of the past that serve his model, 'witnesses to the most stupendous phenomena, never lose sight of the character'... he is thinking primarily of Shakespeare's tragedies... Shakespeare had a very specific value for the romance revival in Britain. Historically, he was situated on the cusp between Gothic and enlightened times (30).

Walpole, like many others who followed, literally used the discursive conventions of the renowned playwright who was notorious and reputed to be one of, if not the most, enthusiastically resourceful playwrights of the Renaissance, if not of all time.

Shakespeare borrowed, imitated and adapted a plethora of themes, plots, character-types and literary conventions from an extensive variety of European and non-European literary sources for his plays without pause. Papp and Kirkland explain, "Although this business of outright lifting from other writers' work might seem dubious... it was not unusual in Shakespeare's time... [T]he business of writing and publishing was truly a

‘free trade’ affair, and everyone’s works were salable commodities. Furthermore, the authors’ originality just was not an issue; in fact, they were openly encouraged to imitate certain writing styles and literary models, especially, but not exclusively, the classical ones” (155). Walpole may have maintained that he had invented “so masterly a pattern” from the slightest imitation and the greatest sense of originality by creating “a new species of romance” (Clery 14), but it is very likely that he borrowed, imitated and adapted much more than he admits given the richness and availability of Shakespeare’s sources.⁴³ It would seem, then, that gothic literary conventions originated from the ancient Greek storytelling tradition and European cultural practice of borrowing, imitating and adapting discursive conventions from literary sources of the past. It is this storytelling heritage and cultural borrowing, imitating and adapting from past sources that aid Caribbean writers in establishing a literary conduit between the unspeakable, suppressed memories or counter memories stored in their biographical knowledge base. The collaboration of these processes that allow for the apparently “natural” application of gothic literary conventions and features to Caribbean discourses begins with storytelling.

“Storytelling” entails memorization and oral articulation of information, the artful manipulation and application of popular discursive conventions, skillful adaptation and synchronization of a variety of narratives while preserving the cohesiveness of the main narrative. Ancient storytellers or bards relied on acute memorization and a keen understanding of the audience’s sensibilities and perceptions, and cultural knowledge. They often eloquently sung their stories and, in many cases, used intricate physical gestures to add to the sensation of the narratives of very long epic poems to entertain their audiences; however, more importantly, they communicated and reinforced particularly

significant cultural values, ideological beliefs and historical knowledge. Ancient storytelling effectively passed on the knowledge that necessarily formed and sustained the collective memory of a given community. They were vital in the formation and maintenance of particular cultural norms, which constructed collective subjective identity. They were vessels of knowledge that engaged their audiences with sensational narratives structured by very familiar discursive conventions that made remembering and repeating the stories to seem natural.⁴⁴ Walter Benjamin offers an insightful perspective on storytelling and the importance of memory in his work titled *Illuminations* when he writes,

Experience, which is passed on from mouth to mouth, is the source from which all storytellers have drawn... For storytelling is always the art of repeating stories... The value of information does not survive the moment... [the story told] was new. It lives only at that moment; it has to surrender to it completely and explain itself to it without losing any time... When the rhythm of work has seized [the listener], he listens to the tales in such a way that the gift of retelling them comes to him all by itself. This, then, is the nature of the web in which the gift of storytelling is cradled... It does not aim to convey the pure essence of the thing, like information or a report. It sinks the thing into the life of the storyteller, in order to bring it out of him again. Thus traces of the storyteller cling to the story the way the handprints of the potter cling to the clay vessel... When in the course of centuries the novel began to emerge from the womb of the epic, it turned out that in the novel the element of the epic mind that is derived from the Muse – that is, memory – manifests itself in a quite different from the way it manifests itself in the story. *Memory* creates the chain of tradition, which passes a happening on from generation to generation (83–98).

While Benjamin places great emphasis on the storyteller's effectiveness of his communication skills, he also stresses the importance of the storyteller's ability or "gift" to emotionally seize his audiences. When a storyteller successfully seizes his audience with tales that are embedded in their memories in such a way their acts of retelling seem

to occur without difficulty or hesitation, naturally, which can only be achieved through skillful command and manipulation of perceptions of time and place. The effective application of storytelling conventions depicts “traces of the storyteller” that effectively access and evoke emotional responses and particular sensibilities so actual time and place merge within the contextual illusion of the artificial temporalities and spaces. With this in mind, Christopher Baswell and Anne Howland Schotter offer ideas that expand this notion of ancient storytelling. They write,

For all their deep linguistic differences and territorial conflicts, the Celts and Anglo-Saxons had affinities in the heroic themes and oral settings of their greatest surviving narratives and in the echoes of a pre-Christian culture that endure there. Indeed, these can be compared to conditions of authorship in oral cultures worldwide, from Homer’s Greece to parts of contemporary Africa. In a culture with little or no writing, the singer of tales has an enormously important role as the conservator of the past... In a culture in which [such] a poet has such a wide and weighty role, ranging from entertainer to purveyor of the deepest reaches of religious belief, possession of the word bestows tremendous, even magical power... Even when these tales were copied into manuscripts, their written versions were essentially scripts for later performance, or memorization. This attitude of awe toward the word as used by the oral poet was only enhanced by the arrival of Christianity, a faith that attributes creation itself to an act of divine speech (Damrosch 9–10).

Essentially, Baswell and Schotter extend the ability to develop storytelling discursive conventions beyond borrowing, memorization and mimicry. They suggest, what Benjamin acknowledges, that storytelling is innate to human nature, which infers that all human cultures with sophisticated linguistic abilities of different historical periods and geographical locations may develop common or similar oral discursive conventions without any contact with each other or their writings. While literary works, specifically novels, may imitate certain discursive patterns of storytelling, they obviously cannot reproduce the storyteller’s personality, which is conveyed through body language, facial

expressions and voice intonations. Instead, great writers creatively imitated, adapted and manipulated the resulting variations of these discursive conventions to masterfully employ them as textual narratives. Their skill textually developed complex representations of the human condition and communicated them within the context of powerful sensations that evoked the natural human sensibilities of fears, resentment or anger, anxieties, guilt, desires and wonder. The first writers to successfully accomplish this discursive transition from orality to the literary profoundly influenced all Western European writers from the fall of Rome, through the Middle Ages and Renaissance, to the Enlightenment and Romanticism. Such writers are recognized as the progenitors of a prolific Western literary tradition, in which Walpole and all of the other eighteenth – century gothic writers were greatly influenced.

Ancient Roots: A Legacy of Borrowed Literary Conventions

The classical arts, sciences and philosophies took sixteenth and seventeenth – century Western European authors, poets and playwrights by storm. The unprecedented circulation of texts and knowledge was indicative of the economic upsurge that characterized the Renaissance or early modern period. Archeological evidence suggests that ancient storytelling conventions were very popular and well circulated throughout the Hellenistic world and later borrowed and adapted to written narratives in the Greco–Roman world. The two classical works of antiquity, the *Iliad* and *Odyssey*, were the earliest examples of the most successful discursive transitions from oral to written form. These Homeric epics are literary reproductions of ancient Greek oral stories that Western European authors, theologians, historians, poets and playwrights have borrowed, imitated

and adapted to numerous literary works for centuries following the discovery of these ancient manuscripts. *The Aeneid*, a renowned ancient Roman epic is the earliest known example of a successful literary venture that typified the ancient art of borrowing and adapting of ancient storytelling conventions to written narrative. Homer was an ancient poet believed to have “belonged to a long tradition of oral poetry... Possessing a trained memory he was able to hold in his head what he had composed, going over and reshaping his verses until he had them the way he wanted” (Carne–Ross xii–xiii). Gifted with a prolific memory and the ability to strategically improvise, reinvent and adapt discursive conventions when it became necessary, it is believed that he remembered and sung hundreds of poetic verses that consisted of very intricate rhyming schemes. This “natural” genius was especially significant to eighteenth – century novel writers about the time *The Castle of Otranto* was authored. Robert Fagles writes,

All we have is tradition, what the Greeks of historical times...generally assumed that Homer, though he speaks of singing and probably did sing in performance, was a poet...[whose] separate songs were ‘transmitted by memory’ and...preserved by memory... The spirit of the age now sought to find works of untutored genius, songs and ballads, the expression of a people’s communal imagination – a contrast to the artificial culture and literature of the [eighteenth – century’s] Age of Reason. The Romantic rebellion was at hand. Everywhere in Europe scholars began to collect, record and edit popular song, epic and ballad... In such an atmosphere of enthusiasm for folk poetry the discovery of a primitive Homer was more than welcome (*Iliad* 8–9).

Fagles asserts that Homer’s gifted memory was an integral component to a natural “untutored genius” that was key to his creativity and successful communication of such lengthy and intricate poetry. It is this “untutored genius” that writers have attempted to access, learn, imitate, adapt and transcribe onto manuscripts for more than twenty centuries. However, eighteenth – century writers seemed particularly interested in such

genius and sought to emulate it in response to the stifling artificiality and oppressive restrictions maintained by the literary guardians of the Enlightenment. Works of the early eighteenth – century proto–Romantic and late eighteenth – century Romantic writers endeavored to revitalize Homer’s natural “untutored genius” to stir the powerful and passionate sensibilities that had been frowned upon and repressed by strict reason and rationality. They sought to revitalize the storytelling conventions that Homer used to construct the sensational images of ancient warfare and detailed personal trials related to graphic carnage. They structured scenes that emotionally evoked audiences’ intense sensibilities and stimulated their imaginations to generate a deep understanding of ancient Greek warrior codes and ideals as well as a comprehensive depiction of the human condition caught within the political and personal whirlwinds of ancient contexts.

For Homer’s *Iliad*, vivid brutality and carnage corresponds to the raw emotions of the ancient Greek and Trojan warriors who struggled with life and death on a very bloody battlefield during the Trojan War.⁴⁵ Fagles describes,

Men die in the *Iliad* in agony; they drop, screaming, to their knees, reaching out to beloved companions, gasping their life out, clawing the ground with their hands; they die roaring, ...raging, ...bellowing, ...moaning... For Homer’s heroes...concern themselves simply with the physical destruction of the body, followed by the extinction of life...[and] if [it is] not rescued for burning and burial, it may shrivel in...the sun,...become food for the birds...dogs...and...fish of the waters... [I]ts wounds will be host to flies, which breed worms... [The] vivid pictures of normal life, drawn with consummate skill and inserted in...gruesome killings, have a special poignancy... an exquisite balance between the celebration of war’s tragic, heroic values and those creative values of civilized life that war destroys. These two poles of the human condition, war and peace, with their corresponding aspects of human nature, the destructive and creative, are implicit in every situation and statement” (*Iliad* 26–7, 62).

This passage illustrates the meticulous detail that intensifies the sensations of the physical pain and emotional anguish, which sensitizes and intimates audiences to the sensibilities of the brutality characterized by ancient warfare. Homer's narratives also successfully appealed to familiar cultural knowledge or collective memory of the community, the shared historical and cultural knowledge that Sturken calls "cultural memory" (9), which authorized him to supplement it with new or forgotten events. However, the absence of the familiar does not necessarily preclude audiences from internalizing the sensibilities that are evoked by such powerful sensations that are illustrated by Homer's intense detail. His graphic imagery, striking detail and repeated patterns are designed to enhance his audiences' sensitivity and evoke their sensibilities of fear, anxiety, anger, sorrow and desire, thereby increasing their vulnerability to immediate emotional reactions, which seize them within the moments of sensation and permanently imprint feelings into their memories. Interestingly, Homer also provides the internal conflicts that arise within the individual in the *Odyssey*, in which he sets Odysseus, who represents the civilized human being in a peacetime setting (Fitzgerald x–xi), against the dangers that exist and threaten human civilization. The savage cannibals, peoples of other kingdoms, ravenous beasts, natural elements, supernatural forces and unpredictable gods that Odysseus encounters during his journey to his homeland not only serve as obstacles, they also provide the internal conflicts, the psychological and emotional turmoils, that offer Odysseus' alternative destinies. It is the sensibilities of fear, anxiety, sorrow, rage, wonder and desire that Odysseus experiences that Homer is most concerned with in the *Odyssey*, and are vital for the intensification and evocation of the same sensibilities in audiences.

The *Odyssey* reaffirms the ancient Greek ideals that Homer considers crucial in the maintenance of human civilization and Odysseus' subjective identity (Carne–Ross ix–xi). Therefore, the *Odyssey* is not laden with the vivid imagery, striking detail and raw emotion that characterizes the *Iliad*. Instead, the *Odyssey* is haunted by ubiquitous tension that incessantly shadows Odysseus throughout his ten–year journey. This tension feeds on his passion, emotion and moments of psychological instability as he wanders through vast unknown, mythical regions where temporal and physical spatialities are ambiguous and, at times, incomprehensible to test his commitment to the Homeric ideals of civilization. To this effect Fitzgerald writes,

And there is another large region that *The Odyssey* claims as its own, one ignored by the poet of *The Iliad* and open only to the novelist if he first transforms it for his own sophisticated purposes: the region of faerie and folktale and fable – the world of myth. Myth the novel can hardly do without... The mythical element is a pattern or design traced lightly beneath the realistic action. In Odysseus' adventures, however, where he has to deal with goddesses and ogres and a wind king who lives on a floating island, the mythical or folktale structure is dominant. Not that we are taken into the nursery to listen to these tales. It is not in the light that never was on sea or land that we meet these strange personages; they are set before us matter–of–factly (*Odyssey* xi–xii).

Unlike those of the *Iliad*, the discursive conventions that structure the *Odyssey* combine ancient Greek myths, legends of folklore, cultural superstitions and ideals, religious and socio–political ideologies, and memories to comprise a collective memory that form a comprehensive Homeric, ancient Greek subjective identity.⁴⁶ Odysseus' return to Ithaka restores his subjective identity, which has been fragmented during his journey, by allowing him to reassume his roles of husband, father, patriarch and king. It also restores his sanity from the psychological turmoil and the madness he endured during his voyage. Interestingly, Homer does not address or resolve that possibility that Odysseus' memories

of ordeal with the vast unknown and its alternative destinies, monsters, beasts, cannibals, witches and sirens may become suppressed, concealed memories that will continue to haunt his biographical knowledge. It is this internal, psychological battleground that harbors the essence of gothic literary conventions. Homer's revolutionary emphasis on the internal, emotional and psychological seemed to have impressed ancient audiences and writers to the extent that another renowned and extremely influential ancient poet, Virgil, produced an epic that closely mirrored the narrative and conventions of the *Odyssey*, the *Aeneid*.

The *Aeneid* is one of, if not the, most successful examples of the ancient tradition of borrowing, imitating and adapting literary conventions from past works. Written by Publius Vergilius Maro or Virgil at least seven centuries after Homer, the *Aeneid* was produced and became one of the most influential literary works of Western European culture and literature from antiquity to the Age of Reason or Enlightenment (Mandelbaum i). The *Aeneid* is generally recognized as a Roman epic about the fictional origins of Roman people and empire, written within a Roman context and point of view by a Roman poet; however, many characters, plots, settings, events and discursive conventions were borrowed, imitated, reinvented and adapted from the *Iliad* and *Odyssey*. Virgil not only begins his epic with a conclusion of the *Iliad*, which Homer did not address, he utilizes Homeric discursive conventions to develop much of the fundamental literary structure of the *Aeneid*. In fact, Aeneas, the protagonist, is a formidable god-like, Trojan warrior-general and hero of the *Iliad* (Fagles 126.930-3). Furthermore, like the *Odyssey*, the *Aeneid* is structured by storytelling conventions that construct narratives that incite the powerful sensibilities of wonder, anxiety, fear, anger and desire in the context

of a long journey through similarly unknown, mythical regions that resemble or are described in the *Odyssey*. However, unlike Odysseus, who successfully prevails over the attempts to fragment his identity with a steadfast memory and clear understanding of his subjective identity, Aeneas' trials begin with a steadfast memory of his Trojan subjective identity, but have to necessarily suffer its loss, which severely fragments his identity throughout much of the epic. During Troy's destruction Aeneas' actions, dictated by a state of uncontrolled fury and despair, is interrupted by his goddess-mother, Venus, and prodded to flee with her prophetic promise of a glorious destiny and new subjectivity. Mandelbaum illustrates the crucial moment that Aeneas finally understands the scope of his destiny when Aeneas tours the land of the dead. It is in the realm of the dead, this liminal Netherworld of spirits, where histories and futures appear before his eyes.

Mandelbaum writes,

Far from belief in miracle and magic, in the utopian leap, there is in Virgil a sense of the lost as truly irretrievable... [In the land of the dead, the ghost of Anchises, Aeneas' father, explains to his son] "For other peoples will, I do not doubt,/ still cast their bronze to breathe with softer features,/ or draw out of the marble living lines,/ plead causes better, trace the ways of heaven/ with wands and tell the rising constellations;/ but yours will be the rulership of nations,/ remember Roman, these will be your arts:/ to teach the ways of peace to those you conquer,/ to spare defeated peoples, tame the proud (VI.1129-1137)" (viii).

Virgil's "sense of the lost as truly irretrievable" refers to Aeneas' inevitable loss of the old memories that comprised his Trojanness and replace them with new Roman memories or Romanness. As this uncanny scene unfolds, it sets the stage for the occurrence of two possible scenarios: Aeneas loses his senses, succumbs to madness and he remains lost between two worlds or accepts Anchises' explanation, controls his passions, sheds his memories and accepts the subjectivity presented by the supernatural

visions of the future. The two gates that exit the land of the dead figuratively symbolize this scenario: one is an exit for “true shades” that remain spirits and the other an exit where spirits and “false dreams” return to the land of the living. Anchises sends Aeneas through the gate for “false dreams” (Mandelbaum VI.1191–1200), where Aeneas emerges as Roman. His acceptance of Anchises’ insight causes Aeneas, the Trojan, to die or remain in the land of the dead and Aeneas, the Roman, is born, emerging from the underworld where the memories of his Trojan past are replaced with the memories of the Roman future.

This allows him to conquer his past as Virgil literarily conquers Homer’s epics by appropriating his literary conventions and adapting them to construct a new Roman superior epic tradition that was built upon the inferior ruins of the past. This is indicated by Aeneas conquering and ruling those who “cast” lifelike features into “bronze” and “marble” statues, “plead” the most persuasive arguments, “trace” the ways of the gods and expertly map astrological “constellations,” notably, the ancient Greeks, the descendants of those who destroyed Troy. It is important to note that educated Romans of Virgil’s time would have studied and been familiar with Homer’s epics, ancient Greek philosophies and sciences. They would immediately understand the cultural and historical connections between the Homeric epics and the *Aeneid*. It would also be reasonable to surmise that Romans would have easily understood Virgil’s intentions.

Fitzgerald notes,

[Virgil discursively] re-created a Homeric hero in the Homeric age; he also deliberately echoed Homer in many details of narrative, in many conventions and features of style. But his purpose was totally un-Homeric and drastically original: to enfold in the mythical action *The Aeneid* foreshadowings and direct foretellings of Roman history, more than a

thousand years of it between Aeneas and his own time. Most of all, the apparent Homeric pastiche, the ancient story, was to refer at explicitly but more often by analogy to the latter centuries of that history, to the immediate past and present, and to such hopes and fears for the future as the record might suggest (405).

Virgil clearly borrows and adapts Homeric discursive conventions to merge memory, history, legend and myth with socio–political, cultural and historical ideals; however, he reinvents and adapts them to deliberately construct a Roman narrative that symbolically conquers the Greek narrative. He, like Homer, relies heavily on the mythical, supernatural and uncanny to amplify the meaning and importance of Aeneas’ dilemmas and destiny but do not dominate the narrative as they do in the *Odyssey*. In fact, Aeneas’ intense internal conflicts, his psychological and emotional battles, emerge simultaneously with supernatural events, which seem to be connected to uncanny manifestations, dominate the narrative in such a way that the supernatural seems to embody his conscience or visa versa.⁴⁷ Virgil’s focus on great internal conflict represented by memory loss and reconstitution, dissolution of subjective identity and its reconstitution, intense emotional pain and psychological trauma profoundly influenced Western European writers, especially the gothic authors of the eighteenth – century.⁴⁸

Not unlike the classical works of Greece and Rome, the ancient scriptures of the Judeo–Christian Bible also provide a primarily influential example of discursive borrowing and adapting of storytelling conventions to written narratives. “People have been reading the [Judeo–Christian] Bible for nearly two thousand years... [and] have acquired more copies of it than any other book... Its influence on Western civilization – and subsequently on Eastern civilization – has been so pervasive that it has hardly been possible to recognize the impact...” (Friedman 15–6). The authors of the first five books

of the Bible, the Old Testament, applied the storytelling conventions to narratives about the history of the ancient Israelites and their God. The conventions that structured these narratives originated from the storytelling traditions of the ancient Israelites and other Near Eastern ethnic groups as Michael D. Coogan illustrates in his comments on “Genesis” and “Exodus” of the Hebrew Bible. He notes,

Genesis... is generally divided into a ‘primeval history’...and an ‘ancestral history’...[that] features universal traditions similar to myths in other cultures, particularly in the Ancient Near East and Greece...These stories are closest to oral folklore...[in which] recent scholarship has found similarities between Israelite tales... and modern legends told in oral cultures... Two hundred and fifty years of historical–critical scholarship have established that Genesis was written over a long period of time, using oral and written traditions (9 Hebrew Bible)... The book is a complicated literary prehistory, in which the sources...have been combined in a way that values the preservation of divergent traditions more than a superficial consistency...[and] includes...hymns and hymnic fragments, itineraries, ritual traditions, and legal codifications, along with elements of myth and folklore and birth and conquest narratives. Some of these traditions are relatively ancient and may well reflect authentic historical memory (82).

According to Coogan, the authors of these discourses merged literary conventions of both ancient oral and literary systems to coalesce historical narrative with mythical discourses. He makes it clear that the Old Testament authors intended to develop a new and unique ancient Israelite subjective identity by constructing memories of an intimate and intricate genealogical connection between the ancient Israelites and a new all–powerful and omnipotent deity. Not unlike the Homeric and Virgil’s epics, they accessed ideological, historical and cultural memories and articulated them in the context of the imaginary, where memories of superstition, legend, the mystical and supernatural are stored, and may be reproduced. This manipulation of literary conventions construct sensational narratives that exhibit the omnipotence of a powerful deity and elicit fundamental but

powerful sensibilities of fear, wonder, anxiety, guilt, rage and desire from readers. These sensational narratives were written specifically to inspire belief in the power of this deity and relationship he develops with ancient Israelites, which is central for the construction of a concrete Jewish subjective identity.⁴⁹ It is a coincidence fascinating that authors of completely different cultures borrow, imitate and adapt storytelling conventions from their own respective oral traditions and develop very successful written traditions, and construct concrete subjective identities that permanently and profoundly influenced the development of Western civilization, and, eventually, all cultures of the Americas.

As the historical foundation for the New Testament Gospels, the Old Testament narratives launched a discourse that was particularly significant to the literary development of Western Europe from fourth – century Rome to the Western European Renaissance period (300–1700A.D.), the modern Western Hemisphere and, eventually, the globe. The Gospels according to Mark, Matthew, Luke and John (70–90A.D.) present specialized literary narratives about Jesus of Nazareth, whose life, teachings, miracles, death and resurrection have shaped Western religious ideologies, cultural ideals, philosophical and sociological notions and Western literatures. In his work *The New Testament and Literature: A Guide to Literary Patterns*, Stephen Cox offers interesting insight on the significant influence New Testament discourses have on Western literatures. He writes,

The Gospels...are part of a literary fabric...created by literary strategies designed to give [the New Testament] teachings the strongest expression possible. Essential to this fabric are certain related, frequently recurring patterns of religious ideas and literary devices, patterns [that]...are the means by which New Testament Christianity identified and expressed itself, and reproduced itself in later literature. They appear throughout the New Testament and the writing it has helped to shape. They give that

literature its special character and coherence, and they are the main source of the New Testament's continuing influence on our literary culture... What shows more clearly in the "Gospels" is the effect of the authors working in...closely related ways with the great store of memory and testimony about Jesus that was present after his death... The New Testament as a whole presents at least six independent sources of information about his life. Each gospel writer undoubtedly had access to a variety of documents, stories, and recollections and could select what he regarded as the most authentic and effective material (4–7).

These ancient narratives are literary compilations that were derived from a variety of oral and written sources. They integrate hearsay, personal experience, storytelling and written narratives to develop the uncanny biography of Jesus, the human manifestation of the powerful, omnipotent deity of the ancient Israelites, his mystical nature of simultaneously manifesting three distinct forms, his abilities to exercise demon spirits, perform extraordinary acts of healing, resurrect himself and others from the dead, and manipulate natural forces at will. Like the narratives previously discussed, the discursive tendency to structure narratives within the sensational contexts of legends, myths and superstitions that appeal to specific sensibilities allows audiences and readers to remember and add new knowledge to the collective memory. In this case, this discursive process operates as the foundational narrative that creates memories to augment the collective memory that the Old Testament laws and traditions had already formed.⁵⁰

A fourth – century Roman–Carthaginian, Aurelius Augustinus (354–430A.D.) or Saint Augustine of Hippo,⁵¹ was very instrumental in continuing the literary construction of the New Testament by creating a new understanding Christian memories and doctrine by integrating his experiences and personal understanding into popular medieval manuscripts. In his New Testament analyses, he borrows, imitates and adapts the storytelling and ministering traditions of Jesus, St. Paul and the various other prophets

and the literary conventions of classical works of antiquity to reinforce the ideological premises for a novel Christian subjective identity that would endure to the present. “His written output was vast: there survive 113 books and treatises, over 200 letters, and more than 500 sermons. Two of his longest works, his *Confessions* and *City of God*, have made an abiding mark on Western Theology and literature” (Bettenson, *City of God*, opening page). St. Augustine’s intense psychological exploration of human ontology, which he directly relates to Man’s relationship between physical existence and spiritual connection to the Christian God, is thoroughly examined in an in-depth self-analysis and insightful interpretation of Christian scriptures. The self-sacrifice that he sustains during this obsessive spiritual odyssey inspired early medieval ecclesiastical writers to produce literary works that were significantly influenced by his philosophical and theological notions. Most significantly, St. Augustine’s intimate self-analytic text *Confessions* includes a very poignant and extensive discussion on the importance of memory in developing the self that comprises almost all of book X. He writes,

The memory also contains the innumerable principles and laws of numbers and dimensions... So I not only remember that I have often understood these facts in the past, but I also commit to memory the fact that I understand them... My memory also contains my feelings, not in the same way as they are present to the mind when it experiences them, but in a quite different way that is in keeping with the special powers of the memory... But the mind and the memory are one and the same... No one could pretend that the memory does not belong to the mind... Yet we could not speak of [desire, joy, fear, and sorrow] at all unless we could find in our memory not only the sounds of their names, which we retain as images imprinted on the memory of the senses of the body, but also the ideas of the emotions themselves... They were either committed to the memory by the mind itself... or else the memory retained them even though they were not entrusted to it by the mind... I am investigating myself, my memory, my mind... Yet I do not understand the power of memory that is in myself, although without it I could not even speak of myself... The power of the memory is great, O Lord. It is awe-inspiring

in its profound and incalculable complexity. Yet it is my mind; it is my self (R.S. Pine-Coffin, *Confessions* X.12–17.219–23).

Interestingly, though it was written in the fourth – century, St. Augustine’s analysis of memory echoes Sturken’s view of memory’s importance in constructing and maintaining the subjective self. Furthermore, the length and time he spends on discussing memory and its capabilities purports the great importance he places on it in reference to the literary communication and transmission of knowledge. It is this literary legacy that inspired medieval ecclesiastical scholars and historians to follow the New Testament’s example of its discursive reconciliation and reinvention of Old Testament memories and knowledge into a distinct Christian subjective identity that survived the 410 A.D. fall of the Roman Empire. St. Augustine’s writings provided the literary structure needed to reconcile and adapt Christian memories and knowledge to Germanic cultural beliefs during a period of acute socio–political anarchy, economic collapse and widespread illiteracy.⁵² Jordan and Carroll write, “Throughout the Middle Ages and long after orally composed poetry had retreated from many centers of high culture, the power of the word also inhered in its written form, as encountered in certain prized books. Chief among these was the Bible and other books of religious stories, especially by such church fathers as Saints Augustine and Jerome, and books of the [Christian] liturgy” (Damrosch 10). Such holy books were produced by scholarly Roman Catholic bishops, monks and priests who discursively revitalized Christian doctrine and established rudimentary literacy to vast populations of illiterate ex–barbarians and ex–Romans by founding libraries and educational institutions where these religious books as well as Greek and Roman classical works were stored. Jordan and Carroll offer,

The monks who illuminated such magnificent gospel books also copied classical Latin texts, notably Virgil's *Aeneid* and the works of Cicero and Seneca, thereby helping keep ancient Roman literature alive when much of continental Europe fell into near chaos during the Germanic invasions that led to the fall of Rome... [Therefore, it is understandable that since] "writing in the Roman alphabet was introduced... by Roman educated churchmen, it is not surprising that most texts from the period are written in Latin on Christian subjects" (6–8).

Many of these clergymen produced comprehensive and detailed manuscripts that included chronological recounts of their personal experiences, historical information from manuscripts written by other scholars and historians, and the stories orally communicated to them by both the Germanic peoples and Roman survivors. These devout, industrious and determined men compiled intricate, thorough and extensive "histories" that not only proved to be the foundations of medieval Christianity, culture and literature, they provided the sedimentary foundation for the development of the Western literary tradition.

Two such churchmen were Georgius Florentius or Gregory, the nineteenth Roman Catholic Bishop of Tours (540–94) who resided among the Germanic Franks in the ex-Roman province of Gaul and the Venerable Bede (673–735) of the Wearmouth–Jarrow abbey in Northumbria, who resided among the Germanic Saxons, Angles, Picts and Celtic Britons in the ex-Roman province of Britannia. The *Historia Francorum* or *The History of the Franks* compiled by Gregory of Tours (Thorpe 7) and the *Ecclesiastical History of the English People* compiled by Bede (Damrosch 126) were the most publicized of the early medieval "histories" discovered. These chronicles not only aided the revitalization of literacy and historical knowledge in a chaotic world, they also reflected the active amalgamation of Christian ideals and Germanic cultural values into

new and precarious medieval subjective identities. Interestingly, these chronicles also feature the active incorporation of the popular ancient literary conventions that had been practiced by St. Augustine of Hippo and literary progenitors of antiquity. Lewis Thorpe, translator of the 1974 edition of *The History of the Franks*, writes:

Gregory's *History* is, of course, much more than a chronicle, for there is a strong sense of narrative about it, the more important events are built up into dramatic sequences, and Gregory is no mean raconteur; but the smaller self-contained incidents are entered in chronicle fashion... From his vantage-point in Tours, he wanted to describe what was happening at that moment... [Though] Book I of the *History* is a rewriting of the Old and New Testaments...[and the] last eight books he included three more quotations from Virgil... Much of what he described he had seen with his own eyes. From time to time he copied out original documents in full to support his arguments. The *History* contains references to a great number of books, which Gregory had consulted with care. Where he gathered oral information, he added the words *fertur, ferunt*, so it is said, so they say, to make it clear that he was reporting the opinions of others... Gregory was copying his evidence from books, which we do not possess written by fourth – century authors of whom we have never heard...(24 & 27–33).

Like the ancient storytellers, Gregory combined memories of the present and the past, and borrowed, imitated and adapted familiar discursive conventions that they learned from their monastic educations to structure “new” narratives, memories and histories.

Like Gregory, Bede also chronicled an extensive historical narrative out many discursive sources about the peoples of Britannia. Baswell and Schotter relate,

The Venerable Bede's...influential *Ecclesiastical History of the English People*...points to the presence of ancient Mediterranean influences in the British Isles...[and] narrates the successive waves of invaders and missionaries who had brought their languages, governments, cultures, and beliefs to his island... Out of this settled [monastic] life and disciplined religious culture Bede created a diverse body of writings, which are learned both in scholarly research and in the purity of their Latin. They include biblical commentaries, school texts...[and] treatises on...[many] liturgical [subjects]... Bede's grasp of history is extraordinary, not just in terms of his eager pursuit of information, but equally in his balanced and complex sense of the broad movement of history. Bede registers a

persistent concern about his sources and their reliability. He prefers written and especially documentary evidence, but he will use oral reports if they come from several sources and are close enough to the original event (Damrosch 3 & 126).

Inspired clergymen like Gregory and Bede facilitated the expansion of monastic educational institutions, literacy and development of new collective and cultural memories that gradually restructured the subjective identities of sixth – century ex–barbarians and ex–Romans. They chronicled the cultural integration between Germanic paganism and Roman Christianity that continued through the seventh – century and shaped the religious and socio–political institution that would eventually be known as “Christendom,”⁵³ which may be considered as the foundation for Western European civilization (Davies 212) and, eventually, the Americas. This socio–cultural reconciliation proved to be difficult to negotiate, especially for those who followed the warriors’ code of loyalty, honor and valor. “The first – century Roman historian Tacitus described the Germanic barbarian heroic warrior code, in which battle, glory, honor, loyalty to chieftains, fellow warriors and family, and vengeance for wrongs committed against any of the aforementioned were valued above all else” (Damrosch 8). Both Gregory and Bede reference numerous occasions in their writings in which they integrated these values into the Christian ethic, concessions that they and other post–Roman, early medieval chroniclers made to successfully create this uneasy cultural liaison. It is important to note that this integration of Christian ideals with certain pagan values provided the themes, plots and settings that eventually appeared in many popular Renaissance works and central to gothic works.

One such work, the ancient Anglo–Saxon epic called *Beowulf*,⁵⁴ is an epic poem that was composed in ancient Anglo–Saxon or Old English by an unknown monk sometime between mid–seventh and tenth – century in England. *Beowulf* is the title and the name of the heroic Scandinavian protagonist prince of the entire narrative. It offers insightful representations of the ancient warrior values of Norse and Germanic pagan culture with the sensational narratives necessary to intensify and evoke powerful sensibilities such as fear, anxiety, uncertainty, guilt, wonder, rage and desire. Not unlike the ancient Greek and Greco–Roman works, its weighty focus on the natural, supernatural, uncanny, mystical and fantastic engage audiences and readers by accessing their cultural and ideological beliefs. The pagan ideals of bravery, fealty, kinship and friendship are frequently referenced throughout the narrative and displayed in battles with menacing, savage and supernatural creatures (Heaney xi), while Christian ideals are mentioned sparingly as they seem to be edited additions. Baswell and Schotter offer further insights as they explain:

In Anglo–axon England and the Celtic cultures, vernacular literature tended at first to be orally composed and performed. The body of written vernacular Anglo–Saxon poetry that survives is thus very small indeed, although there are plenty of prose religious works. It is something of a miracle that *Beowulf*, which celebrates the exploits of a pagan hero, was deemed worthy of being copied by scribes who were almost certainly clerics... [T]he copying of *Beowulf* also hints at the complex interaction of the pagan and Christian traditions and Anglo–Saxon culture... In fact...pagan Germanic and Christian values were alike in many respects and coexisted with various degrees of mutual influence. The conflict between the two traditions was characterized (and perhaps exaggerated) by Christian writers and readers as a struggle between pagan violence and Christian values of forgiveness” (Damrosch 8).

It likely that many *Beowulf*'s structural resemblance to the Homeric epics, Virgil's *Aeneid* and St. Augustine's narratives are discursive products of Christian editorializing.

Furthermore, a significant character mentioned in *Beowulf*, Hygelac, the wise and brave king of the Geats and Beowulf's uncle, is also mentioned by Gregory of Tours in *The History of the Franks* as the powerful Norse king, Chlochilaich (Thorpe III.3.163), which offers a sense of historical truth. It also indicates that ancient stories of the early medieval world are recounted, shared and circulated within the discursive matrix of ancient storytelling traditions throughout ancient Europe. Such stories entered the medieval counter-memory, augmented collective and cultural memories, and reestablished historical and cultural knowledge, thereby shifting subjective identities. It seems that this discursive scenario recurs consistently enough to be recognized as a permanent characteristic of Western literature, one that remains steadfast in its discursive colonization of the Americas.

The discourses of the middle and late medieval periods generated a “growing awareness of Christendom, not only as a religious community, but also as a coherent political entity” (Davies 292), which was reinforced by the pecuniary and military support of powerful Germanic chieftains such as Clovis (466–511 A.D.) and Charlemagne or Charles the Great (768–814 A.D.). Charlemagne, who was known “king of the Franks” and consecrated as the “Holy Roman Emperor of Christendom,” “was also a [reputed to be a] great patron of learning...[who] employed scholars...collected manuscripts, revised the text of the Bible, published grammars, histories, and ballads...[and credited] ‘for saddling us with a literary tradition of derivative book-learning’” (303–4). His literary legacy flourished in literary epics that embodied the spirit of the Christian Crusades,⁵⁵ especially his ninth – century Frankish campaigns against Muslims in Spain. Two eleventh – century Frankish literary genres emerged, the

compilations called the *chanson de geste*, which celebrate Frankish accomplishments during the Crusades and battles against other Germanic peoples, and the chivalric virtues of the Arthurian tales, and *chanson d'amor*, which exclusively celebrates Charlemagne's exploits, faith in Christianity and chivalric virtues in collections that comprised the "the cult of Charlemagne" (349). Stories of both genres combined popular conventions of traditional pagan oral myths and legends with the narratives of factual historical events to form sensational epics that praised the Christian virtues of Christendom (Burgess 23–5). Charlemagne's literary legacy was introduced to England in the 1066 A.D. with the Norman conquest of Briton led by William the Conqueror. The Norman invasion significantly restructured Briton linguistic, socio–political, cultural and religious systems, which produced radical consequences on twelfth and thirteenth – century Western European literatures. Frankish epics, poems, and songs were shared in the royal courts by Norman and Avengin courtiers, and eventually joined by their own "vernacular" poems and stories that developed into a literary genre called "the romances of courtly literature" (Damrosch 20). Norman poets and writers' developed an intense preoccupation with the local Celtic culture, especially in Celtic stories, superstitions, myths and legends, that led to the addition of Norman "vernacular" to English literature (15). The Norman's borrowed, imitated and adapted native discursive conventions to structure fanciful literary works courtier entertainment at courtly functions. Compilations such as Geoffrey of Monmouth's fantastic stories of the *Life of Merlin*, *Prophecies of Merlin* and *History of the Kings of England*, Marie de France's *Lais*, which is comprised of *Guigemar*, *Le Fresne*, *Bisclavret* and *Lanval*, and William Langland's *Sir Gawain and the Green Knight* were imaginative narratives that originated from ancient Celtic stories.

They spawned such legends as that of King Arthur and Knights of the Round Table and the Anglo–Saxon myth that survivors of Troy founded the Briton’s ancient culture (11–3).

Renewed interest in classical literary conventions and narratives coalesced with the courtly preoccupation with the medieval “histories,” religious texts and new secular, “vernacular” literary works to motivate the expansion of classical education and shape “courtly literature” into the imaginatively intricate literary genre that dominated the twelfth – century. Baswell and Schotter write,

[As courtly literature developed in Norman – ruled England,] “education became more ambitious and widely available, and its products show a growing contact with the works of classical Latin writers such as Horace, Virgil, Terence, Cicero, Seneca, and Ovid... The renewed attention to these works went along with a revival of interest in the *trivium*, the traditional division of the arts of eloquence: grammar, rhetoric, and dialectic... While classical Latin literature was often read with frank interest in pagan ideas and practices, commentators also offered allegorical interpretations that drew pagan stories into the spiritual and cosmological preoccupations of medieval Christianity... The allegorization of ancient secular literature was only one facet of allegorical reading, which was even more persistently applied to the Bible. Allegory became a complex and fruitful area of the medieval imagination and had profound implications for artistic production as well as reading. In its simplest sense, an allegorical text takes a metaphor and extends it into narrative, often personifying a quality as a character. Yet this practice takes a wealth of forms” (Damrosch 16–7).

The implementation of classical allegorical conventions to eleventh – century “courtly literature” stimulated the imaginations of the learned to a degree that literary creativity, production, diversity and reading dramatically increased. By the twelfth – century, writers had firmly integrated these conventions into the literary matrices of both religious and secular genres. Allegorized narratives exercised intellect and challenged wit by fusing, disguising, oscillating and obscuring meanings, plots and themes within the

contexts of sensational and imaginative settings.⁵⁶ As courtly literature flourished in Anglo–Norman courts, its allegorical narratives significantly influenced courtly society with the introduction of literary works such as Andreas Capellanus’ *De Arte Honeste Amandi*, *The Art of Honest Love* or *The Art of Courtly Love* (1170 A.D.). Capellanus designed a literary work, a thirty–one article compilation of behavioral codes and inception of “courtly love” for European courtiers. These virtues of “courtly love” were conveyed as knightly chivalric codes of conduct in literary works that followed such as the Arthurian tales (Davies 349–50), and permeated royal culture to the extent that they governed twelfth and thirteenth – century Norman courtiers’ behavior, defining their privileged, elite socio–political status (Damrosch 20). Knightly protagonists of courtly literature courageously aspire to embody these virtues and defend Christian ideals against formidable antagonists such as foreign warriors, evil knights, malevolent sorcerers, witches, warlocks and supernatural creatures. Allegorical conventions and figurative language were combined to personify these courtly ideals, familiar cultural folktales, and Christian values within mystical and sensational contexts. The narratives blurred boundaries between perceived reality and the realm of the imaginary⁵⁷ by merging the historical with the mythical, thereby, revitalizing the ancient storytelling conventions that appeal well to readers’ imaginations.

Courtly literature’s conventions also reconciled pagan heroic values of loyalty or fealty to lords and comrades in arms, and codes of vengeance, honor and courage with Christian principles, which produced an illusory class of courageous, loyal, honest and battle–ready Christian warriors whose behaviors were controlled by a system of order that was based upon the chivalric codes of “courtly love.” Davies writes, “The key

elements [to the formation and maintenance of feudalism] were heavy cavalry, vassalage, enfeoffment, immunity, private castles, and chivalry. Heavy cavalry... demanded oversized... 'great horses' to carry armoured knights... [which] Charles Martel has been credited with... [the successful] introduction [to Western Europe]... by secularizing large amounts of Church land to support their upkeep... The upkeep of the knightly class – *cabalarii, chevaliers, Ritters, szlachta* – where landowning and the cavalry tradition went hand in hand, provided the central rationale of feudal society" (311). The steadfast belief in this system of order and widespread circulation of courtly literature's active representations of the medieval chivalric behavior "was elaborated in a large body of secular literature in the twelfth – century and after" (Damrosch 15). Literary representations of glorified gallant and legendary knights who fought valiantly on magnificent steeds for Christendom, Christian virtues and the sacred lives and rights of all Christians, especially rulers and high-ranking clerics. Medieval feudal authority was defined and created by these discursive representations that characters, settings, plots and themes of courtly literature constructed,⁵⁸ which exhibited the undaunted belief and fidelity to Christendom anchored the courtly literary style and emerged as the sedimentary literary style for the Renaissance and Romantic periods. However, Renaissance and Romantic writers revitalized and utilized these literary conventions and allegorical devices to creatively veil socio-political, cultural and ideological discordances or threatening knowledge that may be suppressed in the minds of medieval Western Europeans, especially during the fourteenth – century onslaught of the bubonic plague.⁵⁹ Certain gifted writers of these periods not only produced works that monumentalized the ingenuity and resourcefulness mankind's will to transcend considerable adversities within

the contexts of the most precarious or controversial situations, they also delved into the darkest corruptions of mankind, the madness, that threatened civilization's institutions and moral principles.

Four such gifted thirteenth – century individuals were Italian poets Giovanni Boccaccio,⁶⁰ Francesco Petrarca⁶¹ and Dante Alighieri⁶² (399) and English poet Geoffrey Chaucer. Chaucer was not a contemporary of the Italian poets; however, the literary conventions he applied to his *Canterbury Tales*, a very popular and controversial compilation of stories written in the storytelling tradition that thoroughly illustrated core medieval religious, socio–political and cultural values and ideals, was greatly influenced by Petrarch, Boccaccio and Dante's discursive contributions. Like Boccaccio's *Decameron*, Chaucer's *Canterbury Tales* provided detailed exposés of the medieval human condition through perceptions and interactions of thirteenth – century English Christian pilgrims traveling to the Jerusalem. Like Dante's *Commedia*, Chaucer's stories consist of insightful dialectical discussions that questioned the sincerity, faith and virtue of human applications of Christian ideals, and storytelling conventions connect readers to the intimate perceptions and thoughts of the pilgrims. Unlike Dante and Boccaccio, Chaucer unpretentiously presents the inherent systemic contradictions that paradoxically offer a sense of security and order, and, yet instill fear, uncertainty and anxiety in medieval Europeans. The legitimacy of feudalism's rigid hierarchical structure, codes of courtly conduct, absolute aristocratic and church authority, and the greatness of Christendom are questioned in Chaucer's narratives (274). As Chaucer's literary predecessors, he explored medieval socio–political, ideological and cultural norms, and grappled with the restrictions, limitations and inflexibility of feudalism and Christendom

by borrowing and adapting storytelling conventions of past works.⁶³ However, he relied on the direct, unpretentious discursive conventions that unlocked suppressed counter memory rather than utilizing allegorical conventions to project multiple meanings onto the imaginative, liminal and sensational narratives that include uncanny interactions with demons, evil sorcerers, nefarious knights, depraved tyrants, mystical beasts and malevolent spirits inherited from pagan folktales and biblical scriptures. While Chaucer's direct approach is indicative of the ancient Greek dialectical explorations of socio-political, ideological and cultural systems, and may have influenced many writers of the Renaissance and, especially of the Enlightenment, the discursive conventions of the "low culture" Anglo-Saxon and Celtic secular literary works that endeavored to simultaneously revere the old gods, beasts, sorcerers and magical creatures that shaped their pre-Christian past and reconcile the infusion of Christian ideals were firmly integrated in late medieval and Renaissance literary production (8–9).

These works represent the "counter-memories" of peoples who have experienced a perpetual reshaping of their worlds, and had portions of it appropriated by the educated elite to enhance the courtly tales of "high culture." Most twelfth and thirteenth – century medieval common folk were uneducated academically and virtually illiterate. Medieval "histories" and literatures illustrate that vast populations of these simple, rural folk perceived the dynamics of time and space, the reality of their world, much differently than the comparatively minute populations of educated elite. They generally believed in their pre-Christian gods, ancient ancestors, the Judeo-Christian God, holy trinity, Virgin Mary, angels, saints and unholy trinity of devils (Lucifer, Beelzebub, Mephistopheles). They also believed that their great legendary heroes, kings, queens, wizards and witches,

mystical beasts and magical beings could oscillate between the boundaries of space and time, past and present, and this world and the netherworld. For European common folk, the real and liminal often coalesced, often existing in the same space at the different times or different spaces at the same time.⁶⁴ These sentiments do not resonate more than in Dante's *Commedia*, where a living man, Dante the character, journeys through Dante the author's vision of hell (literally and figuratively through Satan's body), purgatory, paradise and heaven, where he interacts with ghosts from all ages who were "undecayed, undifferentiated and undivided" (Davies 429–32). The character's personal experience is essentially a "travel narrative" that provides a first hand account of suffering in hell. His sensational scenes not only invoke Christian ideals and evoke powerful medieval sensibilities, they also very subtly challenge the ordained authority of given to earthly clerics and the system of religious doctrine that they maintain. Despite the tumultuous socio-political, cultural and ideological changes that characterized the Middle Ages, the fifteenth – century is generally considered to be "the century of transition between the medieval and the modern periods" (444). The late fifteenth – century was an exciting and prolific time for wealthy merchants and investors, shipbuilders, explorers, inventors, insurers, kingdoms and nations.⁶⁵ Be that as it may, there were other innovative developments and advancements subtly occurring in the literary sphere. "All manner of history-writing [had been] undertaken...[and] an imaginative collection of stories and legends from the Celtic-past...[were] quarried and embellished by numerous poets and troubadours. The systemization of Canon law...[was] accompanied by the study of Roman law by a long time of glossators... Latin translations from Arabic and ancient Greek proliferated...[and] the wisdom of the ancients, preserved by Arab scholars, was

finally transmitted to Christendom... Courtly literature was composed in reaction against the boorish lifestyle of the barons and the stifling ethics of the Church” (349). While this medieval discursive explosion “remained the preserve of a small intellectual elite,” vast segments of European society and areas of European territory were virtually invisible, “divorced from the main aspects of everyday optical, social, and cultural life.” Yet, these discursively invisible Europeans were immensely significant as integral sources for the discursive material that popularized courtly literary works and sedimentary foundations for medieval civilization (469). The late fifteenth – century witnessed a dramatic shift in the literary emphasis that expanded during the Renaissance period and developed into a popular literary trend that fully integrated the conventions of antiquity and courtly literature into new and exhilarating discursive approaches that included numerous dramatic, sensational, thought–provoking, conscience–awakening and controversial literary works, the true progenitors of gothic literary conventions.

Chapter Four

Gothic Literary Progenitors: Evil, Madness and the Supernatural

The explosion of innovative Renaissance literary works was a phenomenon that was a direct result of the discursive integrations of the storytelling and literary conventions of classical works of antiquity, biblical scriptures, medieval courtly literature and European folklore. The development of intricate patterns of repetition, and inventive applications of simile, metaphor, hyperbole, understatement and irony produced a variety of works that simultaneously evoked powerful emotions, stimulated intellect and vividly stirred the imagination. They structured popular literary works with sophisticated themes, plots and characters that specifically accessed audience and readers' individual, collective and cultural memories to stimulate their imaginations. More importantly, they initiated a literary trend that would develop into a Western European tradition of discursive augmentation of perceptions of reality through creative manipulations of time and space. This was accomplished by using storytelling conventions to intricately interweave cultural myth, superstition, mystical and magical tales, fantasy and legend with current socio-political issues and historical events and figures. The literary conventions that many, if not all, Renaissance writers borrowed, experimented with and adapted to structure sensationally provocative narratives also stimulated intellectual and critical thought. They were not only discursive products of the revitalization of classical literatures and philosophies, they also developed from dramatic shifts in cultural ideals, ideological principles, philosophical notions and socio-political policies, which had an extraordinary impact on a late medieval Western European shift in intellectual pursuits

and, therefore, literary production. Literary discourse and the knowledge that it made available would become very powerful factors in the development of Western civilization in the centuries that followed. It began with a late medieval cultural fascination and preoccupation with the three fundamental notions of evil, madness and the supernatural, which would be the overarching themes in most, if not all, gothic novels and prominent themes in many Caribbean literary works. By the eighteenth – century, a number of literary genres had developed within this literary tradition including Western European Romantic literature from which the Gothic literature emerged. Gothic literary conventions and features developed from particular Renaissance progenitors as discursive devices for exploring and addressing notions of evil, madness and the supernatural through creative and manipulative manifestations and representations.

Notions of evil are commonly embodied in ideas, objects, occurrences or persons that have the capacity for malicious harm and madness usually connotes behaviors that deviate from customary modes of conduct and principles of reason.⁶⁶ However, certain Renaissance writers, who understood the complexity and unpredictability of human emotion and desire, demonstrated a penchant for offering obscure or ambivalent representations of these notions that exposed their interchangeability; what may be deemed evil may also be madness, and what may be considered madness may also be evil. It is the peculiar ambiguity that evil and madness seem to embody that also led to their being associated with the supernatural. These notions not only intensified audience and reader sensibilities such as fear, rage, sorrow, wonder, anxiety and desire, but also heightened reader susceptibility for suspending perceptions of reality in light of the manipulative use of the uncanny, mythical, mystical and magical. It is also important to

note that this inherent ambiguity contributes to the fascination of and preoccupation with these notions that twenty-first century audiences and readers still savor. This chapter will present a literary genealogy consisting of specific Renaissance works that had a very profound impact on inceptions of gothic literature and influence in the development of gothic literary conventions. It is due to the profound influence of these works on gothic literature that these literary conventions find their way to Caribbean discourses. The capacity of these conventions to access and stimulate suppressed memories so that they may be transcribed narrative forms that effectively express or communicate the forgotten and ignored histories of human suffering make these conventions attractive to Caribbean writers. Since evil and madness are linked to human suffering and are overarching themes in gothic narratives, it is within these contexts that this chapter begins its examination of the progenitors of gothic literary conventions.

The ancient Greek and Roman epic representations of evil were not as clearly defined as those developed later in ancient Christian ideology, which would eventually shape the template of “evil” for medieval and Renaissance notions. The ancients had potent beliefs that powerful, unpredictable and temperamental gods supernaturally controlled all forces and actively determined the fates of all human beings and creatures on earth. For them, evil did not emerge from a diabolical, malevolent entity or force that threatened the souls of human beings; it was related to a violation of cultural taboos and the wills of the gods. Madness, on the other hand, is more clearly defined in the *Iliad* and *Odyssey* and was presented as uncontrolled, irrational and unreasonable behaviors guided by intense emotions that ultimately led to rash actions that violated cultural norms and traditions with tragic results. Such intense emotional eruptions usually coincide with

great psychological stress and trauma attributed to some sort of conflict or unexplainable loss of control.⁶⁷ The *Aeneid* offers a number of scenes that illustrate main characters succumbing to their uncontrolled passions and, in their madness, they often ignore divine prophecy and cultural mores that govern specific deeds or they misinterpret divine instructions at the risk of their honor and lives, as well as those of others.⁶⁸ Virgil insightfully, unconventionally and masterfully integrates uncontrolled behavior and disobedience of divine will with intimate personality traits that are governed by certain psychological elements and emotional trauma that are considered occasions of madness. Furthermore, he also introduces the political agenda into this intricate context to illustrate the connection and exists between personal desires and political issues, and the supernatural or divine and the conflicts that arise within these complex contexts. He interweaves them into a discursive fabric that has endured throughout the ages and is still being applied in contemporary literary works. Virgil's discursive conventions are prominent in Renaissance and Gothic literary works; however, as renowned and influential as he is to Western Literature, Virgil was not the only ancient author to merge the political with the personal and supernatural or divine in the contexts of evil and madness. Ancient authors of Jewish and Christian biblical texts also offer narratives that feature this convention.

The Old and New Testaments do not provide specific illustrations of madness as a psychological affliction or unsavory behavior. Instead, they employ figurative language or allegory to integrate madness into the context of violating the Judeo-Christian deity's commands and laws, which determine manifestations of evil for the ancient Israelites. Therefore, it is no surprise that uncontrolled, obscene and irrational behaviors are directly

associated with demonic possession.⁶⁹ Judeo-Christian biblical texts clearly define specific thoughts, actions and states of being as good or evil, and structure such notions into theological binaries characterized by unbelief, disobedience or defiance of divine will.⁷⁰ These fundamental ideological principles dominated medieval Christian religious beliefs and structured the medieval European notion and institution of Christendom, which are illustrated in the writings of St. Augustine of Hippo. St. Augustine wrote intimate and in-depth theological and philosophical analyses of the New Testament gospels and St. Paul's Epistles. He borrowed allegorical conventions from Virgil and other Roman authors to integrate pagan and Christian notions of evil into emotionally charged narratives that explored repressed emotional and psychological manifestations of evil. His integration of self-analysis with his exploration of evil cemented the theological binary oppositions of evil and good configured as two distinct and powerful forces that continually battle for dominance of the human soul. In *Confessions*, he conveys an acute obsession with psychological and emotional influences on human behavior that emerges within an intimate portrayal of his internal struggle with passions, psychological trauma, philosophical confusion and theological ambiguity. In addition to a novel Christian concept of evil, he illustrates a passionate desire to achieve a pure state of an evil-free spirituality that may occur through confronting his most intimate fears, sorrows, anxieties and desires, and overcoming them and the temptation to succumb to these sensibilities with intense self-analysis and self-criticism. He admits,

My inner self was a house divided against itself. In the heat of the fierce conflict which I had stirred up against my soul... My looks betrayed the commotion in my mind...my voice sounded strange and the expression of my face and eyes, my flushed cheeks, and the pitch of my voice told him more of the state of my mind than the actual words that I spoke... I now

found myself driven by the tumult in my breast to take refuge in this garden, where no one could interrupt that fierce struggle, in which I was my own contestant, until it came to its conclusion. What the conclusion was to be you knew, O Lord, but I did not. Meanwhile, I was beside myself with madness that would bring me sanity. I was dying a death that would bring me life. I knew the evil that was in me... I was frantic, overcome by violent anger with myself for not accepting your will... During this agony of indecision I...tore my hair and hammered my forehead with my fists; I locked my fingers and hugged my knees (R.S. Pine-Coffin, *Confessions* VIII.8.170–1).

This passage conveys a conscious awareness and understanding of the psychological process that produces madness that emerges with consciousness of evil, a Christian notion that takes the demonic or diabolical form in medieval, Renaissance and gothic discourses. St. Augustine's use of madness as an allegory for his inner religious trauma served as a model for influential medieval scholarly clerics such as Gregory of Tours and Bede, who conveyed personal views on evil by providing extensive chronologies and histories of the evil and madness that abounded in the unpredictable and dangerous medieval world they inhabited. Although their narratives had not developed the literary sophistication that would appear in the twelfth – century, they were significant in the establishment of early European Christian doctrine, and provided the historical and cultural foundations that were vital to the development of later Western notions of subjectivity. Among the many events, experiences and tales that these particular writers chronicled, the figuration of betrayal, superstition, divine intervention, fear, rage, torture, murder, mass exterminations and other widespread violence were central and would become popular in many Renaissance and, specifically, Romantic works.

Twelfth – century “courtly literature” writers also incorporated similar Christian ideals and examples of violence administered by medieval, knightly warriors; however,

unlike the medieval cleric chroniclers, courtly writers focused on the fanciful folktales of rural commoners. They interweaved Christian ideals, cultural superstitions, folkloric beliefs in the supernatural and the knightly chivalric virtues of courtly love in artistic Arthurian fantasies. Twelfth – century courtly writers emphasized wit, poetic proficiency, and vivid allegorical imagery and storytelling conventions to structure their sensationally delightful tales from the stories they had acquired from rural folk. These provocative narratives often portrayed knightly champions of the highly respected and feared feudal warrior class as personifications or embodiments of Christian ideals, chivalric virtues of courtly love and the fundamental feudal values of the lord and vassal relationship. These warrior portrayals were pitted against binary representations of evil and madness within a supernatural backdrop. Christopher Baswell and Anne H. Schotter write, “The [courtly literary] allegorization of ancient secular literature was only one facet of allegorical reading, which was even more persistently applied to the Bible. Allegory became a complex and fruitful area of the medieval imagination and had profound implications for artistic production as well as reading. In its simplest form, an allegorical text takes a metaphor and extends it into narrative, often personifying a quality as a character” (Damrosch 17). The courageous and virtuous kings, queens and knights of sacred realms represented the European “self” who readily defended Christendom against a variety of wicked and evil “others,” who were commonly characterized as devious, untrustworthy kings, queens, dukes, barons, knights, malevolent spirits, wizards, witches, devils, demons, elves, fairies and mythical beasts of pagan folklore. Baswell and Schotter note, “We may say today that romance [or courtly literature] loses the hero and heroine onto the landscape of the private and subconscious; a medieval writer might

have stressed that nature itself is imbued with mystery both by [the Christian] God and by other, more shadowy, spiritual forces” (21). For authors of courtly literature, madness was strictly a consequence of and associated with evil, with the Aeneas and St. Augustine–like conflicts between personal desires and temptations, which were distractions to sacred duties of both religious and political natures of high culture such as those illustrated in *Beowulf*.⁷¹ However, this style, which entertained Western European royal elites for at least three centuries, would be significantly altered by a fourteenth – century world devastated by death and ruled by madness.

Fourteenth – century Europeans experienced numerous bouts of famine, the devastation of the Hundred Years War waged between France and England (1337 to 1353) (Davies 419) and the deadly onslaughts of the spectral Black Death or Plague of 1346 and 1350 (409). By the end of the fourteenth – century, Western Europeans expected to die the agonizing deaths that they believed were fated for evildoers, pagans and the damned. The indiscriminate nature of this disease assailed the innocent, faithful, pure at heart and wealthy as well as the sinful, downtrodden, despised and unlucky; the Black Death spared approximately one–third of the entire Western European population.⁷² Consequently, an atmosphere of confusion, fear, anxiety, despair, hopelessness and rage undermined the conventional Christian beliefs and secular feudal notions of good, evil, life and death. Melancholia and madness reigned as masters of Western Europe during this period. Michel Foucault offers insight into this medieval psychological phenomenon in *Madness and Civilization: A History of Insanity in the Age of Reason*. He writes,

[The years following the fourteenth – century]...were dominated by all this grinning imagery of Death... Up to the second half of the fifteenth – century...the theme of death reigns alone. The end of man, and the end of time bear the face of pestilence and war... The presence that threatens even within this world is a fleshless one. Then in the last years of the century this enormous uneasiness turns on itself; the mockery of madness replaces death and its solemnity. From the discovery of that necessity which inevitably reduces man to nothing... Fear in the face of the absolute limit of death turns inward in continuous irony; man disarms it in advance, making it an object of derision by giving it an everyday...by constantly renewing it in the spectacle of life, by scattering it throughout the vices...and the absurdities of all men. Death's annihilation is no longer anything because it was already everything, because life itself was only futility... The head that will become a skull is already empty. Madness is the *déjà – là* of death... What death unmasked was never more than a mask; to discover the grin of the skeleton... From the vain mask to the corpse, the same smile persists. But when the madman laughs, he already laughs with the laugh of death; the lunatic, anticipating the macabre, has disarmed it (15–6).

Foucault's medieval psychological profile sensationally and ominously describes a mass internalization phenomenon of melancholia or madness that embraced late medieval Europeans. Death's "fleshless" ever-presence, indiscriminateness and ominous inevitability haunted them to such a degree that "madness" reigned supreme in almost every aspect of Western European societies. Madness emerged and flourished in Europe with the incapability of understanding, the lack of knowledge, regarding Death's onslaught. Norman Davies' less dramatic but more theological view augments Foucault's evaluation. He notes,

There is a sense of fatalism about life in the later Middle Ages. [Medieval Europeans] knew that Christendom was sick; they knew that the ideals of the Gospel of Love were far removed from prevailing reality; but they had little idea of how to cure it... The Holy Roman Empire could not control its own mighty subjects, let alone exercise leadership over others. The Papacy was falling into the quagmire of political dependence. Feudal particularism reached the point where every city, every [princedom and] princeling, had to fight incessantly for survival. The world was ruled by

brigandage, superstition, and the plague. When the Black Death struck, the wrath of God was clearly striking at Christendom's sins (383).

The decades that followed the plague's assault were characterized by an "enormous uneasiness," intense "fear," cruel "irony" and resentful "derision." Man was repositioned from a biblically preconceived notion of dominion over the earth and all other creatures that inhabit it to a contextual existence of nothingness, not unlike the state of Adam and Eve following their fall from grace and exile from Eden (Genesis 2.15–3.22). Man had not only become vulnerable to external threats of disease, starvation and violence, he was now a victim of his internal or psychological vulnerability to the intense fear and anxiety that drove many to madness.

Both Foucault and Davies indicate that a pervasive atmosphere of death and melancholia had reached a level of such intensity that it not only neutralized or "disarmed" the prevalent despair, fear, anxiety, desperation and hopelessness, it created a culture of madness. Interestingly, the human psyche, as unpredictable and adaptable as it is, in time, reversed seemed to respond in such a way that the madness "turned in on itself." Death was no longer mocked by the madness that had once taught man how to laugh at it. Foucault explains,

The substitution of the theme of madness for that of death does not mark a break, but rather a torsion within the same anxiety. What is in question is still the nothingness of existence, but this nothingness is no longer considered an external, final term, both threat and conclusion; it is experienced from within as the continuous and constant form of existence... The dawn of madness on the horizon of the Renaissance is first perceptible in the decay of Gothic symbolism; as if that world, whose network of spiritual meanings was so close-knit, had begun to unravel, showing faces whose meaning was no longer clear except in the forms of madness. The Gothic forms persist for a time, but little by little they grow silent...transcending all possible language (though still familiar to the eye)... Paradoxically, this liberation derives from a proliferation of

meaning, from a self–multiplication of significance, weaving relationships so numerous, so intertwined, so rich, that they can no longer be deciphered except in the esoterism of knowledge. Things themselves become so burdened with...allusions that they finally lose their own form. Meaning is no longer...an immediate perception... It is free for the dream (*Madness and Civilization* 17–9).

For Foucault, Renaissance notions of madness had completely redefined the Gothic feudal world and sensibilities. It seemed to provide man with the incentive and freedom to explore his world from a completely different perspective. The “substitution” of madness for the preoccupation with death motivated man to discursively delve into the psychological realm, the psychological processes that determine the daily perceptions of reality, shape the imagination and fashion dreams with an enthusiasm that rivaled that of the ancient Greek classical period.⁷³ It compelled Western Europeans to seek alternatives to medieval established and traditional cultural ideals and socio–political principles, which collapsed under the weight of an inflexible feudal system of order that was, to some degree, responsible for the suffering and death they had experienced. This cultural phenomenon, which was characterized by fear, suffering, despair, hopelessness, disillusionment, resentment, confusion and the profound desire to live and love, inspired renowned medieval writers such as Petrarch, Dante, Boccaccio and Chaucer to follow Virgil and St. Augustine’s allegorical analyses and depictions of the internal, psychological human condition. They shifted the Western European literary traditional concerns and high culture interests of the ruling elites, which had permeated courtly literature for three centuries, to the interests and concerns of the vast populations of abused, ignored and forgotten common folk. Davies writes,

[M]any of the historians of this [the late Renaissance] period...abandoned their earlier concerns. It is no longer the fashion to write so much about

those minority interests [of the elite. Late sixteenth and seventeenth – century writers exchanged the topics of high culture, humanist ideals, theological reformation, overseas exploration and scientific discovery for the exploration and examination of those vast populations of peasantry who were responsible for the] “material conditions, of the medieval continuities and of popular belief (and unbelief) as opposed to the high culture [of the courtly elite.] The professionals now like to spotlight the magic, [superstition, urbanization, displacement of rural folk, war], vagrancy, disease, or the decimation and extermination of colonial populations (469).

Although intellectual and literary horizons had shifted from high culture to low culture, the late fourteenth – century interest in classical thought, literature and philosophy that had been revitalized and incorporated into Western European educational institutions continued. Classical literary works and conventions were reevaluated and reinterpreted in the contexts of the new medieval outlooks, approaches and modes of thought that led to the development of alternative understandings, perceptions, methods of discursive exploration and reproduction of memories that would shape a new Western European “self,” the Renaissance self. This literary phenomenon, like the mythical phoenix that rises from the ashes of its demise, rose from death and madness. Jordan and Carroll explain,

Intellectual thought, mental attitudes, religious practices, and the customs of the [Western Europeans] fostered new relations to the past and a new sense of self... Much seventeenth – century literature reflected personal experience...[that] convey the details of social life with an immediacy that avoids the studied figures of earlier [late medieval,] Renaissance prose... As more particularized portraits of individual life emerged, new philosophical trends promoted abstract figures of the world. The modern organization of Europe was based on new modes of representation, such as schematic outlines of arguments, the grids of sectioning the world maps...facilitating the circumnavigation of the globe, and the discourses of political economy characterized by an interest in quantitative analysis... The abstract rationalism of the new science, the growth of an empire overseas, a burgeoning industry and commerce at home, and a print culture spreading news throughout Europe and across the Atlantic would

continue to be features of life in [Europe] through the eighteenth – century (Damrosch 587–8).

Renaissance scholars and writers' innovative approaches and reinterpretations of classical knowledge discursively refashioned Western European representations and merged the abstractions of the external world or “macrocosm” to those of the internal, psychological realm or “microcosm.” They structured new perceptions of reality and integrated them into a strict theological system of order that had been designed by a well-established Christian doctrine but within contexts of classical Greco–Roman and Germanic pagan cultural discursive conventions. These conventions allowed the new perceptions of reality to close the hierarchical ranks of the ruling elite and common folk in the sense that the concerns and interests of high culture were now reintroduced into the general human condition that interacted with lives and perceptions of common folk daily realities.

Renaissance writers sought to convey collective cultural understandings of everyday life with emphases on the mundane, the individual and Man's role in the world; however, these conventions allowed them the opportunity to challenge perceived realities by delving into the common folk imagination and interweave their memories of liminal spaces, superstitions, unnatural and netherworlds with those established by Christian doctrine and aristocratic values. Jordan and Carroll write, “Language and style were changing notions of the world and God's design in creating it... [A new] view of creation was important for artists and writers because it gave them a symbolic language of correspondences by which they could refer to creatures in widely differing settings and conditions” (585). Projections of the fantastic, sensational, supernatural, occult, divinely mystical and magical discursively represented “everyday” beliefs of “the here and now,”

that included liminal contexts of the imagination and were allegorized with a new metaphorical, “symbolic language” inherited from the new understandings realized and interpretations from classical and courtly literatures.⁷⁴ Romantic prose enhanced many of the themes and plots found in the tales of classical works, courtly literature and fifteenth and sixteenth – century travel narratives. Jordan and Carroll note, “Prose romances also provided images of new kinds of identity... [T]he tales of lower class artisan–adventurers illustrate the enthusiasm with which early modern writers and readers embraced a freedom to reinvent themselves. A romantic notion of the ‘marvelous’ gained a new meaning in the tales of tricksters as well as of sturdy entrepreneurs who survived against all odds – they illustrated the creative energies possessed by plain folk... Finally, the spirit of romance infused narratives of travel, many of which made little distinction between fact and fantasy” (581). This novel literary creativity reflected a pervading sense that there was more to the world than God’s design and providence. Artists and authors began to perceive a universal harmony that differed from that of the medieval past, a comprehensive natural design that included all human experiences, good and evil as Davies comments,

The principle product of the new thinking lay in a growing conviction that humanity was capable of mastering the world...[and with] God–given ingenuity could, and should, be used to unravel the secrets of God’s universe; and that, by extension, man’s fate on earth could be controlled and improved. Here was the decisive break with the mentality of the Middle Ages, whose religiosity and mysticism were reinforced by the...conviction [that people] were the helpless pawns of Providence, overwhelmed by the incomprehensible workings of their environment and of their own nature. Medieval attitudes were dominated by a paralyzing anxiety about human inadequacy, ignorance and impotence...by the concept of sin (472–3).

Though, for the most part, Renaissance thought and intellectual pursuits “decisively broke” with restrictive and stifling medieval modes of feudalistic thinking and understanding, many feudal customs and beliefs remained intact, ingrained deep in sixteenth and seventeenth – century Europeans’ memories. The suppressed memories of these ancient feudal customs, beliefs and practices emerged from Horace Walpole’s manifest content or autobiographical knowledge and compelled him to undertake his revitalization of feudalism, his “Gothic Odyssey,” which ended with his gothic novel, the discursive testament of his resistance and legacy of his obsession, melancholia and madness.

The most significant medieval customs and beliefs, rudimentary traditional Christian ideals of God, faith, grace, sin and evil, had been syncretized with Catholic mysticism, Germanic pagan folklore, prevailing superstitions and feudal virtues. These potent notions were not only important for maintaining medieval culture and the feudal order that governed everyday life; they were also used to explain the unexplainable, define the supernatural. In the late sixteenth and seventeenth – century the wealthiest and most powerful Western European kingdoms and men invested in an unparalleled burgeoning global mercantile system, which was initiated and sustained the dramatic cultural and socio–political changes that altered and eventually replaced the old feudal traditions and beliefs, and threatened a specific class and population of old feudal gentry as discussed in chapter two. Innovative applications of figurative language and allegory served to develop the Renaissance literary conventions that allowed writers to creatively integrate such notions and concepts with historical events and figures, current cultural and socio–political issues that provided discursive venues for illustrating the suppressed

fears, anxieties and desires related to this particular human condition, an example of the intellectual pursuit and discursive expansion into the realm of extreme psychological trauma. This was one of many points of initiation for more literary projections of suppressed memories and sensibilities relating to notions of resistance, grievance, suffering and contradiction subtly masked by psychological states of melancholia and madness or under guises of supernatural phenomena. Symptoms of melancholia were often associated with and diagnosed as deviant or problematic behaviors such as excessive obsession, uncontrolled passion and intense desire, “excessive learning, the contemplation of death, the darkness of night, and isolation...a [mental] disease [or] condition that in more or less severe form is represented in such disparate texts such as Marlowe’s *Dr. Faustus*, Milton’s *Il Peneroso*, and Sir Thomas Browne’s *Reglio Medici*” (Damrosch 584–5). Renaissance writers imaginatively incorporated melancholia and madness within the supernatural elements of Christian mysticism and pagan superstition and folklore. The development of such literary conventions structured many intricate narratives that seemed to satiate and, ironically, generate a sixteenth and seventeenth – century craving for such works, especially during a time when literacy had increased and spread throughout the populace.

The Renaissance fascination with evil, madness and the supernatural must necessarily begin with ancient beliefs, which were often associated and illustrated with the divine and providence as integral features of human existence. The ancient Greek, Roman, Egyptian, Germanic, Norse and Celtic polytheistic gods, monotheistic god, Yahwah or Elohim, of the ancient Israelites and Christian Holy Trinity, angels and saints have been directly associated with the magical, mystical, uncanny, fantastic and

supernatural,⁷⁵ which were significant features in the formation of ancient subjective identities as well those of the Renaissance and beyond. Similarly, these discursive features served Renaissance Europeans in shaping their “new” understandings of the tangible and intangible worlds. Davies relates,

The world of the Renaissance and Reformation was also the world of divination, astrology, miracles, conjuration, witchcraft, necromancy, folk cures, ghosts, omens, and fairies. Magic continued to compete, and to interact with religion and science. Indeed, the dominion of magic among the common people held sway through a long period of cohabitation with the new ideas for over two centuries or more... One implication is that...[d]espite the fresh seeds of [reformation theology, scientific discovery and overseas exploration] that were sown, [the Early Modern Period] could well have had more in common with the medievalism that preceded it than with the Enlightenment which followed (471).

The enduring iconic stories and myths recited by ancient bards and illustrated by ancient writers offered a variety of discursive realities that existed inside and outside of space–time perceptions. In the ages before modern technologies, medicine and scientific knowledge, beliefs in magic and the supernatural played significant roles in the daily lives in most, if not all, European households. They were usually well–stocked with charms, talismans, amulets and sacred or holy icons that, along with peculiar practices and strange rituals, were believed to ward off evil spirits, demons and witches’ spells. These beliefs were rarely questioned and had been inherited from parents and grandparents who had believed in them as well (Papp 32–3). These folk superstitions affected all Europeans, regardless of class or educational level, though the peasantry and wealthy uneducated country landowners were especially superstitious and commonly practiced a variety of rituals that were discouraged by the Church.

In many rural parishes, country folk creatively indoctrinated Catholic rituals like the sign of the cross, praying on their knees with hands pressed together at their breasts and fingers pointed toward heaven, and used “holy” artifacts such as blessed water, crucifixes, “relics” and pages of biblical scripture as charms and in rituals of requests to cure diseases, ward off evil and disarm curses with divine intervention, protection and providence. “At the beginning of the sixteenth – century, communities across Europe held many ceremonies and festivals to mark important times of the year...[that] were meant to protect communities by honoring the saints that they called on in times of need or to banish harmful spirits. Parish priests were often central to most important agricultural rituals, which included blessing trees and reading the Gospel over streams to ensure the purity of the water. To guarantee the fertility of their crops, after Mass had been said by their parish priest, the community would make processions around the parish boundaries and across the fields” (Alexander 110). Catholic sacramental rituals, the sanctity of the Holy Bible, mystical power of “relics,” divinity of the saints, belief in Jesus’ resurrection from the dead, Holy Trinity and Satan blurred the principles that distinguished magic from religion. “The Church seemed to arbitrarily decide that certain practices and rituals were acts of worship and others were evil and sinful” (Papp 34). Despite zealous Protestant efforts to reform what they considered Catholic superstition, devilry, idolatry, necromancy, witchcraft and magic, Germanic, Norse and Celtic pagan religious practices and beliefs remained firmly imbedded in sixteenth – century European cultural matrices. For most Europeans, “...religion was fairly elementary. The world was divided into good and evil; the good was to be embraced, the evil to be eschewed – by whatever means were at hand, including superstition and magic... [T]hey went right

on making the sign of the Cross, using holy relics, and relying on a host of nonreligious superstitions to help them avoid or survive...outrageous fortune” (35). Renaissance writers’ unlocked discursive gateways to the Western European cultural imagination, the subconscious, where such suppressed memories of liminal netherworlds, the fantastic, magical, mystical, mythical and supernatural were stored. It is this capacity for revealing thoughts suppressed deep within the recesses of hidden or forgotten autobiographical knowledge or manifest content and recovering these memories that many Renaissance works contributed to Gothic. They provided an accessible venue for the emergence and revelation of counter-memory and the corresponding madness that became historically intrinsic to the Caribbean colonial and postcolonial experiences thoroughly discussed in “The Obsession with Wealth and Power: A Caribbean Heritage and Curse” (See chapter one, pp. 41–9).

**Colonial Evil and Madness:
Paths to Wealth and Power**

The sixteenth and seventeenth – century Western European colonial machine of the New World was orchestrated “by any means necessary,” which includes what may be considered the inception and development of an unprecedented evil socio-political and economic apparatus than had ever been created and administered by Man. One of the most significant “necessary evils” was the ardent harvesting of the “able bodies” needed for establishing and maintaining colonial territories. As noted in chapter one in “Discursively Forming the ‘Caribbean:’ From ‘Paradise’ to ‘Region of the Carib,” many of these “able bodies,” Western European undesirables, expendable human beings were recruited or forced into service and sent to the first Western European New World

colonies with disregard for and indifference to the negative repercussions that would be inflicted upon the indigenous populations and delicate ecosystems. This necessary evil exported the Western European forms of madness to the New World that developed into corresponding and new Caribbean forms of colonial madness that proved to be especially devastating to Caribbean indigenous groups as well as many of the European and non-European immigrants. However profitable these incursions proved to be, they opened “Pandora’s Box” and set free a slumbering deities of evil and madness that the world had never known and would quickly become familiar to the millions of European and non-European unfortunates who were considered expendable resources of labor of an indifferent, merciless and lucrative mercantile system.

Among the most valuable commodities traded in this system was the knowledge manifested in new technologies for shipbuilding, navigation, weaponry, clothing, farming, textile production, education and, most significantly, in New World travel narratives such as those thoroughly discussed in “Travel Narratives: Discourses of Profit, Wealth and Power” (see chapter one, pp.18–9). Without this knowledge the thirteenth and fourteenth – century Italian revitalization of classical Greco–Roman art, literature and philosophy (Davies 477) and Western European Renaissance might not have occurred; these cultural renewals would be responsible for the establishment of the Western European literary tradition. The Renaissance economic boom provided the impetus for the widespread development of classical education throughout Western Europe, exemplified in the foundation of the first universities established in Bologna (1088) and Paris (1150), and in the rise of a number of prominent universities founded throughout Italy, France, England and Spain in the decades that followed (361). The

literary production, literacy and the dispersion of literary works from Spain, Italy, France, England, Holland and Germany increased at a rate that Western Europeans had never witnessed. It is within this paradoxical context of the New World “Pandora’s Box” that the progenitors of the gothic literary conventions discussed in “Memory and Storytelling,” including Horace Walpole, who had certainly studied the classical works of antiquity and popular Western European works of high culture (see chapter three, p.12), accessed to develop the first gothic novel. Renaissance writers, whose works inspired him, enhanced and adapted the storytelling conventions discussed in “Ancient Literary Roots: A Legacy of Borrowed Conventions” (see chapter three, pp. 16–31) to structure the narratives that linked the human psychological condition with extensive human suffering and exploitation. Within the shadow of *Sir John Mandeville’s Travels*, others works provided sophisticated allegorical narratives that not only conveyed new knowledge, provoked thought, and intensified sensation but also subtly, if not covertly, expressed substantial socio–political, ideological and cultural criticisms regarding actions of Western European monarchs and their governing policies. Works such as Edmund Spenser’s *The Fairie Queene*, Thomas More’s *Utopia*, Christopher Marlow’s *Doctor Faustus*, and William Shakespeare’s *Hamlet*, *Macbeth*, and *The Tempest* offer a literary genealogy of plots, themes and conventions that are definite progenitors of gothic literary conventions. These works integrate Western European ideological notions, cultural ideals, socio–political issues and historical narratives with popular, low culture, folkloric legends and myths, and Christian mysticism and superstitions. *The Fairie Queene*, *Utopia* and *The Tempest* offer additional sensational scenes that are directly related to information circulated by sixteenth – century New World travel narratives.

Thomas More, Member of Parliament, Lord Chancellor and a Christian of exceptional moral repute, wrote the renowned *Utopia* (1516), a fictional travel narrative that was ingeniously developed from “authentic” New World travel narratives. This fictional travel narrative discusses and subtly critiques sixteenth – century Western European socio–political policies and ethics regarding colonization and exploitation for the obsessive pursuit of wealth and power.⁷⁶ *Utopia*’s structure is clearly influenced by classical storytelling conventions of the *Odyssey* and *Aeneid* and contains information and knowledge of the fifteenth – century New World travel narratives written by Vespucci (Wootton 56–60), who, like Columbus, was greatly influenced by *The Travels of Sir John Mandeville* mentioned in “Travel Narratives: Discourses Of Profit, Wealth and Power” (see chapter one, pp. 22–3). More’s protagonist, Raphael Hythloday, a fictional Portuguese adventurer, scholar and philosopher, rationally and logically diagnoses the Western European obsession for accumulating wealth and power as an evil hysteria nurtured by uncontrolled greed, religious hypocrisy and unscrupulous governing by political powerful monarchs and their royal councilors in a conversation with the politically powerful Cardinal Morton, a fictional Archbishop of Canterbury (Adams 12–6). In response to Morton’s suggestion that he should join England’s royal council to advise the king with his profound insight, knowledge and intellect, Hythloday states, “[To joining those who counsel kings,] the only result of this...will be that while I try to cure others of madness, I’ll be raving along with them myself...either I would have different ideas from the others, and would come to the same thing as having no ideas at all, or else I would agree with them, and that...would merely confirm them in their madness... Either they will seduce you, or, if you keep yourself honest...you will be

made a screen for knavery and madness of others” (26–7). Hythloday clearly indicts sixteenth – century Western European monarchs and royal councilors as madmen who displace their Christian ethics and humanity with their obsessions to acquire wealth and power. Stephen Greenblatt offers interesting commentary on this sentiment in *Renaissance Self-Fashioning: From More to Shakespeare*, in which he explains the political situation Hythloday describes.⁷⁷ He writes, “The vain cardinal may be in the grip of madness [as conveyed in his interaction with Hythloday], but he can compel others to enter the madness and reinforce it... The point is not that anyone is deceived by the charade, but that everyone is forced either to participate in it or to watch it silently” (13–4). For Greenblatt, whether Hythloday’s diagnosis is valid or not, it is of no consequence because, even if powerful royal councilors such as Cardinal Morton and monarchs are not mad, they will “compel” those who serve them in pursuing their goals with their political authority or temptation of wealth. In either case, once this evil hysteria manifested itself in the thoughts and actions of these monarchs and councilors, their humanity and Christian ethics was displaced by their obsessive greed. Cardinal Morton presents this behavior as an inescapable trait of human nature that will undoubtedly continue, and while portrayed as a very religious, intelligent, insightful and powerful figure, his indifference to human suffering in light of the evil created by opportunistic and exploitative monarchs and royal councilors leaves Hythloday’s tale with a haunting uneasiness. Readers must reconcile the cardinal’s attitude with their own moral precepts and Hythloday’s rational analysis of Western European greed, colonization, exploitation and the punitive methods exercised on European unfortunates, a situation which Cardinal Morton, a personage of power, does not seem to fully

comprehend, neither Hythloday's notions of "evil" or "madness," but perhaps he does not care or it could be that he is himself a participant.

More allegorizes his indictment and criticism of Western Europe's, specifically England's, participation in the evil and madness that characterized New World colonization, a critique that I thoroughly discuss in chapter one, "The Obsession with Wealth and Power: A Caribbean Heritage and Curse and "Roots of Colonial Madness: The Heart of Gothic Discourse in the Caribbean." He wrote *Utopia* during a period when England's monarch, royal councilors, wealthy gentry, stock trading companies and merchants fervently entered into global trade and colonial competition with its continental neighbors. As the Lord Chancellor of England, he personally witnessed and, likely, took part in his country's implementation of its colonial policies and colonial ambitions, which may have violated his Christian principles. This moral conflict seems to manifest itself in Hythloday's allegorical island-nation of Utopia, which he portrays as a "perfect" binary alternative and superior model of civilization. However, even with the mysterious and magical technologies, superior knowledge, impeccable moral code and promotion of an egalitarian society, Hythloday's description subtly unveils many of the same evils and madness with which he charges European civilization, especially in Utopia's inception and subsequent colonial policies, which mirror those of Western European hegemonic empires.⁷⁸ In his "Preface to the Second Edition" of the 1992 Norton publication of *Utopia* Robert M. Adams offers questions that he discerns illustrate the core themes of More's narrative. He writes,

Every sincere man who enters public life [in a society dominated by the money-mad and the authority intoxicated] is bound to ask himself... What good can I do as an honorable man in a society of power-hungry

individuals? What evil will I have to condone as the price of the good I accomplish? And how can I tell when the harm I am doing, by acting as window-dressing for evil, outweighs my potential for good? Can a community be organized for the benefit of all, and not to satisfy the greed, lust, and appetite for domination of a few? How much repression is a good society justified in exercising in order to retain its goodness? ...Almost everyone has seen that these are some of the major questions the *Utopia* raises (vii).

Adams' questions not only corroborate More's subtle, allegorical critique of Western European socio-political institutions, colonial practices, foreign policies and warfare, but argues that his narrative also resonates as a self-critique through Hythloday's portrayal of Utopia as a superior civilization. He states, "From one accident they made themselves masters of all our useful inventions, but I suspect it will be a long time before [Europeans] accept any of their institutions which are better... This willingness to learn, I think, is the really important reason for their being better governed and living more happily than [Europeans] do" (30). Yet, he exposes Utopia's contradiction in its fundamental notions of its egalitarian ideals alongside the same "evil" and "madness" that he charges Western Europeans. He also subtly embeds a discursive foundation for these contradictions in the name of his protagonist, "hythloday," which translates from ancient Greek as "nonsense peddler" and "utopia" as "no place." This intricate weaving of historical events, locations and figures, terms, travel narratives, i.e., *The Travels of Sir John Mandeville*, fictional narratives (a popular literary convention of the period), detailed references to cultural norms, and comparative philosophical notions allows him to develop a sedimentary credibility that somehow lingers in the text. *Utopia* undoubtedly provided literary conventions and a model of a complex, allegorical narrative of self-analysis and self-criticism, sensation and unpretentious representations

of evil and madness that sixteenth and seventeenth – century writers emulated, imitated and expanded upon, especially in regards to its overarching theme of evil and madness, which becomes even more significant in eighteenth – century Gothic and twentieth and twenty–first – century Caribbean fictions.

Adams' questions are no more pertinent for More's *Utopia* than they are for another late sixteenth – century playwright, Christopher Marlowe,⁷⁹ a very successful but controversial writer who personalizes More's indictment of Western European evil and madness in the intimate play *The Historie of Doctor Faustus* (1588–9). Like More, Marlowe was privy to the sixteenth – century governing mechanism; however, his experience was much more engaged with spying for Queen Elizabeth's Privy Council in the matters of religion during a period of great political and religious apprehension and turmoil. It was also a period of vigorous exploration, discovery, colonization, trade and intense competition with Spain and France for New World colonial territories. In fact, *The Historie of Doctor Faustus* was written during the year Spain's renowned and formidable Armada failed in an ill–conceived attempt to invade and conquer its most despised enemy, England.⁸⁰ This is the atmosphere and context in which Marlowe presents such a controversial psychological profile of a very ambitious and learned Christian scholar, who is driven to a tragic end by his passion for knowledge and power. Marlowe seems to allegorically position Dr. Faustus as a figure of criticism for Western European values regarding the pursuit of wealth and power (Bevington xii). Marlowe's indictment of Western European evil and madness echoes that of More but manifests itself in the most intimate, personal form. Dr. John Faustus is a well respected professor and scholar who decides to study and consult forbidden books on the black magical arts

to conjure supernatural beings that could impart all knowledge to him for unmatched power. The demon Mephistopheles from Hell appears and persuades Faustus to contract his soul to Satan for this knowledge that blatantly goes against the Christian god and flouts all Christian principles (1.1.1–65). Marlowe clearly uses a St. Augustine–like emotional and intimate psychological process that challenges sixteenth – century Christian beliefs with the purest form of evil and madness. A dreamlike, nightmarish fantasy haunts the play and establishes a psychological backdrop of madness that ensures audience and reader participation in and internalization of Faustus’ passionate desire, realization, fear, failed repentance and tragedy as one is drawn into his “Hell,” unmistakably illustrated by Mephistopheles as the “psychological state of mind” of a person who has completely rejected Christian principles and God (Damrosch 1117). To this effect Bevington and Rasmussen note,

As a morality play, *Doctor Faustus*, lends itself to orthodox Christian interpretation. Heaven and Hell are realities, attested to by Mephistopheles himself. When Faustus proposes that “hell’s a fable,” the devil wryly bids him “think so still, till experience change thy mind” (2.1.127–8). Mephistopheles has already assured Faustus that he serves Lucifer, prince of devils, who was once an angel beloved of God until, for his “aspiring pride and insolence,” God “threw him from the face of heaven” (1.3.68–9). When Faustus observes that he and Mephistopheles are free to walk together and dispute (2.1.138–9), he suggests how little he sees to fear in the hell where Mephistopheles claims to be confined. Indeed, Mephistopheles’ account of his own spiritual condition might seem to encourage a metaphorical notion of hell as state of mind (“Why, this is hell, nor am I out of it,” 1.3.77) rather than a [specified] place of physical torment (Bevington xiii).

Faustus’ sensational journey not only takes him into the depths of madness, which is exemplified by the risk he takes in being charged, imprisoned, tortured and executed as a wizard and heretic during a period when practitioners of black magic were feared and

despised, but also into the deepest moral darkness that is, ironically, characterized by his rational thought and reason. He challenges the most fundamental cultural norms of society and, yet, illustrates the contradictory desires and political forces that will eventually guide Western Europeans into modernity.

The sensational, uncanny appearance of Mephistopheles creates a supernatural reality that oscillates between established perceptions of reality and imaginary, which were planes of existence that often merge into alternate realities. They constitute a literary convention that is foundational for all gothic literary works and extremely significant for Caribbean fictions. Although the supernatural evil and Faustus' insanity are the primary focus, there is a soliloquy in which Faustus aligns his obsession for power to the New World in such a manner that it resonates with Hythloday's indictments in *Utopia*. In it he contemplates harvesting valuable resources from the sea, Asia and the New World, accumulating unparalleled wealth and acquiring hegemonic dominion over all nations (1.1.56–95) within the context of unprecedented economic accumulation, imperial expansion and forced acculturation of non–Europeans. Faustus' personal desire is a microcosmic representation of the prevailing sixteenth – century Western European desire for exploration and conquest in the midst of burgeoning mercantilism, commerce and colonial enterprise. The soliloquy offers the premise that if a noted Christian scholar and professor can fall into such madness, then anyone, possibly everyone, is vulnerable. Consequently, Cardinal Morton's haunting assertion that this madness is part of human nature and will continue echoes in Faustus' soliloquy when he expresses the blasphemous desire to exploit men and nature with godlike powers and rule all of Europe. Foucault writes,

What does [madness] presage, this wisdom of fools? Doubtless, since it is a forbidden wisdom, it presages both the reign of Satan and the end of the world; ultimate bliss and supreme punishment; omnipotence on earth and the infernal fall. The Ship of Fools sails through a landscape of delights, where all is offered to desire, a sort of renewed paradise, since here man no longer knows either suffering or need, and yet he has not recovered his innocence. This false happiness is the diabolical triumph of the Antichrist. [This type of madness is] *the madness of vain presumption*...[that] is not with a literary model that the madman identifies; it is with himself, and by means of a delusive attachment that enables him to grant himself all the qualities, all the virtues or powers he lacks... Such a one was Osuma's master of arts who believed he was Neptune (*Madness and Civilization* 22 & 29).

Although Foucault's view links Faustus' madness, this "wisdom of fools," to Satan, the biblical apocalypse, Adam's Fall and eternal damnation, he cynically implies that madness itself is a state of psychological bliss, a psychical paradise where there is no suffering and guilt, but contradiction and paradox are necessary features. Faustus seems to be blissful until he realizes the consequences of his actions and Mephistopheles threatens him with a grisly death. He seems to regain his faculties and is now terrified beyond reason. The moment Faustus attempts to repent and rescind his contract with Lucifer, Mephistopheles returns with hellish spirits who tear Faustus' body apart; therefore, the moment Faustus regains his sanity, he is miserable, horrified and suffers unimaginable pain. By merging this psychological process with supernatural evil in sensational narratives that oscillate between possibility and impossibility, Marlowe readily appeals to Renaissance sensibilities of fear, guilt, anxiety, wonder, anger, sympathy and desire, and preoccupation with issues of magic, forbidden desires, witchery and madness, a convention that continues with Edmund Spenser's English epic *The Fairie Queene* (1589)⁸¹ but in a much different and unlikely literary style.

Edmund Spenser's Book II of the *The Faerie Queene* merges issues of colonization, madness, Christian principles, feudal virtues of courtly love, and supernatural evil in the form of witchery in a play that maintains the Western European notion of cultural superiority in the midst of the threatening New World non-European "other" within fanciful allegory of classical and courtly poetics.⁸² He applied the poetics of the Homeric *Iliad* and *Odyssey*, Vergil's *Aeneid*, the delightful fantasies of Anglo-Norman courtly literature, and of the renowned Italian poets such as Petrarch, Boccaccio and Dante (Damrosch 740). Evil and madness in this work are clearly defined and represented by sins such as Heresy, Lust, Hate, Intemperance, Discourtesy, Error, Greed, Disloyalty and Pride, which are often personified as or embodied by characters. Powerful and malicious wizards, witches, fiendish spirits, mischievous supernatural creatures, ferocious monsters, and ambitious pagan knights and rulers of foreign or netherworld kingdoms gather to destroy all that is good. Chivalric knights defend Christian ideals, Christendom and the divinely sanctioned sovereignty of the Faerie Queene, Gloriana, a personage of Queen Elizabeth I, against evils that have no other purpose but to threaten Gloriana's realm. Despite Spenser's elaborate allegory, metaphor and eloquent, poetic language, A.C. Hamilton asserts that sixteenth – century issues of concern are still addressed. He writes,

Spenser's *Faerie Queene*...addresses directly and profoundly, the most deeply held private and public values, concerns, and anxieties...from the center of their culture...from religion to ethics and from philosophy to politics...either directly or allusively. Yet it is not time-bound...[for] it is inexhaustible in its relevance to our life... It employs the ordinary language of its day, common literary conventions, and stock generic patterns, and takes its matter from its age... [*The Faerie Queene*] is elaborately constructed, both drawing readers intensely into its episodes, cantos and books and requiring them to stand back and see them as parts

of the whole universe. Whether consciously or not, readers are sustained by some vision or idea of the work's wholeness... [T]he poem [creates] its own reality...[that is] much closer to myth than to realism... While the words...of *The Faerie Queene* turn inward to define their own meanings within the poem...they point outward to the “real” world of the late sixteenth – century (1).

Though Spenser's artistic intertextuality constructs a dreamlike, sensational and fanciful tale of knightly courage, virtue and love within the context of conflict between good and evil, it remained consistent with the popular literary tradition of subtly, almost covertly, illustrating socio-political and cultural contradictions. He carefully structures self-criticism within the contexts of fundamental Western European, specifically English, cultural and Christian ideals, in which subtextual issues emerge from the narrative as suppressed anxiety, resentment, rage and desire that surface from the subconscious such as the possible vengeance that Spenser may have harbored in light of the destruction of his castle and the killing of his youngest child in colonial Ireland while serving a royal post Ireland.⁸³ His memory of this tragedy is eventually manifested in the ratification of the colonial treatise, *A View of the Present State in Ireland*, in which England validated severe military responses to all native resistance to colonial policies (Damrosch 735), a policy that would begin in Ireland and continue in the New World.

In Book II the knightly protagonist, Sir Guyon, and the wise servant-guide, Palmer, venture forth to seek out and subjugate the powerful witch, Acrasis, who represents temptation and excessive indulgence in perverse sexual pleasures, and is a source of evil, black magic that threatens Western European civilization, Christendom and cultural superiority. In fact, the term “acraisa” has a subtextual meaning that corresponds with an Aristotelian term, which describes the notion of actively committing

wrongful acts while knowing they are wrong but committing them anyway due to some passionate motivation.⁸⁴ Acraisa refers to the internal moral or amoral conflicts of virtuous men and drives them to madness by instigating the emergence of suppressed desires and passions that they can no longer restrain, a convention that St. Augustine developed in *Confessions*. This psychological process begins with Guyon and Palmer's discovery of Sir Mordant's recently deceased corpse, a macabre scene of the virtuous knight, his blood-soaked, dying wife, Amavia, and their infant child who innocently plays in its mother's blood. Before Amavia dies, she relates the story of her ordeal in finding Mordant drugged and charmed by Acrasia on her "wandering islands," purging him of the drugs and spells, and persuading him to leave Acraisa. Unbeknownst to Amavia and Mordant, Acraisa had already poisoned them before they departed and caused their grisly deaths. Amavia dies in Guyon's arms with Palmer stoically observing. Guyon momentarily succumbs to despair, then emerges from it in a seething rage that compels him to grasp Mordant's sword. He cuts locks of hair from the corpses, mixes them with their blood and dirt, places the charm with the corpses in their grave and swears a sacred oath of vengeance (Hamilton II.i.37–61), a scene that definitively presents a gothic-like quality. As the narrative progresses from this sensational scene, the colonial aspect emerges and Guyon's unpredictable emotions foreshadow a state of psychological instability that typified many of the early sixteenth and seventeenth-century European colonial soldiers, sailors and colonials recruited for New World colonies as thoroughly discussed in chapter one. Guyon's emotional and psychological concerns raise the issues of the questionable morality, Christian hypocrisy and madness with which Hythloday also indicts Europe.

In this colonial context, Spenser raises another type of colonial psychological phenomenon that was historically noted in many instances of colonials “going native.” The wreck of the *Sea Venture* (1609), a ship sailing from Plymouth, England’s first New World colony, to Virginia is one of the most popular of such occurrences.⁸⁵ Although it occurred almost ten years after the publication of *The Faerie Queene*, Spenser may have referred to such incidents that were reported in circulating travel narratives and possibly from his personal experience in colonial Ireland. The officers of the *Sea Venture*, rescue vessels and colonial office, reported that “[Bermuda] ‘caused many of them to utterly forget or desire ever to return from thence, they lived in such plenty, peace and ease. [Once the common people found the land of plenty, they began] to settle a foundation for ever inhabiting there. [Theirs was] a more joyful and happy meeting in a more blessed world [after all].’ It was not surprising that the shipwrecked commoners responded as they did, for they had been told to expect paradise at the end of their journey” (Linebaugh 8–10). This notion of “going native,” the reforming of Western European colonial subjective identities into alternative syncretic versions or completely acculturating to indigenous cultural codes was problematic for successful and profitable expansion of colonial territories and considered an acute form of madness.

As previously illustrated, most of the early New World European colonists were criminals, political and religious deviants, expropriated farmers, disgruntled servants, debtors, unemployed soldiers, prostitutes, beggars and the insane, people who were most susceptible to succumbing to their primal and carnal indulgences. Acrasia, the foreign, non-European witch, charms Western European chivalric knights into her bower and

bed, where they completely succumb to the fulfillment of all their physical pleasures without toil and political and religious oppression. Greenblatt notes,

Spenser cannot deny pleasure, even the extreme pleasure suggested by ‘rage,’ ‘fury,’ and ‘fire,’ a legitimate function of sexuality...it may have been extremely difficult even for figures far more suspicious of the body than Spenser to imagine an entirely pleasureless generation of children...for there seems to have been a widespread conception that [for pleasure] to take place, both the male and the female had to experience orgasm. Virtually all of Spenser’s representation of sexual fulfillment, including those he fully sanctions, seem close to excess and risk the breakdown of the carefully fashioned identity (*Renaissance Self-Fashioning* 176).

For Greenblatt, Sir Guyon’s sudden despair and emotionally charged oath of vengeance suggests that Greenblatt’s view of suppressed sexual frustration caused by ideological castration may manifest itself in the knight when and if he engages Acrasia. In *Essays in Greek Philosophy* Richard Robinson interprets Spenser’s application of Aristotle’s amoral notion of “acrasia.” He insists that though Aristotle’s definition excludes internal conflicts or struggles with moral principles, Spenser applies the term in *The Faerie Queene* in an allegorical narrative that tightly weaves Western European Christian moral principles and Acrasia in the fabric of the poem. “Acrasia” is the guiding principle of and a psychological entity in Book II. She also represents a generalization of the colonial psychological process by which the “human mind operates during great emotional stress and interaction of the three classical souls, reason, emotion and instinct” (150–3). She is the source of evil and madness, the personification of the threatening foreign “other,” not unlike the brutish Irish, and fierce Caribs, and threatens the most fundamental socio-cultural norms that are considered the foundations of Western European Christian society.

Guyon and Palmer's voyage to the distant, perilous *Gulfe of Greedinesse* closely resembles sixteenth – century descriptions of Atlantic crossings detailed in New World travel narratives. Their reference to a merchant ship heavily laden with a highly valued cargo that the mariners and merchants furiously tend to keep from spoiling indicates that the cargo consisted primarily of perishable commodities such as New World tropical produce, fish or fowl meats, and spices (Hamilton II.xii.2–34).⁸⁶ The *Gulfe of Greedinesse* is described as a vast, perilous body of water known for its unpredictable and violent storms, dense fog banks and strange exotic islands inhabited by strange spirits and creatures. In the broadest sense, the Caribbean Sea may be defined within these general parameters. Hundreds of tropical and exotic islands seem to disappear and reappear in the midst of dense fog banks, violent storms and, more importantly, the minds of hallucinating or mad seamen and merchants, whose imaginations are influenced by fantastic tales and superstitions. Guyon exhibits symptoms of this type of nautical madness or melancholy, which was specifically associated with such long, arduous voyages. Considering his emotional history, it is not surprising that Guyon becomes overwhelmed by intense trepidation from sighting many fantastic sea beasts, monsters and demons during their voyage. In contrast, the calm Palmer explains that the beasts and monsters are magical illusions conjured by Acraisa. To Palmer's dismay, Guyon succumbs to his intense fear and anxiety, and madly implores the boatman to steer toward the mesmerizing melodies of dangerous and alluring mermaids, who cause seafaring vessels to shipwreck on hidden rocks and reefs, but Palmer overrules him and orders the boatman to remain on course (II.xii.21–33). However, even the rational Palmer is mystified by the region's peculiarities, for when they breach the dense, uncanny fog bank

that enfolds Acraisa's island, he states, "this great Universe seemed one confused mass" (II.xii.34), indicating that Western European sensibilities and principles of reason do not apply in the New World, that the region is a space of inherent madness. On the island, Palmer and Guyon encounter dangerous man-eating birds, bats, flying demons such as Harpies and fierce beasts that threaten to kill them. Ironically, Palmer, the embodiment of rationality and reason, resorts to the magical powers of the "rod of *Mercury*," a legendary staff that wields the power of the ancient pagan Greco-Roman gods, to subdue these horrific creatures (II.xii.35-41). While use of the pagan magic completely contradicts all Christian principles and presumes that Western European cultural and moral superiority, its authorization seems to be validated as part of an "any means necessary" policy to combat evil and the supernatural. Furthermore, when Guyon and Palmer discover Acraisa's "*Bower of Blisse*," an extraordinarily fertile and beautiful land where nature has exceeded all known expectations, Palmer deems it as a magical imitation, perverted form of or "niggard nature," while simultaneously likening it to the biblical Paradise and the Edenic lives of the beautiful, happy, courteous and naked natives to the mythical lives of Greco-Roman gods, the source of his magic. In addition to the natural abundance and splendor, Palmer also observes how the purest gold and silver, ivory, and precious gems are fashioned into assorted instruments of pleasure, ornaments, cups, plates, jewelry and ornate works of art. Though Palmer seems to be astonished with wonder, he sternly warns Guyon of intoxicating temptations offered by this natural splendor. He states, "And often of secret ill bids us beware:/ that is our Self, whom though we do not see,/ Yet each does in himself it well perceive to be" (II.xii.42-67). Palmer's warning relates Acraisa's most potent threat to Europeans, her ability to

lure Europeans and reform their subjective identities. In order for Guyon to perform the duty of a Western European knight in the service of his Christendom, Queen and country, he must retain his subjective “self” by rebuking such temptation. Greenblatt comments on Spenser’s references to fifteenth and sixteenth – century travel discourses to depict Guyon’s nautical quest:

[A] knight, boatsman, and palmer [sail] to a world of riches and menace, the adventure’s morality is the morality of the ship, where order, discipline, and constant labor are essential for survival... [T]he lands they encounter are often achingly beautiful: “I am completely persuaded in my own mind,” writes Columbus in 1498, “that the Terrestrial paradise is in the place I have described.” So Spenser likens the bower of Bliss to Eden itself, “if ought with Eden mote compayre,” and lingers over its landscape of wish fulfillment, a landscape at once lavish and moderate, rich in abundant vegetation and yet “steadfast,” “attempted,” and well “disposed...” Spenser, like Tasso before him, makes frequent allusion to the New World... Raleigh’s description of Orinoco suggests: “On both sides of this river, we passed the most beautiful country that ever mine eyes beheld... here we beheld plains of twenty miles in length, the grass short and green, and in diverse parts groves of trees by themselves, as if they had been by all the art and labor in the world so made of purpose” (*Renaissance Self-Fashioning* 180).

Greenblatt affirms Spenser’s allusions of an enchanting and magical space, a distant netherworld, where Man lives in harmony with nature in its most splendid abundance, idle leisure and fulfillment of all sensual pleasures without toil and pain. He artistically manipulates, constructs and reconstructs realities just like Acrasia who seems to accomplish this with her artful manipulation and reconstruction of Western European subjectivities. This premise suggests that her art deforms and perverts nature, while European art does not. Hence, Guyon adamantly and rudely refuses to reciprocate acts of native hospitality and friendship and coarsely responds with disdain, behavior unbecoming of a chivalric Christian knight and the courtly code of conduct: however, he has entered a

confused universe where European sensibilities do not apply. Therefore, their cunning and unprovoked and violent assault on Acraisa and her knights, Palmer's magic, enslavement and destruction are legitimized.

Thus, in a fit of fury, Guyon attacks the natives without provocation, pity or regard for their rights and lives as he willfully demolishes Acraisa's spectacular palace, fells all of the groves of bountiful fruit trees, defaces the ornate gardens of exotic plants and flowerbeds, destroys all temples and alters, burns and razes all of the structures and buildings. He transforms Acraisa's wondrous *Bower of Blisse* into "the foulest place," a barren and impotent space (Hamilton II.xii.53–84). Interestingly, Guyon's insanity not only violates knightly chivalric virtues and Christian principles, it also violates the rational principles of colonialism and international trade and commerce. Greenblatt explains Guyon's madness when he writes,

the allure of the Bower. It is...the threat of absorption that triggers Guyon's climactic violence... Temperance...achievement of the Golden Mean – must be constituted paradoxically by a supreme act of destructive excess...and he does not merely depart from the place of temptation but reduces it to ruins... Spenser understands, at the deepest level of [Guyon's] being, the appeal of such an end [of all quests]. Again and again his knights reach out longingly for resolution, closure, or release only to have it snatched from them or deferred; the whole of *The Faerie Queene* is the expression of an intense craving for release, which is overmastered only by a still more intense fear of release. [T]he Bower of bliss must be destroyed...(Renaissance Self-Fashioning 172–4).

"The threat of absorption" rationale logically corresponds with the issue of maintaining Western European subjectivity in the New World for successful colonization and hegemonic imperial expansion, especially when such themes regarding particular cultural and ideological virtues are presented within the fanciful contexts of courtly Arthurian tales. However, in the reality and context of the period, Acrasia's threat to his

subjectivity and that of other Europeans should not have validated such wanton and unprofitable destruction of natural and valuable resources. Guyon's destructive insanity may represent Spenser's psychologically suppressed guilt for harboring such vengeful thoughts and his initiation of the English colonial treatise imposed on the Irish. If one considers the aforementioned psychological profiles of those sent on early colonial expeditions, each colonist and soldier sent may potentially be a Guyon. For Foucault, this type of madness is "that of *desperate passion*[;] love disappointed in its excess, and especially love deceived by the fatality of death, has no other recourse but madness; left to itself, it pursues itself in the void of delirium. Punishment of a passion too abjectly abandoned to its violence? No doubt; but this punishment is also relief; it spreads, over the irreparable absence, the mercy of imaginary presences; it recovers, in the paradox of innocent joy or in the heroism of senseless pursuits, the vanished form" (*Madness and Civilization* 30). Western European monarchs, councilors, stock companies and investing gentry are ultimately responsible for the colonial madness, death and destruction of their Guyons. Greenblatt asserts:

[A]ll of this seductive beauty harbors danger...in the Edenic landscape itself. The voyagers to the New World are treated, like Guyon and the Palmer, to mild air that "breathed forth sweet spirit and wholesome smell" (2.12.51), and they react with mingled wonder and resistance... Europeans projected their darkest and yet most compelling fantasies: "these folk live like beasts without any reasonableness... And the women be very hot and disposed to lecherdness..." [T]he essential elements of the travel narratives recur in Spenser's...sea voyage, the strange, menacing creatures, the paradisaic landscape...the generosity and wantonness of the inhabitants, the arousal of a longing at once to enter and to destroy (*Renaissance Self-Fashioning* 181-2).

The ominous implications that Greenblatt's passage presents in Spenser's work are exact perceptions circulated throughout sixteenth – century Europe by New World travel

narratives. For Marlowe and Spenser, the moral ambiguity of the Western European colonization process concerning the New World discursively correlates with the mythical, fantastic, sensational, evil, horrific, macabre, supernatural and uncanny within a context of sixteenth – century European cultural madness. The supernatural projects madness as subtext for the emergence of the suppressed memories and sensibilities that construct counter–memory and hidden histories, a primary capability of gothic literary conventions.

While Marlowe indirectly interweaved madness, the uncanny, supernatural, and Christian notion of pure evil with the political, Spenser and Shakespeare directly merge the uncanny, supernatural and various forms of evil to the political. *Hamlet*, *Macbeth* and *The Tempest* are concrete examples of merging late medieval European politics with supernatural evil, witchcraft, black magic and madness, a feature developed into a prominent convention of the period. Despite Shakespeare’s unprecedented mélange of ancient classical storytelling conventions, myth, biblical scriptures, medieval passion plays, pagan religious practices, European history and folklore, early modern literary conventions, “courtly” and common English language, and current socio – political and cultural issues (Papp 153–63), he was not recognized for his novel creativity and “universality of genius” until the Romantic period (Davies 549).⁸⁷ It is through his resourcefulness and inventiveness that Shakespeare revolutionized and, possibly, problematized literary notions of the “self” and “other” by providing elaborate representations of this opposition. He discursively expands these notions into explorations of human emotion and psychology, exposing or revealing a variety of forms of supernatural evil and madness through the use of literary conventions that structure

these specific plays and probe human nature under great emotional stress and psychological trauma. Resolutions in these plays seem to be open-ended and leave audiences and readers with the uncomfortable task of deciding whether justice occurred or not. These literary conventions undoubtedly were borrowed and developed into the blueprints for Horace Walpole's gothic conventions.

Hamlet wastes no time in projecting the uncanny by immediately opening with an ominous, supernatural event. A "pale" apparition that is armed for battle appears to Horatio, a nobleman and friend of Hamlet, and Marcellus, a Danish soldier, for two consecutive nights at midnight or "dead hour" and stares at them with a deadly grimace, then, disappears when they approach it (Barnet I.I.39–65). On the third night, it appears to them with Hamlet present and Hamlet cries out, "Angels and ministers of grace defend us!/ Be thou spirit of health or goblin damned,/ Bring with thee airs from heaven or blasts from hell, Be thy intents wicked or charitable,/... That thou, dead corpse, again complete in steel,/... Making night hideous, and we fools of nature/... So horridly to shake our disposition/ With thoughts beyond the reaches of our souls" (I.4.38–57)? This reaction indicates Shakespeare's knowledge of the deeply rooted fears, anxieties and desires related to sixteenth – century cultural superstitions and beliefs in the Christian notion of evil, the afterlife, heaven and hell, from which ghosts and demons, those like Mephistopheles in Marlowe's *Doctor Faustus* emerge.⁸⁸ This uncanny, supernatural incident provides the backdrop for madness, which is foreshadowed by Hamlet's remarks, "Making... we fools of nature" and "thoughts beyond the reaches of our souls." This premise becomes especially evident when Hamlet ignores Horatio's fearful warnings to ignore the ghost's beckoning to follow it to his father's grave and "deprive

[Hamlet's] sovereignty of reason/ And draw [him] into madness" (72–3). Despite this warning Hamlet, like Faustus, ignores it and follows, which ultimately leads to his insanity and tragic suicide. This discursive convention sensationalizes the political theme and incorporates audience's superstitions into the narrative to heighten their sensitivity to supernatural possibilities and their perceived association with madness. When these factors become interweaved with notions of evil; the evil itself is not confirmed or directly addressed, and it is this ambiguity with that of the nature of the ghost that becomes another specter, which haunts the plot throughout the play.

The ghost demands that Hamlet exact revenge against his uncle, the current king of Denmark, and the queen, his mother, for his father's murder, treason, incest, adultery and witchery. It thus exploits Hamlet's vulnerability to his emotions in regards to these explicit transgressions committed against the most forbidden cultural taboos, and, not unlike Guyon, Hamlet spontaneously swears a sacred oath of vengeance to the apparition within an emotional outburst of uncontrolled rage (I.5.9–111). His outburst seems to indicate that Hamlet's suppressed emotions regarding his father's death and his own uncertain political position make him susceptible to a seething and progressive resentment that finally manifests itself in a passionate confrontation with his mother, in which, in a raging tirade, he caustically accuses her of incest, murder, treason and refers to her marriage bed as a pigsty. As he curses her and his uncle, the ghost suddenly appears to him just as he mentions the possibility of a demon's influence over his mother's actions; however, only Hamlet can see it and this launches him into another tirade against his mother when she cannot acknowledge it. The apparition sternly admonishes him for delaying its vengeance and specifically appears to remind him of his

oath (3.4.22–139). Hamlet's interaction with the ghost and complete acquiescence to its demand without confirmation of its nature indicts Hamlet as a madman. The queen cries out, "Alas, he's mad./ .../ ...how is [it] with you,/ That you do bend your eye on vacancy,/ And with [the bodiless] air do hold discourse?/ Forth at your eyes your spirits wildly peep,/ .../ Whereon do you look" (106 & 118–125). Hence, madness emerges from the background into the overarching theme but does not eliminate the supernatural influence, which is now repositioned as the backdrop. The macabre scene of the churchyard cemetery where Hamlet, Horatio and two clowns contemplate death and mortality as they amuse themselves with human skulls further implicates madness. When Hamlet identifies a skull as Yorick's, Hamlet's father's former jester, he speaks intimately to it as he closely examines it and reminisces about Yorick and his father (5.1.99–197). To this effect, Sylvan Barnet writes, "*Hamlet* begins with a question. 'Who's there?' and these questions continue into the last scene, even after Hamlet's death: 'Why does the drum come hither?' 'Where is this sight?' and 'What is it that you see?'...'What have we seen?' ...So many commentators on *Hamlet* have written so many words on one particular question, 'Is Hamlet mad, or pretending to be'" (lxiii). Feigned or not, Hamlet's madness dominates and completely overwhelms him to the point of viciously attacking the king and killing Laertes, his cousin. Furthermore, upon his mother's claim that she has been poisoned, Hamlet lapses into a deep despair and commits suicide by drinking from the cup of poisoned wine from which his mother allegedly drank (5.2.309–50). Barnet notes,

Hamlet explicitly refers to Christian rituals and the play includes numerous other references to a Christian world, [t]he ghost, then, is either what it says it is, or it is a demon who has taken the form of Hamlet's

father in order to...destroy Hamlet's soul by enticing him to wickedness... [E]vidence that it is a demon is its suspicious behavior; for instance, it disappears when Horatio invokes heaven (I.I.49) and it disappears again at the crowing of the cock, a bird which Marcellus associates with Christ (157–64). Certainly some Elizabethans believed that demons could take the form of a deceased person, notably Marlowe's *Doctor Faustus*. Hamlet himself says, "The spirit that I have seen/ May be a devil, and the devil hath power/ T' assume a pleasing shape, yea, and perhaps/ Out of my weakness and my melancholy,/ As he is very potent with such spirits,/ Abuses me to damn me" (2.2.610–15)... [However,] when the ghost first appears to Horatio, and then to Hamlet, they do not raise the possibility that it may be a demon, so the audience...would not consider this possibility; ...nothing in the play confirms this view...[and] no one suggests it is a demon (lxix).

The ambiguity that surrounds *Hamlet's* haunting apparition and its intentions forces audiences and readers to reconcile its nature in the play by appealing to their sixteenth and seventeenth – century sensibilities within the contexts of their superstitions, preoccupation with madness and beliefs in the supernatural and evil. A.C. Bradley comments on the obscurity of Hamlet's madness in his essay "From Shakespeare's Tragedy" in Sylvan Barnet's edition of *Hamlet*.⁸⁹ He writes, "'Melancholy,' I said, not dejection, nor yet insanity... If we are to use the word 'disease' loosely, Hamlet's condition may truly be called diseased... Even if he had been able at once to do the Ghost's bidding he would doubtless have remained for some time under a cloud. But this melancholy is something very different from insanity, in anything like the usual meaning of the word. No doubt it might develop into insanity. The longing for death might become an irresistible impulse to self-destruction" (189). While Bradley provides the most plausible explanation, it must be noted that Barnardo, Horatio and Marcellus also saw the armor-clad apparition and it was Horatio and Marcellus who reported it to Hamlet. Therefore, the apparition is real in the context of the play and the audience and

readers are forced to consider it as a significant factor in motivating and guiding Hamlet to his madness and climatic suicide, and the audience must reconcile the obscurity, uncertainty and uncanniness to construct order where order has been disrupted, and madness reigns in a “great Universe [that] seemed one confused mass” (Hamilton II.xii.34).

Shakespeare expands Hamlet’s political madness in *Macbeth*. The protagonist, Macbeth, Thane of Glamis, finds that his suppressed political ambitions and evil forces become intertwined. They confuse the universe with forbidden desire, conspiracy, treason, murder, betrayal and madness, the characterization of hell that Mephistopheles describes in *Dr. Faustus*. Instead of Hell’s demon or a vengeful apparition, the evil in *Macbeth* originates from the human condition, thought and action, and through the three witches and their ominous prophecies influence the characters to madness and tragic ends. Craig and Bevington write,

As the possible culmination...of an analysis of evil begun with *Hamlet*...*Macbeth* offers a terse and gloomy vision of a particular man’s encounter with the powers of darkness... Increasingly [Macbeth] is described by his enemies as a devil himself, a ‘hell-hound.’ He is, like Marlowe’s Doctor Faustus before him, one who has knowingly sold his soul for self-gain...he has launched himself into evil in such an inexorable fashion that he cannot turn back... A homiletic tradition has been transformed into an intensely human psychological study of the effects of evil on a [Macbeth] and, to a lesser extent, on his [Lady Macbeth]. [However, the] tradition nevertheless provides as its legacy a spiritual and cosmic framework for understanding how evil operates... *Macbeth* is remarkable for its focus on evil in the protagonist, and on his relationship to those sinister forces tempting him. In no other Shakespearian play must [audiences and readers] identify to such an extent with the evildoer...[and] are sharers in Macbeth’s inclination toward brutality, as well as in his humane resistance of that urge... Evil is thus presented in two aspects, as insidious suggestion leading [audiences and readers] on toward an illusory promise of gain, and then as frenzied addiction for the hated thing by which [audiences and readers] are possessed (1043–4).

Macbeth and Lady Macbeth, as Faustus and Hamlet, find themselves under the spells of these witches' magic and their prophecies. Unlike *Hamlet* and *Doctor Faustus*, Shakespeare provides human manifestations of evil in *Macbeth* with which the audience and readers may readily identify. By appealing to sixteenth – century European superstitious beliefs in and preoccupation with witches during this period, Shakespeare accesses the audience and readers' psychological and emotional connection to particular cultural features regarding black magic and witchery. In this context, the evil illustrated in the play may be readily internalized and leads to the development of a comprehensive understanding, if not sympathy, for the protagonist's choices and actions, a convention that all gothic literary works must necessarily employ to suspend reason, to some degree, allowing imaginary thought to at least merge with rational thought.

Macbeth's opening scene also conveys an ominous sense of uncanny foreboding with three strange, mysterious witches and their familiars⁹⁰ presented in the midst of fierce thunder and lightning, and a raging battle between Norwegian and Scottish military forces (Carroll I.I.1–12). These witches, “among the most famous witches of Western literature” (Alexander 9), are unlike Spenser's beautifully exotic, seductive, elusive and non-European witch, Acraisa. While Acraisa's image and magic seem to resemble that of the Homeric witch, Circe, who lured, charmed, seduced and turned men into beasts in her bower on a mysterious island, *Macbeth's* witches are European and likened to the common sixteenth – century caricatures of witches of European cultural folklore and superstition.⁹¹ Susan Greenwood notes that Shakespeare's “...seventeenth – century...portrayal of the ‘weird sisters’ is how most Europeans at that time would have

viewed witches. [They] were isolated from society...strange...both physically and behaviorally, taking on almost unhuman aspects, ...exercise a certain amount of power and prophecy, ...work in the dead of night, around a fire, ...make plans for future meetings, and... cook a spell in a huge cauldron” (67). Their unnatural appearances are external indications of the twisted, aberrant evil they harbor within; thus they are called “the Weird Sisters.” Banquo, Thane of Scotland, who accompanies Macbeth to meet the witches, comments, “What are these,/ So withered and so wild in their attire,/.../ By each at once her [chapped] finger laying/ Upon her skinny lips. You should be women,/ And yet your beards forbid me to interpret/ That you are so” (Carroll 1.3.39–46). Such images haunted the European imagination throughout the medieval and well into the early modern period to such a degree that the intense trepidation and hatred for witches that gripped Europe and was transferred to the Americas. Thousands of unfortunates convicted as witches and wizards were imprisoned in the most inhumane conditions, brutally tortured and suffered agonizing deaths during this tumultuous period, a time when England and France were actively pursuing and expanding their colonial interests in the New World. Western European metropolises were overcrowded, diseased, filthy and poverty stricken. Crime and vagrancy were rampant and increasing at a phenomenal rate. Conveniently, it is at this time that the legendary European witch hunts were becoming prominent features of European culture and many, if not most, of the unfortunates arrested for witchery and the practice of black magic were aged, diseased, handicapped, poverty stricken, insane or unlucky who were indicted by vindictive enemies, debtors or opportunists seeking to acquire property. Papp and Kirkland offer

insightful comments on such Elizabethan attitudes toward witches in England. They write,

sinister...old hags thought to be evil witches...were often ugly, poverty-stricken, disheveled, and diseased, or as a contemporary put it, 'commonly old, lame, bleary-eyed, pale, foul, and full of wrinkles'...someone—usually a woman—living on the fringes of village life... Many...were afraid that these “Soul-killing” witches...would overrun England... Even members of the queen’s government...[like] the Lord Chief Justice declared that “The land is full of witches...” Out of these irrational fears came the massive witch-hunts of the sixteenth – century, in which hundreds of defenseless old people were burned to death... [and] it wasn’t only England’s problem; witches were feared all over Europe as well. The Europeans hated the witches for different reasons...[but] more [so] on theological grounds, citing the supposed satanic beliefs of the witches and their heretical partnership with the Devil... [M]ost Elizabethans ...went on the hunt only when there was actual damage done...by witches or their Satanic “familiar...” [W]itches...caused men and women to commit adultery; they could prevent women from getting pregnant and cases of miscarriages or stillbirths. A contemporary document had them “boil infants (after they murdered them unbaptized)” and “eat the flesh and drink the blood of men and children openly.” Witches [were believed to] also cast spells on animals and humans, causing sickness and death...concocted truly horrible mixtures of hair, saliva, blood, urine, [feces, human body parts] and animal entrails – as stomach-turning as anything Macbeth’s witches throw into their bubbling cauldron (Papp 43–5).

Renaissance Europeans’ greatest fear of witches was the intimate proximities that witches could have to them as friends, neighbors, homeless wanderers, servants, employees, nannies, midwives, physicians and relatives, an intimacy which allowed them opportunities to strike unsuspecting innocents without warning. This illusionary fear, anxiety and hate rose to such levels that they inspired some of the most brutal atrocities inflicted against humanity. Shakespeare reproduces this illusionary reality, this mass madness, in *Macbeth* specifically to evoke the same powerful sensibilities to emotionally draw his audiences into the play. Therefore, *Macbeth*’s “Weird Sisters,” who always

appear amidst thunder and lightning, gleefully dancing, hailing Satan, chanting spells and plotting malevolence against unsuspecting innocents, have the similar sensational affect on them as does *Hamlet's* ghost.

While the witches prophesize that Macbeth will gain the titles of Thane of Cawdor and King of Scotland, they also, ironically, prophesize that it will be Banquo who will sire the Scottish king who will follow Macbeth, not Macbeth, without explanation and disappear (Carroll 1.3.48–68). The ambiguity of these ironic prophecies not only perplexes Macbeth and Banquo (70–89), it drives the plot of the play through the haunting psychological turmoil that it causes Macbeth and Lady Macbeth. It also reinforces the fear and loathing that Europeans have of witches and their malevolent practices and mischief. *Macbeth's* witches, much like Acrisisa of *The Faerie Queene*, Mephistopheles of *Doctor Faustus* and the ghost of *Hamlet* are embodiments of both the external and internal manifestations of evil, those that tempt the five senses and those forbidden, tabooed desires that covertly haunt the human psyche. The immediate fulfillment of the first prophecy brings praise from Macbeth, but Banquo warns of possible negative repercussions for having praise and faith in such “dark” truths (122–6). Macbeth cannot or refuses to acknowledge the warning in view of his good fortune (127–34) and, like Faustus and Hamlet, falls prey to these supernatural forces and evil influences. In addition to Lady Macbeth’s gleeful response, after learning of the prophecy, she also falls prey to her desire for Macbeth’s acquisition of Scotland’s throne. Her desire is so intense that it compromises her Christian and moral sensibilities, and compels her to adamantly seek the murder of an unsuspecting Duncan, current King of Scotland, murder when he visits them for dinner that evening (1.6.34–64). At first

Macbeth decides against the plot but later relents to Lady Macbeth's obsessive pleading, scathing insults and outlandish challenges to her husband's authority and manhood (1.7.40–52). Her unbridled passion and obsessive behavior illustrates the Weird Sisters' power to pervert the thoughts and desires of the unsuspecting and innocent for their amusement. Shakespeare's depiction of the Weird Sisters offers an interesting dilemma in determining if they are the cause(s) of the evil that occurs or merely the instigators of its emergence from the dark recesses of psyches of those who are charged with its control. Nevertheless, the fulfillment of the first prophecy alters Macbeth and Lady Macbeth's perceptions of morality as they succumb to obsessive desires for power. Macbeth finally acquiesces to Lady Macbeth's badgering and violently stabs the unsuspecting Duncan to death. When Macbeth returns home in shock with the bloody daggers in his hands, Lady Macbeth quickly takes the daggers, conceals them and calmly removes Duncan's blood from Macbeth (2.3. 9–60).

Once crowned, his concern immediately shifts to the last prophecy, Banquo's siring of the next king, and fears that Banquo, his ally and friend, will murder Macbeth for the throne as Macbeth murdered Duncan. After ordering Banquo's murder (3.1.50–72), the guilt of his order weighs upon him and manifests in "wicked dreams." He states, "O, full of scorpions is my mind, dear wife" (3.3.39), a clear declaration of madness. After Banquo's murder, Macbeth's guilt intensifies and manifests into a vision of Banquo's gory ghost seated at the table with his nobles of a royal banquet. He madly addresses the ghastly spirit, who is invisible to all present and despite Lady Macbeth's attempt to dismiss the episode, Macbeth is overwhelmed by the uncanny image and uncontrollably shouts at it, forcing Lady Macbeth to excuse the King's guests (3.4.10–

145). Like Hamlet, Macbeth is the only character that sees the ghost, which suggests that it may be a hallucination. The specter's meaning becomes more significant when the Weird Sisters reappear in act three, scene five and act four, scene one with Hecate, the classical queen of witches and their goddess. She appears to them and sternly scolds them for delaying Macbeth's tragic fate. She demands that they complete their evil design by the end of the night and her return (1–35). The Weird Sisters immediately send for Macbeth, dance and chant spells around boiling cauldron, and place animal and human body parts into the bubbling gruel as they wait for his arrival (1–44). When Macbeth arrives, he angrily demands that the witches conjure proof of his throne's security and they conjure three images in the cauldron's gruel: "an armed head" that tells Macbeth to beware of his noble ally Macduff, the Thane of Fife, "a bloody child" that tells him that he should be resolute in his rule because no man born of a woman will harm him, and "a crowned child" that counsels Macbeth to be proud and not worry about conspirators because he will not be dethroned until the powerful allies, Malcolm and Donalbain, Duncan's sons, march against him. Unsatisfied and angrier than before, Macbeth asks how Banquo's descendant will be king. Another vision appears in the cauldron, eight kings in line with a bloody image of Banquo standing near the last one with a mocking smile. Macbeth curses and turns to the witches to dispatch them but they had vanished (4.1.1–132). As a result, Macbeth seeks out Macduff as a traitor but Macduff had already fled to England to seek asylum (4.1.142) with Malcolm, whom he persuades that Scotland suffers under Macbeth's tyranny. Malcolm decides to gather his armies and march against him with Donalbain (4.3.19–160 & 236–41).

Meanwhile, Lady Macbeth suddenly succumbs to an uncanny psychological disorder that completely makes her delusional, incoherent and untreatable. As she curses and rants about spots on her body, Hell, fear, guilt, blood, Macduff's wife, Banquo's grave and how her hands could never be cleansed of blood, a baffled Doctor concedes, "This disease is beyond my practice.../.../...Unnatural deeds/ Do breed unnatural troubles. Infected minds/ To their deaf pillows will discharge their secrets" (5.1.20–46 & 57–9). Before leaving for battle, Macbeth visits his ill wife and receives no prognosis or hope from the doctor (5.3.42–8). Ominously, as the battle begins, Lady Macbeth dies a madwoman. Macbeth rushes to battle with the confidence he has gained from the his prophesized immortality. He fights ferociously in a fearless blood-lust fury, defeating all his opponents and loudly boasts that no man of woman born can kill him until he meets Macduff, who warns him that he had been "taken untimely from his mother's womb" and, therefore, he is not of woman born. Macduff slays Macbeth and carries his head to Malcolm, the new King of Scotland (5.5.16–29, 7.1–30, 8.8–34 & 54–9). There is no ambiguity in *Macbeth* that the supernatural evil is responsible for the manifestations of the madness that drives the plot and the Macbeths' doom. It also seems to have been an obvious convention that provides more of the fundamental gothic-like conventions that Walpole adapts to his gothic novel. While the play questions human nature and echoes the assertion of *Utopia*'s Cardinal Morton regarding greed and madness, especially those of the political venue, and that they will not only continue, they will establish roots in the colonial territories and grow into colonial versions of what Shakespeare illustrates in *The Tempest* (1611).

The Tempest was written during the time when England's monarch, government and stock companies had committed substantial financial investments and resources into New World exploration and colonization. It draws upon the great significance that the New World has on Europe, which seems to be excluded in his previous works and the numerous non-fictional and fictional travel narratives that had circulated throughout Europe since the late 1490's. By the end of the first decade of the seventeenth – century, the most powerful Western European imperial empires were competing with each other for New World colonial territories with the fervor that Hythloday describes as madness, the insanity for which he indicts Western European monarchs and Utopians as well, episodes that are also discussed in chapter one. *The Tempest* is unique for not only including a general early seventeenth – century epistemological body of discourse on madness, but also for relating directly to New World colonial perspectives by literally synthesizing specific characters as binary representations of the European “self” as opposed to the European undesirable, colonial, Creole and non-European colonial and native “others.” It is the first significant fictional New World travel narrative to provide such an intense discursive representation of a developing Western European conscience regarding the New World and its colonization since *Utopia*. Although Spenser included a very subtle and relatively brief intellectual exercise of conscience, he does not engage the complicated contradictions of New World colonization and post-colonization processes as Shakespeare does in *The Tempest*, in which obsession, madness, the supernatural, evil, magic, witchery, betrayal, are all intertwined with the political and with subject formation in a uniquely controversial narrative that, like Acraisa's “wandering islands,” are presented in a Caribbean colonial and post-colonial context.

The Tempest integrates a Faustus-like obsession for knowledge of and indulgence in magic for power, a Guyon and Palmer-like assault, subjugation of natives, the enslavement or elimination of a New World witch and the sensational supernatural spectacles provided in *Hamlet* and *Macbeth* with political intrigue, magic arts that are construed as evil practices, colonial condition, postcolonial condition and madness. The most unique feature of this work is that it definitively associates the supernatural, magic and madness to subjectivity and political power. Like the nature of the ghost in *Hamlet* and Acrasia in *The Faerie Queene*, evil in *The Tempest* is presented as an ambiguous notion that Shakespeare does not clearly define. Instead, the play very subtly conveys a sense of moral ambiguity that aligns evil to madness and connects both of these notions to New World colonization and post-colonization processes, which Shakespeare likely determined from the knowledge he acquired from extensive study of published fifteenth, sixteenth and early seventeenth – century travel narratives. To this effect, Linebaugh writes, “Shakespeare had studied the accounts of explorers, traders, and colonizers who were engaged aggressively in linking the continents of Europe, Africa, and the Americas through world trade. Moreover, he knew such men personally and even depended upon them for his livelihood... Shakespeare himself invested in the Virginia Company, the spearhead of English colonization. His play [*The Tempest*] both describes and promotes the rising interest of England’s ruling class in the settlement and exploration of the New World” (14). As Linebaugh indicates, a popular consensus indicates that Shakespeare’s primary source of *The Tempest*’s plot was the 1609 shipwreck of *The Venture* in the Bermudas. Many of the events that were reported on *The Venture* shipwreck by William Strachey, governor of the Virginia colony, and Sylvester Jourdain, a merchant, both

passengers and survivors of the wreck (Graff 121–4) structured Shakespeare’s plot (Linebaugh14).

Prospero, a former Duke of Milan forced into exile by his brother, Antonio, the current Duke of Milan, uses his expertise in magic to conjure an unnaturally tempestuous storm that shipwrecks an Italian galley and maroons a politically significant group of passengers who Prospero knows will play important roles in regaining his office and returning to Europe. After his exile, he landed on this exotic, verdant island with his three-year-old daughter, Miranda, and used superior magic power to wrest control away from an Algerian “blue-eyed” witch called Sycorax (Graff 1.2.257–84 & 324–47), who had been abandoned by sailors when she was pregnant with her son, Caliban. After Caliban was born, Sycorax enslaved a supernatural spirit called Ariel and ruled the island until Prospero arrives and eliminates her. It has been twelve years since Prospero usurped control of the island and reigned as a patriarchal ruler over fifteen-year-old Miranda, Caliban as his ill-treated slave, and Ariel, his indentured servant (1.1.1–63, 1.2.1–13 & 54–151). Like Palmer, Prospero uses magic to secure the island and, like Acrasia and Sycorax, uses it to maintain control over the island and its inhabitants, a practice deemed immoral and illegal in Europe as well as in colonial territories. However, unlike Acrasia and Sycorax, Prospero and Palmer are Western European Christians who use magic with impunity against evil foreign, non-European “witches,” who threaten Western European sovereignty and Christendom. Papp and Kirkland write, “Witches, of course, were scapegoats... They were real people readily available to be...[imprisoned, tortured] and even put to death... In fact, anyone perceived as deviating from the...norm might suffer this kind of ‘outrageous and barbarous cruelty.’ The need

for a scapegoat was overwhelming; if witches weren't there to fulfill it, other groups – immigrants and foreigners, for example – might step in to take their place” (45). Acraisa and Sycorax fulfill the roles of scapegoats who impede and threaten the hegemonic expansion of Western European civilization. Essentially, they are the equivalent of literary representations of New World Caribs and are, therefore, subject to wrathful subjugation and extermination by Western European military and colonial forces by any means necessary. Prospero and Palmer, undoubtedly, represent Western European colonial forces and use their “white magic” to subjugate and eliminate threatening foreign, non-European “others” in the names of Christianity, their monarchs and imperial empires (43). It is important to note that Prospero, like Faustus, uses magic to specifically fulfill his secret and personal desire for power although he never invokes the forces of darkness, Satan or demons from Hell during his pursuit of knowledge and indulgence into magic arts. Though he does not capitulate to the purest forms of evil and may be deemed mad for such emotional and psychological attachment to his magic, Prospero never invokes the name of his monarch, his country or the Christian deity in any manner that would suggest that these institutions are not regarded as significant in his self-perceived subjective identity. Instead, he continuously refers to his magic, power, dukedom and daughter in a personal context that does not include hegemonic imperial expansion of empires. This complex characterization allows for supposition and speculation to whether Prospero is evil, mad, both or neither.

Prospero, like Shakespeare and most sixteenth and seventeenth – century Europeans, was aware of the European fear of and contempt for witches, and the dire consequences for being discovered practicing magic. He admits to assigning his

governing powers to Antonio, “neglecting worldly ends,” to completely devote his attentions to his “secret studies” of the “liberal arts” in total seclusion (Graff 1.2.66–168), a confession that implies that Prospero completely trusted Antonio in view of the precarious nature and position of studying magical arts during this period. If discovered, he could likely face imprisonment, brutal torture and an agonizing execution as wizard, permanently damaging his family name and the reputation of all of his relatives who would have been shunned from society, including Antonio. For this reason, Antonio’s actions and betrayal would seem to be the only logical course to take and explains why Prospero does not offer any substantial resistance whatsoever to losing his dukedom and being exiled from his country. In fact, it is reasonable to presume that he may have reluctantly, and with angry resentment, cooperated with Antonio’s coup d’état because he knew it was the least direful of the fates that could have befallen him. In essence, Prospero prioritized his Faustus-like obsession with magic and power over every other aspect of his life, which caused him to risk everything that defined him politically, socially and nationally. Like so many colonists and soldiers previously discussed, this madness is transported to Sycorax’s island in Prospero’s mind with the intense sorrow, guilt, anger, resentment and desire that may have played a significant role in his cruel and unscrupulous treatments of Sycorax, Caliban and Ariel (1.2.91–103), a behavior pattern that echoes Guyon’s treatments of Acraisa, her peoples and bower in *The Fairie Queene*. Foucault describes this type of obsessive madness as “*the madness of vain presumption...*[that] is not with a literary model that the madman identifies; it is with himself, and by means of a delusive attachment that enables him to grant himself all the qualities, all the virtues or powers he lacks... Such a one was Osuma’s master of arts who

believed he was Neptune” (*Madness and Civilization* 29). Antonio’s covert exile of Prospero also follows a common seventeenth – century Western European practice of shipping the mad and other undesirables out to sea, to the colonies or to other European cities to avoid damaging family honors. To this effect, Foucault writes,

In the general sensibility to unreason, there appeared to be a special modulation which concerned madness proper, and was addressed to those called, without exact semantic distinction, insane, alienated, deranged, demented, extravagant. This particular form of sensibility traces the features proper to madness in the world of unreason. It is primarily concerned with scandal. In its most general form, confinement is explained, or at least justified, by the desire to avoid scandal. It even signifies thereby an important change in the consciousness of evil. The Renaissance had freely allowed the forms of unreason to come out into the light of day; public outrage gave evil the powers of example and redemption... Beyond the dangers of example, the honor of families and that of religion sufficed to recommend a subject for a house of confinement... “That which is called a base action is placed in the rank of those which public order does not permit us to tolerate... It seems that the honor of a family requires the disappearance from society of the individual who by vile and abject habits shames his relatives” (*Madness and Civilization* 66–7).

Prospero risks all for his books on magic (discourses), admittedly his most prized possessions, for with this knowledge of magic, he desires to expand his power beyond worldly boundaries. His blatant violation of all Western European fundamental cultural codes reorganized his patterns of discourse, altering these by his subjective identity into a Western European undesirable. As such he had to be shipped away to what Foucault describes as the “fantastic plain” where “unknown highways” lead to the underside of the world, the nether or “other world,” where “strange knowledge” and “unreason” abounds “in the hands of the Devil,” a space where magic is an asset not a liability. Even Miranda’s questioning of Prospero’s destructive use of his powers echoes European negativity towards the practice of the magic (Graff 1.2.1–13).

As Guyon, Palmer and Utopus, Prospero is portrayed as the typical Western European adventurer, explorer, conqueror and colonial authority who shows no consideration for indigenous natives' rights, nor for the land's natural resources and delicate ecosystems when applying conquistador-like coercion, subjugation, manipulation and exploitation (1.2.237–69 & 314–349). Sycorax, Caliban and Ariel, Shakespeare's representations of New World indigenous natives and co-protagonists of the play, are binary non-European "others," who are targets and victims of the Western European colonial process. Caliban, like many Caribbean indigenous inhabitants who encountered the Spanish newcomers, innocently submits himself to Prospero's colonial authority. He offers his friendship and assistance by sharing his knowledge of the island to aid Prospero and Miranda's survival but is manipulated into becoming a subject of their rule, enslaved, continuously insulted, and dehumanized. Eventually, his innocence allows other Europeans who reach the island to exploit him. Ariel, a spirit with supernatural powers, has been forced into the exclusive indentured servitude of Prospero, who has manipulated the spirit-being for twelve years despite Ariel's continual requests for freedom. Notably, while both suffer psychologically under Prospero's authority, Prospero values Ariel more than Caliban, though they both are critical to his and Miranda's survival. While Ariel seems to understand that his indenture is negotiable and will end, Caliban is seemingly predestined to be a slave without any recourse. Curiously, while insulting and dehumanizing Caliban, the Europeans continually rename and redefine him, they never rename the island in the customary manner with which Western Europeans have historically deemed as a necessary factor in Caribbean colonization. Caliban is the only character that is discursively defined in European terms as Emily C.

Bartels explains (see chapter one, p. 9). It is this cultural displacement, fragmentation and erasure that completely discombobulates Caliban's psychical processes and leads to a colonial psychological state of confusion and madness that Frantz Fanon describes in *The Wretched of the Earth*. He writes, "Colonialism is not satisfied merely with holding a people in its grip and emptying the native's brain of all form and content. By a kind of perverted logic, it turns to the past of the oppressed people, and distorts, disfigures, and destroys it devaluing pre-colonial history..." (210). Interestingly, Caliban continually curses his oppressors during his enslavement and exploitation, even when he has completely submitted to their authority.

Unlike those of the previous plays, *The Tempest's* plot is not driven by evil personifications such as demons, ghosts and witches. The supernatural remains a backdrop throughout the play but is never portrayed inherently evil, which may be Shakespeare's subtle critique of the witch hunts that had begun to spread all over Europe. Furthermore, the uncanny occurrences of the play are not sensationally fearful, haunting, ghastly, macabre, bloody or fatal, as is usual in prior works of Shakespeare, whose penchant for such sensational scenes is quite evident in previous plays. The most sinister event of Prospero's magic is the tempest that maroons the royal retinue and ship's crew, which ultimately proves to be harmless. He also orchestrates a supernatural banquet tended by ghostly spirits and the pagan Greek goddesses Iris and Ceres for the King of Naples, his royal retinue and the ship's crew, and he suddenly appears to identify himself as the proprietor and then vanishes (Graff 3.3.20–110). Instead of being charged and arrested as a wizard, Prospero is applauded for his impressive use of magic by the astonished king who seeks to learn more about Prospero and his situation, a peculiar

behavior exhibited by an aristocratic, Christian King of an Italian kingdom. This turn of events may also be indicative of the belief in “white magic,” and may suggest Shakespeare’s criticism of witch-hunts and executions. It is Prospero himself who finally realizes that his magic powers have no use in Europe and that he has erred in his obsession and pursuit of magic. He expresses his profound guilt in acquiescing to his madness in his soliloquy of the “Epilogue,” in which he offers a prayer for forgiveness and mercy that one would expect to be appropriately directed to the Christian God; however, since there is no mention of God, his prayer seems to be directed to the audience.

The play concludes with Miranda betrothed to Ferdinand, the king’s son, and Prospero’s regaining his dukedom from Antonio, who he forgives for his betrayal. Prospero also enounces his magic by disposing of his books, breaking his magic staff and freeing Ariel “to the elements” of the island (5.1.50–6, 85–7 & 317–9), all of which is echoed in the epilogue (Epilogue 19–20). However, though he takes great pride in his accomplishments during his exile, he makes no mention of his assault on Sycorax, unfair indenture of Ariel and Caliban’s abused enslavement in his confession. In fact, he indicates that Caliban will remain his slave upon his departure when he replies to Antonio’s comment that Caliban is “no doubt marketable” (5.1.266). He states,

...This misshapen knave,
 His mother was witch, and one so strong
 That could control the moon, make flows and ebbs,

 These three have robbed me, and this demidevil –
 For he’s a bastard one – had plotted with them
 To take my life. Two of these fellows you
 Must know and own. This thing of darkness I
 Acknowledge mine (267–75).

Prospero also charges Stephano and Trinculo with theft, insurrection and conspiracy to murder him and remands them to the King, who will decide their fates. While Prospero “acknowledges” that Caliban is not only his slave and property but also a valuable commodity, trophy, and reminder of his once godlike eminence, he, not unlike Guyon and Palmer, does not exhibit any colonial interest in the island, which has been mentioned by other European characters. Though the future of these unfortunates, to an extent, remains ambiguous, it is very likely that the climate of excitement, joviality and anticipation of returning to Europe indicates that the fates of Caliban, Stephano and Trinculo will be determined in Europe. Greenbaltt offers some further insight on Caliban’s situation when he notes:

Caliban achieves for an instant an absolute if intolerably bitter moral victory. There is no reply; only Prospero’s command... What makes this exchange so powerful, I think, is that Caliban is anything but a Noble Savage... [O]ut of the midst of this attitude Caliban’s...victory...is, quite simply, an assertion of inconsolable human pain and bitterness. And out of the midst of this attitude Prospero comes, at the end of the play, to say of Caliban, “this thing of darkness I/ Acknowledge mine” (V.i.275–6). [He] acknowledge a deep, if entirely unsentimental, bond [between himself and Caliban as master and slave]...[which acknowledges that] Caliban is in a very real sense Prospero’s creature, and the bitter justness of [Caliban’s] retort early in the play still casts a shadow at its close... With Prospero restored to his dukedom... Shakespeare leaves Caliban’s fate naggingly unclear (*Renaissance Self-Fashioning* 25–6).

At the end of the play, Prospero has four options regarding Caliban’s fate, a fate that shadows all Caribbean inhabitants. He can leave Caliban on the island as a culturally confused and fragmented individual, execute him for his crimes, sell him at a slave auction or retain him as his slave in Europe. However, when considering that it has been determined that Caliban has “a marketable value,” Prospero’s great pride in his

accomplishments, which includes Caliban's enslavement and his "acknowledgment" of definite ownership, offers a compelling indication that Caliban will also depart for Europe as Prospero's slave, who still may be sold in Europe. Shakespeare not only offers no other resolutions for Caliban and Ariel, the island is never named except as a "fearful country" by Gonzalo, the King's councilor (Graff 5.1.106). This island's fate has been preordained by the comments made by Trinculo, Stephano and Gonzalo regarding its transformation from, like Acraisa's exotic island paradise, an obscure and exotic netherworld where European rationale gives way to the fantastic and magical to a Christian enclave and productive extension of Western Europe. Prospero's offer to relate "such discourse as.../...the story of my life, And the particular accidents gone by/ Since I came to this isle.../ I'll deliver all" (301-8) can be expected to follow the discursive template of popular New World travel narratives of the period and motivate those who would pursue colonial endeavors to colonize it. The image of the island, as those of Caliban and Ariel, will essentially become a discursive representation of the early modern European cultural imagination and be added to the extensive body of knowledge that represents the New World. Not unlike More's Utopia and Acraisa's island, Shakespeare's island is discursively constructed between the real and imaginary that shrouds real Caribbean islands within an impervious veil of enigmatic invisibility that accompanied Europeans when they traveled to them despite the inconsistencies and contradictions they may have encountered.

In addition to Shakespeare's obscure treatment of *The Tempest's* island and its inhabitants, he does not definitively resolve, define or address any notions of "evil," good injustice or justice as do his predecessors in this literary genealogy. More significantly,

there is also no mention of the Christian God, doctrine or principles, Bible, Heaven or Providence in the play; therefore, “evil,” like the nature of *Hamlet*’s ghost, can only be surmised from Prospero’s psychological obsession with the culturally forbidden magic arts, a temporary madness that may be considered a form of evil and, by direct association. Prospero may be considered the embodiment of that evil and, curiously, his apology is written more like a declaration of his own greatness that also displaces fault to natural human desire. His prayer also makes no references to the Christian God, principles and ideals; therefore, his guilt is left unresolved.

The lack of resolution creates an uncanny emptiness that haunts the audience in a gothic literary sense that transfers to the Caribbean region in a form of madness and ascribes a moral ambiguity to Prospero’s New World colonization process. Shakespeare, essentially, replaces sensational illustrations of horror, terror, the macabre, gory, and ghastly, and so on with the haunting of unresolved issues. The resulting dread and anxiety that this ambiguity produces, in some manner, echoes Palmer’s notion of a confused universe and Caliban’s admission that Prospero’s arrival and mistreatment has pushed him to madness (1.2.330–47 & 2.2.1–14). However, for Prospero, the island’s universe, which he may have deemed confusing on his arrival, as Palmer does, is not so, once he implements his colonial system of order founded completely on his magic powers, a system that he renounces when he renounces his magic and its use. The madness that Prospero introduced and reformed into a colonial form on the island is no longer the madness that he developed in Europe. It is a unique form of colonial madness that infiltrates, integrates and reconstructs subjectivities within the contexts of the sixteenth and seventeenth – century Western European colonization and twentieth –

century post-colonization processes that developed from the European forms of madness, a madness of the “want and desire” for power, which More, Spenser, Marlowe and Shakespeare in *Hamlet* and *Macbeth* illustrate and analyze. Prospero’s Faustus-like desire for knowledge of magic and power, creates a madman’s system of order, a madman’s world founded upon magic, the supernatural, tyranny, anger, desire, treachery, violence and revenge. All of the characters on the island, whether aware or unaware of it, have no choice but to participate in his colonial system, for Prospero had created the entire situation with his magic and the aid of Ariel, who also helped manipulate the shipwrecked Europeans. Therefore, the characters’ participation in Prospero’s New World colonial system of order, a “confused universe” of magic, uncertainty, fear, brutality, treachery, betrayal, confusion, intense desires, uncontrolled passions and cultural fragmentation, is a participation in his madness. Those most affected by this colonial experience, Miranda, Caliban, Ariel and Prospero himself will undoubtedly encounter varying instances of confusion, misunderstanding and cultural or class exclusion once they arrive in Italy.

Both Prospero and Miranda have not seen any other Europeans, except each other, for twelve years and Miranda was a very young child. Prospero’s subjective identity shifted from a mad and ambitious Italian Duke of a major city and province to a mad king of his own island country, in which he had complete autonomous power and authority. Furthermore, Miranda expresses her ignorance of European cultural customs and the social graces of her aristocratic station when she first meets the marooned Europeans and cries out, “O, wonder! How many goodly creatures are there here! How beautiful mankind is! O brave new world/ That has such people in’t” (5.1.181–4). Culturally and

psychologically, Miranda is a New World European colonial Creole whose subjective identity has been shaped by her twelve–years on the island with the Prospero, the only other person that she has ever seen until her encounter with marooned Europeans (3.1.49–54). Therefore, it is reasonable to surmise that her betrothal to the prince of Naples, a product of Prospero’s magic, may be problematic and possibly not survive the certainly difficult acculturation process that she will no doubt experience upon her return to Italy. Even Prospero must re–acculturate himself as a duke and a subject to a king’s authority without magic after ruling an island as king with his magic powers. J. Michael Dash states in *The Other America: Caribbean Literature in a New World Context* in regards to *The Tempest*, “The solitary subject needs the other, both to validate himself and to bring intelligibility to reality itself. The other’s presence is a corrective and protection against a disintegrating self–doubt. It is not only nature that is impoverished; the look of the colonizer is, too. If the subject’s certainty as to his existence is called into question, the other is required to provide a reassuring mirror” (31). Although Dash refers to the solitary subject, on which each of these works primarily concentrate, it may apply to any human collective of individuals who believe in, share in and live their lives according to the same historical realities, ideological notions, cultural norms, socio–political principles and philosophical ideals. Caliban, a New World creolized native and subjugated colonial slave, has no choice but to die or the humiliation and psychological trauma inflicted by his colonial experience, a lament which he so vividly expresses in his claims that the island is his, not Prospero’s. However, due to power and knowledge disadvantages, he admits that his subjective identity has been permanently altered by Prospero’s colonial influence (Graff 1.2.332–68). As a result, whether he is forced to go

Europe or left on the island, he is no longer an unblemished native, but a colonial slave or a postcolonial subject who has acculturated rudimentary fragments of European culture. He is destined to be Prospero's creature living a haunting existence that oscillates between two worlds, although he truly belongs to neither, but rather to a syncretic world that is characterized by ideological uncertainty, socio-political confusion, cultural fragmentation, suppressed memories of objectification and dehumanization, historical erasure and a desire to construct a much needed concrete subjective "self." Albert Memmi provides a very basic description of this Calibanic psychological state in *The Colonizer and the Colonizer*. He writes, "The body and face of the colonized are not a pretty sight. It is not without damage that one carries the weight of such historical misfortune... The colonized does not exist in accordance with the colonial myth, but he is nevertheless recognizable. Being a creature of oppression, he is bound to be a creature of want... In all of the colonized there is a fundamental need for change (119). These colonial and post-colonial dynamics that Shakespeare illustrates in *The Tempest* have gained the interest of a number of twentieth – century Caribbean novelists, poets, playwrights, cultural and critical literary theorists such as Philip Mason, O. Mannoni, George Lamming, C.L.R. James, V.S. Naipaul, Derek Walcott, Roberto Fernandez Retamar, Antonio Benitez-Rojo, Kamau Brathwaite, Edouard Glissant, Meredith Skura, Paul Brown, Frank Kermode and many others. For example, Aimé Césaire, the renowned Martiniquan poet, author and critical Caribbean cultural theorist, produced a noted poem titled *A Tempest* (1969) that ingeniously mirrors Shakespeare's *The Tempest* from Caliban's perspective.

The Tempest's primary popularity originates from the sixteenth – century Western European discursive representations of the dynamics of cultural, nationality, racial, gender, socio–political and slavery, issues that are significant in colonial and postcolonial contexts. However, for the interests of this chapter, its significance is Shakespeare's application of certain literary conventions, the precursors of gothic literary conventions, that effectively integrate the uncanny, superstition, folklore, supernatural, fantastic, sensational, mythical, mystical and imaginary within a Caribbean colonial and postcolonial spatial and psychological context. *The Tempest* not only provides a discursive example of the period's preoccupation and fascination with madness, evil and the supernatural, and illustrates the application of literary conventions that would eventually develop into gothic literary conventions, it also provides a template for a discursive transference of the sensationally haunting elements associated with evil and madness from specific characterizations like those illustrated by Spenser, Marlowe and *Hamlet* and *Macbeth* to a haunting, spectral–like ambiguity. Even “madness” becomes questionable the moment Prospero casts away his magical devices and renounces his magic powers. Does his renouncement of magic and the forgiving of Antonio indicate he has recovered his sanity? His confession–prayer of the “Epilogue” is directed to the audience, not to the Christian deity as Faustus does in his last hours of desperation. Furthermore, he asks that the audience forgive him on the basis of forgiving themselves for whatever transgressions they may have committed, not on his rejection of magic, realization of its evil implications, and his mistaken and self–misguided motivations that may have been symptoms of temporary insanity. Prospero's haunting prayer seems to resonate with the peculiar English view of “machiavellian” deception and guile.

Shakespeare seems to invite the questions, “Has he recovered and truly repented?” “Is he aware of his madness?” When considering Foucault’s assertion that the mad do not know that they are mad and this dissertation’s premise that madness, that is, the obsessive desire for power, wealth and territorial expansion was the driving force behind Western European New World colonization, its implementation and the promulgation of the colonial madness that followed and overwhelmed colonial Europeans as well as non-European Caribbean colonial subjects, then, Prospero remains in the grip of his madness and so do the Caribbean subjects.

These Renaissance literary works were chosen specifically for their direct contribution to the development of gothic literary conventions, conventions that integrate the unexplainable, uncanny, supernatural, mystical, folkloric, macabre, ghastly, evil and madness with historical, ideological, cultural and socio-political realities to successfully structure sensational narratives that oscillate between perceived reality and the imaginary. Gothic literary works have developed or redefined these conventions as a Romantic literary genre that has influenced late nineteenth and twentieth – century writers on a global scale, including Caribbean writers. These conventions not only seem to allow writers the opportunity to discursively delve into the recesses of the human psyche, they seem to motivate, almost force, writers to access the psychological dynamics of the human condition, especially in venues of trauma and madness. Foucault writes, “In farces and *soties*, the character of the Madman, the Fool, or the Simpleton assumes more and more importance... He...stands center stage as the guardian of truth—playing here a role...[in which] the madman...reminds each man of his truth... In learned literature, too, Madness of Folly was at work, at the very heart of reason and truth... Indeed, from

the fifteenth – century on, the face of madness has haunted the imagination of Western man” (*Madness and Civilization* 14). Renaissance writers not only laid a foundation for the discursive expression of such an extraordinary cultural preoccupation and fascination with madness, they exported this cultural trait and literarily colonized the global literary community with it through gothic literary conventions. Shoshana Felman finds “a historical symptom in this convention: by virtue of their very historical opaqueness, madness and literature have been made partners throughout history, as objects of misapprehension and denial, as gravitational poles for the very energy of repression as it is activated within a shifting but ultimately irreducible field. Between literature and madness there exists an obscure but essential kinship...”(16). The measure of these works is not only found in their sophisticated literary aesthetics, witty use of cultural conventions and creative weaving of the real with the imaginary, but it is also found in their insights into human mental and emotional frailty, the fallibility of human structures and the production of an important praxis that probes the moral fabric of a burgeoning system of colonization that served as the predecessor for a more sophisticated nineteenth and twentieth – century neo-colonization that influences cultural, socio-political and economic structures for capital interests and gains. These works serve to remind twentieth and twenty–first century readers of a rich Western historical and literary tradition of expressing, examining and analyzing an inherent madness that may characterize the development of capitalism in the modern Americas and the relative fundamental discursive formations that exist in this region. This, then, is the netherworld, Garden of Eden, Paradise, El Dorado, Foucault’s “fantastic plain” where “unknown highways” lead to the underside of the world, the nether or “other world,”

where “strange knowledge” and “unreason” abounds “in the hands of the Devil,” and the world of the Caribbean or region of the Caribs, which has lived in the imaginations of a global community that is still influenced by the ageless fictions such as *Sir John Mandeville’s Travels*, *The Man in the Moon*, *New Atlantis*, *The Tempest*, *The Faerie Queene*, *Candide*, *The Blazing World*, *Gulliver’s Travels*, *The Unfortunate Traveler* and *Utopia*.

Chapter Five

Globalized Phantoms: Postmodern Caribbean Hauntings and Apparitions

Chapter four's literary genealogy not only forms a discursive lineage of literary conventions that traces gothic literary conventions and features to their progenitors, it also offers evidence of an active discursive dialectic in particular early modern literary works that subtly raise issues associated with Western European Christian principles, mysticism, notions of evil and sin, cultural folklore, superstitions (beliefs in the supernatural) and the culture of madness that staged Caribbean colonization. More significantly, the proto-gothic and quasi-gothic literary conventions and features applied to these literary works allow pre-modern representations of these notions to be discursive portals from which suppressed sensibilities associated with centuries of socio-political, ideological and cultural iniquities, discrepancies and contradictions that have been excluded from established historical narratives. These literary conventions and features initiated a discursive tradition that dominated late eighteenth and nineteenth – century western literature and theatre, twentieth – century literature, theatre and cinema of the western hemisphere, and twenty-first – century global literature, theatre, cinema and a variety of innovative computer and internet related discourses. In his compilation of essays *The Cambridge Companion to Gothic Literature*, Jerrold E. Hogle notes,

The vogue Walpole began...exploded in the 1790's...through the British Isles...on the continent of Europe, and...in the new United States... This highly unstable genre then scattered its ingredients into various modes, among them the more realistic Victorian novel, ...[and] across the nineteenth – century in...plays and...operas, short stories or fantastic tales for magazines and

newspapers, ‘sensation’ novels, ...poetry or painting, and substantial resurgences of full-fledged Gothic novels... The 1900’s finally saw the Gothic expand across the widest range in its history, into films, ...ghost stories, ...women’s romance novels, television shows and series, romantic and satirical...plays, and computerized games and videos, ...[and the] ongoing attempts at serious fiction with many Gothic elements. The late twentieth – century has even seen a burgeoning in the academic *study* of Gothic fiction at college and university levels... There is now no question that the Gothic...has become a long lasting...widely variable symbolic realm of modern and even postmodern western culture...(1–2).

“Gothic Fiction” and “Gothic elements” aided in the development of a wide range of modern and postmodern Western discourses due to the genre’s capacity to access the “symbolic realm” of the imagination and translate abstract symbols into terms that may be interpreted by conscious thought. Hogle designates gothic “symbolic mechanisms” as the specific conventions or gothic elements that are responsible for gothic literature’s widespread popularity and applicability. These “mechanisms” provide gothic discourse the seemingly inherent capability to permeate cultural boundaries, unlock imaginary spaces and access the symbolic within the contexts of familiar realities, cultural superstitions, ideological belief systems and historical narratives. When they become active within a given discourse, these mechanisms can construct figurative representations and characterizations of threats and contradictions to establish socio-political, cultural and ideological continuities. They expose the incongruities, what Hogle refers to as “anomalies” or “newly ascendant cultural and psychological contradictions,” that exist in a world of continually changing “modern conditions.” In essence, these characterizations and representations of incongruities discursively threaten the stability of social worlds, evoke fear, anxiety, dread, anger and forbidden desire, and oscillate between perceptions of reality and the imaginary, the “seemingly unreal,”

liminal, mysterious, “alien,” “ancient,” evil, “grotesque” and so on. In addition to this sensibility manipulation, Hogle asserts that the key component to gothic literature’s popularity and “lasting resonance” in modern and postmodern discourses is repetition, which is a historically successful and widely used discursive convention inherited from the ancient storytelling tradition (see chapter 3). Repetition in gothic narratives recast literary conventions, traditionally popular themes and folkloric tales with “certain constant features” but avoids discursive monotony with the application of “different elements” (6).⁹²

It is hardly surprising that twentieth and twenty-first – century Caribbean writers have employed gothic literary conventions and features in their fictions in light of the widespread popularity of the gothic literary genre in the Americas. The continual increase in Caribbean emigration to the United States, Canada and Europe for higher educational opportunities, eventual syncretization of education and literary influences, and integration of Western European Christian ideology, notions of evil, cultural superstitions and “culture of madness” with those of indigenous, Asian and African origins provide the necessary background for the development of quasi-gothic and traditional gothic narratives in Caribbean literature. It is within this context and the reemergence of suppressed memories of a brutal pre-modern exploitative colonization process and related psychological traumas that have been cultivated by poverty, cultural fragmentation and socio-political instability that Caribbean forms of madness are revealed. Gothic literature seems to be the most effective postmodern discursive venue for exhuming deeply buried, unrevealed incomprehensible and unspeakable acts of the Caribbean past and for expressing them in the context of the supernatural, unexplainable,

liminal, grotesque, alien, ancient and macabre. When this suppressed knowledge exits the manifest content and emerges into consciousness, it is interpreted and transcribed into narrative forms, which release the ghosts that haunt Caribbean counter-memories onto the living from the pages of Caribbean literatures. The ghosts of the past, the unspeakable pain, rage, fear, anxiety and madness that plague the psyches of invisible, silent and mobile Caribbean textile, plantation, mining and tourism laborers, small farmers, fishermen, market, bar and restaurant owners, masses of poor and legions of migrant laborers who haunt postmodern neocolonial global spaces, are exhumed into the present. Aaron Segal illustrates the magnitude of this modern and postmodern “ghostly wandering” of these invisible Caribbean subjects in his essay “The Caribbean Exodus in a Global Context: Comparative Migration Experiences.” He writes,

The Caribbean has borne the deepest and most continuous impact from international migration of any region in the world... Since 1950, 5 [to] 18 percent of the total population of nearly every Caribbean society has permanently emigrated. Thus the Caribbean diaspora represents a higher proportion than any other area of the world. Caribbean net migration since 1959 constitutes approximately 29 percent of all voluntary international migration – legal and illegal... No other [labor] exporting region has had this access... The economic and demographic impact of emigration is deeper in the Caribbean than elsewhere... [Many Caribbean islands, especially] small island societies...become economically and psychologically dependent on remittances...when [emigrants and] exiles could freely send funds and visit... The Caribbean exodus is also distinct because its migrants have been quick to seek integration abroad, while yet rejecting assimilation... there has emerged a racial or “pan-Caribbean” ethnic consciousness, the Caribbean diaspora has nevertheless insisted on full civic, political, and economic rights and opportunities. At the same time it has resisted assimilation and sought to retain homeland ties and cultural identities... Another feature of the Caribbean exodus is that in most instances it has been encouraged and even promoted by home governments...[which] have negotiated migrant labor agreements with the United States and Canada... (Levine 45–9).

Not unlike their pre-modern predecessors, these modern and postmodern phantoms that have participated and actively participate in the global economic system as faceless pawns in the growth, development and progress of Western industrialized or developed nations. They serve as the oil in the machine that maintains the economic superiority of the western hemisphere but do not share in this fruits of this progress. However, unlike their pre-modern predecessors, these postmodern, globalized phantoms are lured into internalizing sophisticated illusions of “better off now than before,” which are founded upon false senses of freedom and independence offered to their governing bodies by the “developed” nations.

These postmodern wanderers, neocolonial ghosts, are illustrated in Stephanie Black’s 2001 film documentary *Life and Debt*, which closely examines this “neocolonial” economic process in Jamaica known as “globalization.” Although this examination primarily demonstrates the exploitative effect of this global economic system in Jamaica, it intermittently references other victimized “developing nations” such as Haiti, Mexico and Ghana, and makes several more general references to labor exploitation in the Hispanic or Latin countries of the Americas. While *Life and Debt* exposes globalization’s veiled, almost covert, resource exploitation, economic debilitation and socio-political instability, it firmly implies that this postmodern neocolonial system rivals, if not exceeds, pre-modern colonial and modern postcolonial forms of exploitation and is a correlative system. More importantly, Black’s film also reveals that this postmodern neocolonial system is the most significant factor in producing large populations of living Caribbean and Latin American displaced people, who are often reduced in popular conceptions to mere apparitions. Due to the limited exposure of films

and other discourses like Black's documentary, these Caribbean unfortunates, just as the Western European undesirables of the pre-modern induced into the colonization process, suffer a relative invisibility that they themselves accept in their silence. It is through gothic literary conventions and features in twentieth and twenty-first century Caribbean literary works that their plights as generalized, invisible inhabitants of what was once known as the Third World, subsequently re-designated postmodern "developing countries" within the onslaught of neocolonial "globalization," are beginning to be revealed.

Through globalization, neocolonialism has transformed and is actively transforming Caribbean inhabitants into new ghostly, imaginary forms, living phantoms that exist within spaces of "a new world order of trade" established by the International Monetary Fund, World Bank and Inter-American Development Bank, implemented through the Caribbean Free Trade Association and regulated by the World Trade Organization.⁹³ As Black illustrates, twentieth-century decolonization positioned many, if not all, of the independent Caribbean and Latin American "developing countries" within social spaces characterized by inadequate municipal facilities and unstable socio-political and economic infrastructures that are the direct causes for dire states of poverty, political violence, mass emigrations and rampant crime. These factors produce the desperation that made the inhabitants of these countries vulnerable to the extremely exploitative measures offered by opportunistic developed countries of exorbitant monetary loans linked to strict contractual agreements regarding the domestic production and foreign trade of specified commodities. The imported austerity and measures that give the highest priority to the interests of the "developing countries" are executed under

the threat of immediate rescission and withholding of funds for noncompliance. It is in the shadow of this threat that the government leaders of developing countries comply with the strict and unfair stipulations of these contracts at the expense of the peoples that they represent, who are transformed into inexpensive and dispensable laborers that toil for many hours under marginally tolerable working conditions and incredibly low wages.⁹⁴

In First World cultural production, these faceless laborers are invisible phantoms whose lives are reminiscent of their pre-modern indentured and enslaved predecessors in a sense that allows the past to haunt their psyches under an illusionary veneer of First World good conscience, generosity, charity and benevolence, a neo-liberal process that is as ruthless and exploitative as the pre-modern and modern forms aside from the obvious pre-modern inhuman physical brutality and chattel slavery. Due to incredible technological advances developed countries now interact and wage wars with other countries from afar without seeing the faces of those they subjugate. Their governmental and financial institutions launch their economic measures on the faceless populations of undeveloped countries as their military launch their missiles from ships and planes.⁹⁵ A. Michael Dash thoroughly discusses the situation in his “Introduction” to *The Other America: Caribbean Literature in a New World Context*. He analyzes the notions of modernity and post-modernity that are commonly associated to the economic growth and cultural expansion of the United States and Europe and not only excludes but rejects the Caribbean region, yet they are continually involved in politics of the region (14–7). In her “Introduction” to *Consuming the Caribbean*, Mimi Sheller writes,

In so far as the Caribbean is both denaturalized and re-naturalized as ‘natural paradise,’ it defies separation into the real versus the imagined; what we think of as material or actual is already formed by the spectacular and the virtual... The imagining of the Caribbean... “an organized field of ‘social practices,’ a form of work...and a form of negotiation between sites of agency...” This work of imagination has powerfully shaped transatlantic cultures over the past five hundred years, and has shaped the Caribbean in a high-stakes game of making and remaking of places, cultures, bodies, and natures... This illusory yet materialized Caribbean exists at the crossroads of multifaceted networks of mobility, formed by the material and symbolic travels of both people and things, and by those people and things, which do not move. The very idea of this region as a single place, its naming, and its contemporary material existence are constituted by mobilities of many different kinds: flows of people, commodities, texts, images, capital, and knowledge (5–7).

Caribbean peoples are imagined and marginalized within a global imaginary that perceives them as an obscure wandering immigrant labor force of eccentric peoples who are illogically fleeing paradise to invade Europe and South, Central and North American countries. They haunt the rural and urban areas of industrialized or developed nations as faceless “others” of underdeveloped Caribbean countries who are attempting to trade carefree lives in paradise for economic and political stability in the very countries that have constructed and maintained the exploitative economic system that is responsible for their plight.⁹⁶

Hauntings

The formation of these postmodern Caribbean apparitions and their haunting closely parallels Avery F. Gordon’s assertions presented in her 2008 edition of *Ghostly Matters: Haunting and the Sociological Imagination*. Gordon offers an insightful perspective on modern and postmodern ghosts and the “haunting” that she associates with particular manifestations of socio-psychological activity that she identifies as

destabilizing social spaces by interrupting perceived realities and disrupting established subjectivities. She writes,

Haunting...is neither pre-modern superstition nor individual psychosis; it is a generalizable social phenomenon of great import. Ghosts...may seem foreign and alien...persistent and troubling [and are] highlighted...[by] the assumptions that they make about the social world, the people who inhabit these worlds... If haunting describes how that which appears to be not there is often a seething presence, acting on and often meddling with taken-for-granted realities, the ghost is just the sign, or empirical evidence...that...a haunting is taking place. The ghost is...a social figure. And investigating it can lead to that dense site where history and subjectivity make social life. [It] is one form by which something lost, or barely visible, or seemingly not there...[and] makes itself apparent to us, in its own way... [H]aunting is a very particular way of knowing what has happened or what is happening... [and] [b]eing haunted draws us affectively, sometimes against our will and always a bit magically, into the structure of feeling of reality we come to experience, not as cold knowledge, but as a transformative recognition... Of one thing I am sure: *its not that the ghosts don't exist*. The postmodern, late-capitalist, postcolonial world represses and projects its ghosts and phantoms in similar intensities, if not entirely the same forms, as the older world did (7-8 & 12).

Gordon's notion of haunting is a very complex, important and "generalizable social phenomenon" that occurs at the "dense site where history and subjectivity make social life," a site that discursively shapes subjects with established historical narratives. The haunting of these spaces are socio-psychological processes that are not only the uncanny sources of the hauntings themselves, they are also the results of the uncanny interactions that occur between the "ghosts" and those they haunt. Although Gordon claims that such hauntings are "neither [the products of] pre-modern superstition nor individual psychosis," she implies that they originate from the spaces of "social worlds" that they haunt as obscure signs, empirical evidence and ambiguous social figures. Therefore, it may be surmised that, since pre-modern superstitions and individual psychoses are

socio-psychological phenomena that influence the socio-cultural development of societies and behaviors of the inhabitants of such worlds, then, the hauntings and the ghosts behind them are, to some degree, influenced, if not shaped by the same socio-cultural development. More importantly, Gordon not only asserts that ghosts exhibit agency in their hauntings by choosing the forms that appear “in [their] own way.” They seem to be perceived or appear as angry, disturbing and “seething presences” that are disrupting, “persistent and troubling” in their responses to the established, “taken-for-granted realities” of social spaces that they are haunting. To this effect, Andrew Bennett and Nicholas Royle offer interesting and insightful comments in an essay “Ghosts” taken from their 2004 publication of *An Introduction to Literature, Criticism and Theory*. They note,

the ghost is fundamental to our thinking about the human: to be human is to have a spirit, a soul, a *Geist* or ghost... Ghosts disturb our sense of the separation of the living from the dead –which is why they can be so frightening, so uncanny... [They] are paradoxical since they are both fundamental to the human, fundamentally human, and a denial or disturbance of the human, the very being of the inhuman... And, we propose that this scandal of the ghost, its paradox, is embedded in the very thing we call literature, inscribed in multiple and haunting ways, in novels, poems and plays. Ghosts have a history. They are not what they used to be. Ghosts, in a sense *are* history. They do not, after all, come from nowhere... They are always inscribed *in a context*: they at once belong to and haunt the idea of time... In other words, it is possible to trace a history of ghosts, as well as to think about history itself as ghostly, as what can in some form or other always come back (133–4).

Bennett and Royle portray ghosts and hauntings as contextual entities that are formed within the intimate spaces of human nature and emerge from the psychological processes of literary production, which includes historical narratives and is consistent with Gordon’s premise that they haunt the site of historical production. In this sense, their

portrayal closely relates to Gordon's notions of disturbing social figures and disruptive harbingers of knowledge that interrupt perceptions of realities in the subject formation processes of the social worlds from which they originate. In fact, Bennett and Royle's view of ghosts and their paradoxical natures, concomitant intangible manifestations as spirits and corporeal human existences are not only firmly situated in literature and history, they embody literature and history. They haunt both the essence of literary discourses and the temporal spaces of the memories from which they are transcribed, which, of course, are the sources of hauntings. It is within this context that quasi-gothic and traditional gothic literary conventions are applied in late twentieth and twenty-first century Caribbean literary fictions and serve as conduits for such ghosts and phantoms to emerge from obscurity to relate the unspoken unspeakable, the newfound and forgotten, lost or suppressed knowledge stored in the "counter memories" of individual, collective and cultural memories to haunt established historical narratives.

Gordon identifies such haunting as the interactive process of "transformative recognition," the site of intersection between socio-psychological phenomena and socio-cultural processes that structure cultural knowledge and, collective memory and subjectivity formation, which necessarily includes discursive formation, specifically literary production. Interestingly, though Gordon seems to emphasize the socio-psychological aspect of or context applied to ghosts and hauntings, she does not fail to include the possibilities of ghosts representing dead or missing persons, which definitively defines them within a context of uncanniness. Hauntings are portrayed as the deliberate acts of angry entities who choose to manifest into unfamiliar, unrecognizable, "foreign" or "alien" forms that attempt to disrupt perceptions of reality and restructure

cultural knowledge, collective memory and historical narrative, thereby restructuring subjectivity. The seething anger, intense desire, profound frustration felt by these ghosts originates from the invisibility produced by unrecognizability or unfamiliarity. Consequently, hauntings lead to confusion, fear, trepidation, horror, dread, anxiety, uncertainty and forbidden desire in those who are haunted. By evoking such powerful sensibilities, they often obscure perception, interpretation and understanding and produce uncanny occurrences or uncanniness as natural psychological reactions to the unexplainable and unspeakable, which triggers an internal self-preservation mechanism and caution. The uncanny staged by these ghosts and their hauntings can, as Bennett and Royle assert, have a traceable history that extends into antiquity and surge through human historical events that have been characterized by centuries and decades of darkness, catastrophe, destruction, illness, death and superstition. It is the dramatic, unexpected changes and related psychological trauma that characterize uncanniness that seem to be the driving forces for plots of the *Castle of Otranto* and gothic works that have followed, including those that are emerging in Caribbean contexts. Bennett and Royle define this significant notion in an essay titled “The Uncanny” when they note,

The uncanny has to do with a sense of strangeness, mystery or eeriness. More particularly it concerns a sense of unfamiliarity, which appears at the very heart of the familiar. The uncanny is not just a matter of the weird or the spooky, but has to do more specifically with a disturbance of the familiar... On one hand, uncanniness could be defined as occurring when ‘real’, everyday life suddenly takes on a disturbingly ‘literary’ or ‘fictional’ quality. On the other hand, literature itself could be defined as the discourse of the uncanny: literature is the kind of writing which most persistently and most provocatively engages with the uncanny aspects of experience, thought and feeling... [I]t makes the familiar strange, it challenges our beliefs and assumptions about the world and about the nature of ‘reality’... The uncanny has to do with making things *uncertain*: it has to do with the sense that things are not as they have come to appear

through habit and familiarity, that they may challenge all rationality and logic (34–5).

The uncanny or uncanniness, like the ghosts that produce it, are indubitably tied to literature, history, and, therefore, subjectivity as an interactive process that causes perceptions of “everyday realities” to oscillate between the real and imaginary, and challenge established notions of reason. This discursive interaction or relationship has continually revitalized the uncanny or uncanniness in the human experience from the works of antiquity; it is securely embedded in literature as a device to amplify sensitivity to the unexplainable, macabre, frightening, unspeakable, incomprehensible and unimaginable. It also remains a permanent element of cultural imaginaries, spaces where madness lurks as an ever-present specter. Bennett and Royle relate, “The uncanny, then, is an experience – even though this may have to do with the unthinkable and unimaginable... It is...an effect. In this respect it has to do with how we read or interpret... In other words, the uncanny has to do, most of all, with effects of reading, with the experience of the reader [and] is not so much *in* the text we are reading: rather, it is like a foreign body within ourselves” (41).

Consequently, the uncanny or uncanniness may be considered a psychical manifestation that may threaten social and cultural realities; however, it is also ironically produced by specific socially and culturally defined interactions that simultaneously structure the frameworks of these same realities. Sigmund Freud, whose essay is also titled “The Uncanny” and considered the foundational definition and analysis of this notion, expounds on the specificity of uncanny occurrences when he notes, “There is no doubt that [the uncanny] belongs to the realm of the frightening, of what evokes fear and

dread. It is equally beyond doubt that the word is not always used in a clearly definable sense, and so it commonly merges with what arouses fear in general. Yet one may presume that there exists a specific affective nucleus, which justifies the use of a special conceptual term... [T]he uncanny is that species of the frightening that goes back to what was once well-known and had long been familiar” (122). In essence, though uncanny events are generally assigned to all that is unexplainable, frightening, mysterious, unspeakable and incomprehensible, they must necessarily confront and disturb well-recognized, traditionally familiar senses of reality, and it is this unrecognizability or unfamiliarity that arouses extremely intense feelings of uncertainty, discomfort, insecurity, obsession and madness.⁹⁷ When ghosts and their hauntings are recognized or become familiar, they allow for opportunities for the haunted subjects to perceive and interpret the “signs” that effectively communicate the understanding needed to alter established realities and subjectivities. The inhabitants of these haunted social worlds must, then, rely upon their stimulated imaginations and perceptions that are constructed by cultural imaginaries to process these new understandings and knowledge and form new realities.

Archeological, anthropological, historical and literary evidence illustrate that uncanny experiences are subject to steadfast socio-cultural interpretations and integrated into notions of good and evil, which are embedded in folkloric superstitions and conceptualizations of the supernatural (Greenwood 6–9) that have persisted from pre-modern eras to those of the postmodern. Gordon’s notions of uncanny experiences or ghostly matters form what were once invisible and voiceless in the postmodern contexts of scientific discovery and technological innovation, cultural consumerism,

computerization, and globalization of communication and commodities production, markets and trade. Interestingly, at times, this visibility may be perceived and interpreted as illusion, a new form of invisibility constructed within neocolonial strategies that trivialize or ritualize hauntings as natural or fictional occurrences. Gordon writes,

In a culture seemingly ruled by hyper-visibility, we are led to believe...that everything can be seen, ...[and] is available and accessible for our consumption... [N]either repression nor the return of the repressed, in the form of either unburied bodies or counter-veiling systems of value or difference, occurs with any meaningful result... Jameson (1991: 314-5) puts it well: “the point of having your own object world, and walls and muffled distance or relative silence all around you, is to forget about all those innumerable others for a while.” To remember “would be like having voices inside your head” (315)...because a postmodern social formation is still haunted by the symptomatic traces of its productions and exclusions... As a strategy of analysis, [Ralph] Ellison’s insight underscores the need to conceptualize visibility as a *complex system of permission and prohibition, punctuated alternately by apparitions and hysterical blindness*. If Ellison’s argument encourages us to interrogate the mechanisms by which the highly visible can actually be a type of invisibility, Toni Morrison’s (1989) argument that “invisible things are not necessarily not-there” encourages the complementary gesture of investigating how that which appears absent can indeed be a seething presence. Both...positions are about how to write ghost stories...concerning exclusions and invisibilities [and] ...implies that...they produce material effects. To impute a kind of objectivity to ghosts implies that...dialects of visibility involve a constant negotiation between what can be seen and what is in the shadows... If the ghost is a crucible for political meditation and historical memory, the ghost story has no other choice than to refuse the logic of the unreconstructed spectacle, whether of the modern or postmodern variety (16-8).

Jameson’s view of the repressed space or world hauntingly resonates of madness in states of “hyper-visibility that may be functional within a postmodern context, in which madness may not be recognized as madness but as normal socio-cultural behavior. It is in this context that Ellison and Morrison’s comments offer the structural practicality that fiction writers often apply in their works, in which visibility or what seems to be visible

negotiates with that which is obscured. For these authors, ghosts and writing ghost stories provide literary aspects of modern and postmodern ghosts and hauntings that completely correspond to the literary dynamics of gothic literature and applications of quasi-gothic and gothic conventions and features.⁹⁸ This is evident in chapter four's genealogy of early modern works that illustrates the innovative conventions that were foundational to *The Castle of Otranto* and late eighteenth and nineteenth – century gothic literary works and twentieth – century ghost stories. While Gordon does not directly reference gothic literary conventions per se, his assertions and suppositions regarding ghosts and hauntings, and commentary on writing modern and postmodern ghost stories support a working theoretical foundation for identifying twentieth and twenty-first – century applications of quasi-gothic and traditional gothic literary discursive conventions.

Gothic literature's ghosts and hauntings of have endured paradigmatic shifts that have shaped literary trends and continue to appear in modern and postmodern discourses as spatial alterities that access suppressed memories and reveal the hidden knowledge that consists of the unspoken unspeakable. Gothic conventions and features structure narratives evoke powerful sensibilities and stimulate imaginations so that readers become acutely sensitized to the uncanny and supernatural, contexts that confound and obscure perceived realities and oscillate between them and fantasies of the imaginary. Shadows, blinding darkness, dense fog, subterranean caverns, mirrors, windows, ancient structures, ancient galleons, abandoned buildings, dungeons, foreboding wildernesses, crypts, graveyards, secret laboratories, convoluted perceptions of the mad and so on exist as discursive conduits within that integrate historical, political, social, cultural and

ideological contexts. They are structured by quasi-gothic and traditional gothic conventions and features to produce cognitive responses to residual, ever-present psychological and social traumas into intricate socio-cultural discursive components of subjectivity formation for many, if not all, literate cultures. It is this literary process that provides twentieth and twenty-first – century Caribbean writers opportunities to engage suppressed memories and histories of subaltern Caribbean inhabitants and creatively construct literary representations of physical and psychological traumas that seem to haunt Caribbean experiences and subjectivity formation processes. They revive a variety of motifs from the Caribbean past, the pre-modern stories that transmit the memories that comprise the comprehensive histories that are stored in collective and cultural memories. The application of quasi-gothic and traditional gothic literary conventions and features seems to follow a natural discursive course, a predictable phenomenon, that provide the opportunity to exhume the haunting memories of the unspoken unspeakable events, the Calibanic past, and explore the historical, social and cultural processes that have such a significant influence on postcolonial, postmodern Caribbean inhabitants. Non-Caribbean and Caribbean writers of Caribbean fictions offer narratives and characters that seem to represent their recognition or awareness of certain eccentric behaviors, which are considered peculiar to Caribbean inhabitants. While non-Caribbean writers are primarily concerned with obtaining and processing information about the Caribbean region for comparative studies in socio-political, economic, anthropological, biological, environmental, cultural and historical contexts, and entertainment that project Caribbean subjects with particular stereotypes formed by preconceived perceptions that are based upon incomplete, imprecise or imagined knowledge, Caribbean writers are primarily

concerned with exposing the unspoken unspeakable, constructing comprehensive histories, socio-cultural reorientation, political stability and subjectivity reformation.

The Unspeakable Ghost in the Machine

In the “Introduction” of Edoard Glissant’s *Caribbean Discourse*, J. Michael Dash refers to the Caribbean region as “the realm of the unspeakable” while contending Saint-John Perse’s notion that systems of order naturally form in worlds of continual turmoil and flux, a continual reformation “of the constructive subject” (xii). The “unspeakable” to which Dash refers corresponds with the memories of events that are so horrific in nature that they have been buried and silenced by their exclusion from accepted collective memories and established historical narratives. However, these narratives are comprised of shared experiences and exist as stories that are suppressed deep within the psyches of Caribbean inhabitants as “counter memories.” For Dash the Caribbean “unspeakable” resonates of a notion introduced by a renowned author of African-American fiction, Toni Morrison, in her article “Unspeakable Things Unspoken: The Afro-American Presence in American Literature” (1989). Morrison’s article addresses the exclusion of the African-American experience from the American literary canon and scathingly criticizes nineteenth – century Romantic literature as an infantile literary stage that stifles the development of African-American literature. Interestingly, Morrison wrote a traditional gothic ghost story titled *Beloved* (1987) and admits in her 1989 article that romantic literary conventions provided the literary structures needed for the conveyance of the “unspeakable things unspoken” in the African-American experience (12). Furthermore, she refers to the discursive process of exhuming “the

unspeakable things unspoken” from suppressed African–American counter memories as “[a] search...for the ghost in the machine” (11). Morrison’s ghost, not unlike some of those referred to by Gordon, figuratively represent the memories of past cruelties and postmodern experiences that are associated with the economic, political and socio–cultural inequities maintained by American racism. She addresses the exclusion of a comprehensive illustration of the African–American experience and history with the general exclusion of African–American literature from the American literary canon. According to Morrison, such exclusion creates invisibility, the ghosts that haunt the “machine,” the general American experience and national narrative. Ironically, as Avery Gordon asserts, such “seething presences,” whether psychological phenomena or actual personages, will eventually appear, manifesting into visible forms to haunt American social worlds within the same socio–cultural dimension that created their invisibility. “The ghost(s) in the machine” is the manifestation of the struggle to surmount existences of marginality and invisibility and emerge from them within complex syncretic Eurocentric cultural subjectivities. Non–European and non–Eurocentric subjects must necessarily construct subjectivities on their own terms, their own imaginaries, and cast off the preconceived Eurocentric objectifications constructed by “others” as well as their own related self–constructed objectifications to develop voices and emerge from their subaltern silence. She writes,

Cultures, whether silenced or monologic, ...repressed or repressing, seek meaning in the language and images available to them. Silences are being broken, lost things have been found and at least two generations of scholars are disentangling received knowledge from the apparatus to control, most notably those who are engaged in investigations for French and British Colonialist Literature, American slave narratives and the delineation of the Afro–American literary tradition. Now that Afro–

American artistic presence has been “discovered,” ...now that serious scholarship has moved from silencing the witnesses and erasing their meaningful place in and contribution to American culture, it is no longer acceptable merely to imagine us and imagine for us. We have always been imagining ourselves... We are the subjects of our own narrative, witnesses to and participants in our experience, and, in no way coincidentally, in the experience of those with whom we have come in contact. We are not, in fact, “other”.... And to read imaginative literature by and about us is to choose to examine centers of the self...(8–9).

Though Morrison specifically appeals to the African–American experience and situation, her passage resonates with a common, universal discursive process that is available for all subalterns who struggle to reform discursive subjectivities within colonial and postcolonial contexts. Her “we” may be easily be applied to non–European and non–Eurocentric subjects on a global scale as Frantz Fanon so adamantly asserts throughout *Black Skins, White Masks*. In fact, her last three statements seem to echo the fervent appeal of Fanon’s call for colonial and postcolonial “others” to shed the acculturated objectification. Interestingly, although such discursive criticism was necessarily far subtler in the early modern period, a seemingly universal feature of literate cultures that was firmly grounded in western literature in the early modern period as chapter four’s literary genealogy illustrates. Such desires of discursive subjectivity reformation are truly evident in Caribbean discourses, if not more so, as Sandra Pouchet thoroughly discusses in her “Introduction” to *Caribbean Autobiography: Cultural Identity and Self Representation* (3–9).

Despite the general similarities of pre–modern mistreatment and brutality experienced upon colonial Caribbean and North American indentured laborers and slaves, African–Caribbean experiences differ greatly for those of African–Americans. As previously noted, European, Middle Eastern, African and Asian unfortunates replaced

Caribbean indigenous populations and they experienced a similar brutality that eradicated the indigenous groups. Nearly, if not entirely, all forms of cultural, socio-political or ethnic congruency were erased and reconstructed into a variety of diverse but distinct, some extent, Caribbean cultural, geographical and demographic spaces that were based upon Spanish, French, Dutch and English socio-cultural ideals and national identities. By contrast, African-Americans, who may trace much of their genealogical origins to the Caribbean region, comprise one of many significant U.S. American “minority” or “non-European ethnic or racial” groups that continually struggle for equitable socio-political representation and economic opportunity but share in an overarching U.S. American national identity that is predicated on general notions of democratic principles.

Caribbean inhabitants, even when sharing similar colonial origins and cultural ideals, not only have developed into a variety of politically dominant cultural, ethnic and racial groups, but they have also constructed a region comprised of radically diverse and, in some cases, opposing socio-political structures and national identities that have, at times, created situations of domestic violence and inter-Caribbean rivalries between nations and colonies.⁹⁹ Furthermore, this turmoil has been exacerbated by the United States’ late nineteenth and twentieth – century colonial activities, military invasions and political interventions, especially in Cuba, Panama, Puerto Rico, Virgin Islands, Haiti, Dominican Republic and Grenada (Mitchell 401–19). In addition to the U.S. incursion, industrial nations such as Canada, Japan and a number European countries, which had not previously directly participated in pre-modern and modern Caribbean colonization, have since culturally and economically influenced the region’s inhabitants within a postmodern, neocolonial system called globalization, a system that currently restricts the

development of Caribbean cultural distinctiveness, economic independence and socio-political stability.¹⁰⁰ Not only must Caribbean inhabitants struggle with many of the same racial issues that Morrison raises for African-Americans, they must also struggle with the additional complexity provided by unique Caribbean racial and ethnic social hierarchies, unstable and fragmented political institutions and ideologies that influence the distribution of economic resources.¹⁰¹ Like African-Americans and the other underprivileged and underrepresented American ethnic and racial groups, Caribbean peoples must struggle with the haunting ghosts and phantoms of their past as well as suffer their transformation into postmodern ghosts, invisible pawns of the exploitative postmodern economic strategies; however, the neocolonial aspect of Caribbean exploitation creates forms of cultural fragmentation, socio-political chaos and economic instability that have scarcely changed, if not exacerbated by globalization, since the colonial period. These general factors are significant in the development of what may be perceived by, for the most part, non-Caribbean observers as particularly stereotypical eccentric behavior patterns that have been designated to Caribbean inhabitants. Curiously, it seems that many of these eccentricities are perceived as obsessive-compulsive patterns that border on varying degrees of madness. This sentiment appears in a number of popular twentieth-century African-American novels, in which Caribbean characters are depicted as figures with such behaviors, a perception that is also prevalent in twentieth-century American cinema as Paravisini-Gebert illustrates in her essay "Colonial and Postcolonial Gothic: The Caribbean" (Hogle 238-48).

Such a caricature is no more evident than in a somewhat obscure historical Caribbean figure, Marcus Mosiah Garvey, a U.S. Jamaican immigrant and passionate

1920's Pan-African nationalism activist seeking economic and political independence for Caribbean, Latin American and U.S. African descendants. Although Garvey set a historical precedence for early African-American resistance to violations of civil rights, he is rarely included in the general U.S. historical narrative and commonly given honorable mention in most African-American historical narratives as a heroic but eccentric pioneer of pre-civil rights Black American Nationalism and racial pride. Eventually, he was deemed as a threat to U.S. national security, arrested and convicted for mail fraud, he had all of his assets seized and deported to Jamaica in 1927 in permanent exile as a criminal and civil dissident (Trotter, Jr. 411-5). Much of Garvey's downfall was directly associated with the negative perceptions that many politically powerful members of African-American elites had of him; he was considered a mad buffoon due to outlandish commentaries on racial issues and eccentric behavior that was associated with secret rituals, extraordinarily extravagant dress, comical public displays, scathing criticisms directed toward African-American civil rights leadership and integrationist elites, and for procuring financial support for his "Back to Africa Movement" from American white supremacist organizations such as the Klu Klux Klan and Anglo Saxon League (414). Consequently, many African-Americans have dismissed Garvey as a Caribbean jester whose movement was an amusing, infantile anomaly of the early stages of the twentieth - century African-American struggle for civil rights (Harding 209).¹⁰² Though it may be somewhat ambiguous, Garvey's Caribbean nationality may have been significant in his hostile dismissal by the African-American elite due to the continuation of stereotypes and misconceptions that many Americans had of Caribbean peoples that Zora Neale Hurston illustrates.

In 1938 Zora Neale Hurston published a compilation of personal observations and research of Haitian and Jamaican syncretic religions, specifically Voodoo and Obeah titled *Tell My Horse: Voodoo and Life in Haiti and Jamaica*. Despite the text's novelistic style that resonated heavily with Hurston's "gift for storytelling," blend of literary techniques and American cultural preconceptions of cultural superiority over their southern neighbors, which created a very "entertaining" narrative that was accessible to non-academic readers, it was considered an anthropological exposé on Jamaican and Haitian cultures.¹⁰³ *Tell My Horse* is a twentieth – century version of the semi-factual sixteenth and seventeenth – century New World "travelogues" that relates an inherent, cultural Caribbean madness that is readily ascribed to Jamaicans. She writes,

Jamaica, British West Indies, ...has its craze among the peasants now as Pocomania, which looks as if it might be translated into 'a little crazy.' But Brother Levi says it means 'something out of nothing.' It is important to a great number of people in Jamaica... What with the music and barbaric rituals, I became interested... [and] witnessed a wonderful ceremony... which boils down to a mixture of African obeah and Christianity... Jamaica is where the rooster lays the egg. [It] is two percent white and the other ninety-eight percent all degrees of mixture between white and black...[and] it is the aim of everybody to talk English, act English and *look* English... [I]t is next to impossible to lay a European face over an African face in the same generation... There is a frantic stampede white-ward to escape from Jamaica's black mass... Add that to the Negro's natural aptitude for imitation and you have Jamaica... I do not pretend to know what is wise and best. The situation presents a curious spectacle to the eyes of an American Negro. It is as if one stepped back into the days of slavery... The blacks keep on being black and reminding folk where mulattoes come from, thus conjuring up tragi-comic dramas that bedevil security of the Jamaican mixed bloods (3-7).

Hurston's depiction of Pocomania, a syncretic cultural and religious ceremony practiced primarily by Jamaica's rural peasantry, as an "island craze" characterized by "music and barbaric rituals" that is "important to a great number of people in Jamaica" suggests,

especially for the unfamiliar reader, that *pocomania*, a term she translates as Spanish for “a little crazy,” is a primary indication of inherent Jamaican “craziness” or madness.

This diagnosis is implied further in her designation of Jamaica as the exotic space “where the rooster lays the egg,” a netherworld space where western notions of reason do not apply. Hurston supplements this indictment by her report of the Jamaican obsession of “becoming” English, their “frantic stampede white-ward to escape from Jamaica’s black mass” and “whitening” future generations. According to Hurston, this phenomenon has culturally and psychologically trapped Jamaicans in a temporal stagnancy of the colonial-slavery past and “conjures” tragic and comic “dramas” for those of mixed ancestry. As for Haiti, Hurston offers a more direct indictment of madness with similar preconceptions that project Haitian madness as a cultural trait. She writes,

That brings us to the most striking phenomenon in Haiti to a visiting American. That habit of lying! It is safe to say that this art, pastime, expedient or whatever one wishes to call it, is more than any other factor responsible for Haiti’s tragic history... This freedom from slavery only looked like a big watermelon cutting and fish-fry to the irresponsible blacks, those who have no memory of yesterday and no suspicion of tomorrow... Perhaps it was in this way that Haitians began to deceive themselves about actualities and throw gloss over the facts... And when an unpleasant truth must be acknowledged a childish and fantastic explanation is ready at hand. More often it is an explanation that nobody but an idiot could accept but is told to intelligent people with an air of gravity... The Haitian people are gentle and lovable except for their enormous and unconscious cruelty (81-3).

Here, Haitians are depicted as chronic liars, afflicted with an inherent “habit of lying” and unable to shed many “childish” conceptualizations of particular “actualities” that even their intellectuals consider as possibilities. More importantly, Hurston asserts that there are vast populations of Haitian “blacks...who have no memory of yesterday and no suspicion of tomorrow,” no rational concept of temporal existence, and exhibit an

“unconscious cruelty” toward each other and their animals. Such discursive generalizations, which are circulated as factual knowledge, place Caribbean peoples on the periphery of civilization, an alterity of inferior socio-cultural otherness. Furthermore, as the following narrative projects, even when Caribbean peoples emigrate to the U.S., they are represented as seemingly unable to shed or overcome their eccentricities and madness that are perceived as part of their Caribbean subjectivity. Ralph Ellison and Toni Morrison are two prominent twentieth – century African–American authors who are referenced by Avery Gordon in her discussion of socio-cultural invisibility (17) and profoundly explore the psychological and social traumas that characterize such states of invisibility. Each author presents a controversial Caribbean figure that exhibits forms of the stereotypical behavior patterns that Garvey conveyed and Hurston describes.

In the widely read 1947 American novel, *Invisible Man*, Ralph Ellison presents a character, Ras the Exhorter or Ras the Destroyer, a self proclaimed African whose African identity is very likely a figurative reference to his insistence that all black men are “sons of Mama Africa” (Ellison 370–2). Although he is not definitively identified in the narrative as a Caribbean figure, Ras is characterized as a staunch supporter of Marcus Garvey’s Pan African separatist and nationalist ideals who resides in an area of Harlem where there is a significant population of Caribbean immigrants. He is also characterized with the English creole dialect that is commonly spoken by many Anglophone Caribbean peoples. Interestingly, the name, Ras, was an ancient Ethiopian royal title that was appropriated by a small number of African Jamaicans in the second quarter of the twentieth – century to re-identify their subjective identities within a religiously-based movement called Rastafarianism. Its outright ideological resistance to Eurocentric

acculturation and society, embrace of African customs and cultural ideals, Old Testament biblical scriptural foundation to its religious ideology (368–75 & 485).¹⁰⁴ Ras is a violent, uncompromising racist and nationalistic extremist, whose socio–political and racially–based arguments convey great intelligence, perceptivity and commitment to his Black Nationalist belief. Nevertheless, his extremely abrasive attitude, aggressive behavior and proclivity for violence exemplifies the stereotypical obsession, unconscious cruelty and uncontrolled passions that Hurston reports in her exposés.

Toni Morrison’s *The Bluest Eye* (1970), commits nineteen pages, a chapter to an eccentric, well–educated, upper–class, mixed–race (English, African and Chinese) U.S. Jamaican immigrant, Elijue Micah Whitcomb. After emigrating from Jamaica as a young college student to study psychiatry and sociology, Elijue unexpectedly left school and sought employment in service oriented jobs that specifically catered to African–Americans in Chicago. He settled in an African–American section of Lorain, Ohio in 1931 where he established a profession as a psychic “Reader, Adviser and Interpreter of Dreams.” His upper–class education, academic knowledge of psychology, vast experience with human interaction he acquired from the service industry provide him the opportunity to take advantage of Lorain’s troubled African–American women folk and young girls (165). He counsels his uneducated and eager clientele from a rented backroom apartment that doubles as a storefront ministry called the Soaphead Church. More importantly and ironically, the small dark room also serves as a lonely, secluded refuge that keeps out all the distractions, chaos and filth of the outside world. Morrison writes, “Living there among his worn things, rising early every morning from dreamless sleeps, [Elijue] counseled those who sought his advice. His business was dread. People

came to him in dread, whispered in dread, wept and pleaded in dread. And dread was what he counseled. Singly they found their way to his door, wrapped each in...anger, yearning, pride, vengeance, loneliness, misery, defeat, and hunger... His practice was to do what he was bid" (172). In addition to his eccentric behavior, Elijue is also characterized as a misanthrope who seems to have latent homosexual desires but is disgusted by flesh and skin abnormalities. He abhors bodily fluids and odors, compulsively cleans his body and his room. He hoards used, discarded objects of all kinds and entices young African-American girls, who he believes are embodiments of the purest forms of humanity, to bare their naked bodies and budding breasts for him to gaze at and fondle, his only sexual pleasure (166 & 179-81). Morrison traces Elijue's eccentric behavior and abnormal psychological state to the suppressed ghosts of his Jamaican past and family, which seems to imply that he is not an anomaly.¹⁰⁵

Caribbean Ghosts

Such American literary caricatures indicate a sample of some early and mid-twentieth-century preconceptions that circulate within the U.S. American Imaginary about Caribbean inhabitants, images that relate to, if not emphasize, the eccentric behaviors echo those provided in nineteenth-century Victorian narratives like Charlotte Brontë's ghostly mad Jamaican character, Bertha Mason-Rochester, of *Jane Eyre* (193-5) and Jean Rhys' mad Jamaican characters, Annette Mason (26-9) and Antoinette Cosway-Rochester of the *Wide Sargasso Sea* (105-12). Such nineteenth-century caricatures and the preconceptions they propagate seem to appear throughout the literary community during this period and influenced early twentieth-century European and

U.S. American writers, especially within the contexts of primitive exoticism, mysterious unknown and thrilling prospect of danger with respect to Caribbean syncretic religions (Paravisini–Gebert 229–40). Even though many African–Americans share ancestral and cultural ties to Caribbean inhabitants in view of the African Slave Trade and late nineteenth and twentieth – century mass Caribbean migration to the U.S., Canada and Europe, they, like their Anglo–American counterparts, are keenly aware of their own unique “American” identity and tend to assume an attitude of superiority over what are generally preconceived to be backwards and marginally civilized Caribbean inhabitants.

Ian Gregory Strachan writes,

Indeed, many African–Americans visit the [Caribbean] region with an air of superiority similar if not identical to that of white tourists. Numerous African–Americans see the region as one homogenous clump to which they have attached the unsavory associations, stereotypes, and myths... Not all African–Americans...come to realize that paradise is not a paradise for black Caribbeans...[and] [m]any of today’s African–Americans may not care. Some will inevitably envision Caribbean people as presumably wild, primitive, sexually voracious ‘monkey chasers’ ...[indications of] entrenched and often unexamined prejudices that many in the African–American hold toward the Caribbean people (13–6).

While general and prevailing twentieth – century American preconceptions and generalizations conferred upon Caribbean inhabitants may greatly influence African–American attitudes toward them, it may be reasonably asserted that many these attitudes are tailored by personal experiences that arise from close residential and employment proximities with Caribbean immigrants. Given certain official and unofficial American socio–political, economic, ethnic and racial policies, many, if not all, Caribbean immigrants have been forced to reside near or in underprivileged African–American and Hispanic communities. Consequently, competition for living space and similar, if not the

same, fields of employment allowed for the confrontation of cultural differences and emergence attitudes of superiority regarding ethnicity and nationality, causing generalized stereotypes to surface and creating uneasy, tense situations between them.¹⁰⁶

These generalizations and preconceptions of Caribbean immigrants form an epistemological body of stereotypical knowledge that constructs U.S. American concepts of Caribbean identities that emerge from the U.S. American Imaginary and circulate in literary, journalistic and cinematic discursive venues, and among the immigrants themselves. It is within this context that this body of knowledge forms biased ontological realities or truths needed to objectify all immigrants and those citizens who occupy certain controversial social statuses into binary “others” for “minority” groups, such as African–Americans and Native Americans, to solidify Eurocentric “Americanness.” Eventually, disparaging aspects of such generalizations and preconceptions are internalized by many of the immigrants and their U.S. born progeny as negative cultural traits that must be suppressed or eliminated to alleviate cultural discord and social discrimination, a psychological and social phenomenon thoroughly discussed by Edward Said and Albert Memmi within the contexts of realities, images and stereotypes internalized by colonized peoples.¹⁰⁷ The close geographical proximity to the U.S. and its dominant socio–political and economic influences on the Caribbean region, this modern U.S. American sentiment is the basis for postmodern objectifications that has influenced twentieth and twenty–first – century Caribbean writers to engage and attempt to discursively recast the Caribbean region and its inhabitants on their own terms. Such images further phantasise Caribbean inhabitants into faceless, mad southern neighbors and troublesome immigrants and are, at times, maintained by Caribbean writers

themselves as they convey the self-criticism and self-analysis that is needed to recast themselves on their own terms and shed the shroud of discursive invisibility, which may be considered an initial stage in the Caribbean subjectivity self-reformation process. To this effect, Dash notes,

...writing about reality is no longer an innocent activity. Indeed, writing is seen as constituting meaning rather than reflecting objective reality. This reconstructive power of narrative has had profound effects on such fields as history and anthropology... The New World is then invented in terms of Europe's prevailing cultural order of the time. It is within this imaginative space that the Americas are essentialized and a pattern of cultural and moral dichotomies is established... The binary categories of civilized and primitive haunt the representation of the Americas by not only European writers but the very inhabitants of these lands... The Caribbean became a fantasy theater for the imagination... "[F]rom the European standpoint...it became...the constitution of American in European minds as a verbal construct, an artifact." What was important in this act of imaginative reconstruction is the fact that these images are derived not simply from observation and experience but from a psychological urge [to construct the self from the other]... The structuring of this discourse, its...images and metaphors and especially its application to the Caribbean, must be seen as the starting point for any critical treatment of the emergence of the Caribbean in imaginative literature (*The Other America* 22-5).

Dash's view of the Eurocentric discursive formation of Caribbean subjects and region illuminates the significance of Caribbean writers' task of employing literary conventions and features using the same figurative strategies and universal constructive power of discourse but in the Caribbean context and imaginary, essentially on Caribbean terms (see chapter two), to reshape Caribbean subjectivities and ontological realities. By literally rewriting images of the region and themselves within Caribbean meanings and contexts, Caribbean writers not only augment the cultural and collective memories of Caribbean peoples, they also displace or, even, delete internalized U.S. American and European stereotypical preconceptions. Sandra Pouchet Paquet thoroughly analyzes and

discusses this discursive process within the autobiographical literary style that she identifies as a popular discursive mode in the works of many Caribbean writers (1–9). One of the obstacles that Caribbean writers must address is the powerful negative self-indictments constructed by foreign generalizations that have been internalized by acculturated Caribbean inhabitants about themselves (Fanon, *Black Skins: White Masks* 146–50).

For this reason, Caribbean writers who endeavor to establish “new” definitions and images and engage the Caribbean cultural diversity and syncretism or creolization, socio-political instability, foreign exploitation, dire poverty and psychological residue of traumatic colonial pasts, must consider the centuries of discursive orality and intimate connections to Caribbean island environments (Dash, *Caribbean Discourse* xxxiv–xxxvi). Edouard Glissant provides insightful commentary on the difficulty and significance of this transition from oral storytelling to written discourse. He explains,

The written requires non-movement: the body does not move with the flow of what is said...the hand wielding the pen...is linked to...the page. The oral...is inseparable from the movement of the body. There the spoken is inscribed not only in the posture of the body that makes it possible... Caribbean speech is always excited, it ignores silence, softness, sentiment... To move from oral to the written is to immobilize the body, to take control... The creature deprived of his body cannot attain the immobility where writing takes shape... There developed from that point a specialized system of significant insignificance. Creole organizes speech as blasts of sound... It is not the semantic structure of the sentence that helps to punctuate it but the breathing of the speaker that dictates the rhythm: perfect poetic concept and practice... As in any popular oral literature, the traditional Creole text, folktale or song, is striking in the graphic nature of its images. This is what learned people refer to when they speak of concrete languages subordinate to conceptual languages. By this they mean that there should be a radical conceptual level, which should be attained once having left...the inherent sensuality of the image (123–4).

For Glissant, Caribbean subjectivity is embedded in the discursive process of storytelling conventions and features, which includes the dynamics of corporal movements, facial expressions and speech manipulations. He insists that writing cannot appropriately convey the comprehensive discourse necessary for the contraction of subjectivities. Caribbean subjectivities derive primarily from the integrations of oral expressions that are peculiar to Caribbean speech rhythms and corporal motions that characterize the storytelling communicative process. Writing, by its very nature, is disconnected from this subjectivity formation and maintenance process due to its strictly specialized conceptual structures, non-corporality, immobility, silence and all aspects of sensuality. It is this discursive sterility that Glissant ascribes to the words of the “learned people” who have constructed the official Caribbean histories that incorrectly include or exclude the memories of those whom these accounts portray as generalized and nativized apparitions. Glissant suggests that such sterile, incomplete histories threaten his notion of a Caribbean collective subjective consciousness and identity he recognizes as Caribbeanness. He writes,

...[Caribbean] cultures derived from the plantation; insular civilization; ...social pyramids with an African or East Indian base and European peak; languages of compromise; general cultural phenomenon of creolization; pattern of encounter and synthesis; persistence of the African presence; cultivation of sugarcane, corn, and pepper; the site where rhythms are combined; peoples formed by orality. There is potential in this reality. What is missing from the notion of Caribbeanness is the transition from the shared experience to conscious expression; the need to transcend the intellectual pretensions dominated by the learned elite and to be grounded in collective affirmation... We know what threatens Caribbeanness; the historical balkanization of the islands, the inculcation of different and often “opposed” major languages (the quarrel between French and Anglo-American English), the umbilical cords that maintain...many of these islands within the sphere of frightening and powerful neighbors... This isolation in each island is the awareness of a Caribbean identity and at the

same time it separates each community from its own identity (Glissant 221–2).

Like Antonio Benítez–Rojo and in the tradition of José Martí, Glissant explores the notion of a collective Caribbean Creole identity that emerges from a regional history, connection to the physical environment and cultural experiences and forms a general Caribbean subjectivity. For Glissant, this process, Caribbeanization, is threatened in the midst of “the totalizing sameness of metropolitan assimilation...an all-consuming force of universalizing sameness not only in colonialism but in every manifestation of Western values” (Dash, *The Other America* 110) that generalizes Caribbean inhabitants into transparent Eurocentric images, illusions of difference and distinctiveness. In constructing “Caribbeanness,” he embraces all aspects, the entirety of the Caribbean space, whether indigenous or translocated, as active components in the formation of the space and its inhabitants. Interestingly, his assertions seem to oversee or ignore the significance of the influences that originate from the “transition” of “shared experiences,” Morrison’s “ghost in the machine.” For him, it is imperative that the suppressed and hidden collective and cultural memories of Caribbean inhabitants, which he considers primary factors in the development of a stream of “conscious expression” that is uniquely Caribbean, be included in the discursive formation of Caribbean historical narratives. While Caribbeanness has its applications in explaining the striking cultural similarities that may be traced to European colonization, slavery and common interactions with the region’s tropical environment, it does not address Caribbean literary creativity and the significance that written discourses have had and still have on Caribbean subjectivities.

J. Michael Dash offers an explanation of Glissant's seemingly conceding perspective that involves a duty to which Caribbean writers must apply themselves. Dash proposes that Glissant confers the "duty" on Caribbean writers to rewrite themselves in Caribbean terms or contexts. He notes,

It is the [Caribbean] writer's duty, as Glissant explains, to restore this forgotten memory and indicate the surviving links between the diverse communities of the [Caribbean] region, across time and space... This ideal movement from insular to regional solidarity in the Caribbean, from complacent denial to the generous acceptance of the archipelago, the "Other America," is the political manifestation of a deep-seated and pervasive mechanism in Glissant's thought and may be an important reflex in the Caribbean sensibility. The flight from the plantation, the defiance of confinement, the movement away from stasis is central to the imaginative discourse of the Caribbean (*Caribbean Discourse* xl–xli).

For Glissant, Caribbean writers must delve into their autobiographical knowledge of counter memory and augment Caribbean collective and cultural memories with the suppressed or forgotten information that has been critical to the development of Caribbean subjectivities. Their narratives must depict a movement away from a centralized, a static discourse that produces stagnation. Caribbean intellectuals such as Caribbean critical authors Stuart Hall, Aimé Césaire, Benítez–Rojo and himself, they must discard any elitist pretensions that would otherwise disallow them to effectively ground themselves in the syncretic cultural processes that form "the site where [Caribbean] rhythms are combined" to construct "[Caribbean] peoples." Once Caribbean intellectuals ground themselves in these processes, as Glissant explains, their words, writings will, in effect, reflect the subjectivity construction with which he characterizes Caribbeanness, the "dense site" where Avery Gordon asserts that "history and subjectivity make social life" and ghosts interact with or haunt those who occupy this

space. It is in this space where “the oral is confronted with the written [that] secret accumulated hurts suddenly find expression; the individual finds a way out of the confined circle. He makes contact, beyond every lived humiliation, a collective meaning, a universal poetics, in which each voice is important, in which each lived moment *finds an explanation*” (4). Although this discursive process involves a complex coalescence between oral and written discourses, they resonate with Gordon’s assertions on ghosts and hauntings and corresponds specifically to her references to ghosts as “signs” and “a way of knowing” or knowledge that are communicated to those they haunt through “transformative recognition.” For Glissant, when writing effectively represents the essence of oral discourse, it neutralizes the potent memories of the “lived humiliations” that suppress secret pains, unrevealed collective knowledge, unspoken unspeakable and muted voices so that “*explanations*” may emerge to discursively define the “lived moments” of Caribbean subalterns. In other words, the ghosts that haunt the memories of Caribbean psyches are released to haunt established historical narratives and the postmodern inhabitants of this social world who have actively participated in or have knowledge of the incomprehensible exploitation of the Caribbean region. However, the emergence of these ghosts from the past creates a legion of living apparitions, Gordon’s ghostly “social figures,” who wander and haunt various social worlds but remain faceless and unseen to a great extent within the contexts of groundless, syncretic existences. Stuart Hall also offers commentary that supports the notion of a general syncretic Caribbean identity that Glissant, Benítez–Rojo and other intellectuals engage. He relates,

[Caribbean] customs and traditions that were retained in and through slavery, in plantation, in religion, partly in language, in folk customs, in music, in dance...the expressive [forms of] culture that allowed men and

women to survive the trauma of slavery. The customs have not remained wholly intact, never pure, never untouched by the culture of Victorian and pre-Victorian English society, never outside Christianity or entirely outside the reach of the church, never without at least some small instruction in the Bible... They have been often unrecognized, often evident only in practice, or often unreflected. Nevertheless, in everyday life, in so far as it was possible, the traditions were maintaining some kind of subterranean link with what was often called “the other Caribbean:” the Caribbean that was not recognized, that could not speak, that had no official records, no official account of its own transportation, no official historians, but it had an oral life that retained an umbilical connection with the African homeland and culture (Meeks and Lindahl 29).

Hall’s reflection offers an Anglophone perspective of a general Caribbean reality that most, if not all, Caribbean inhabitants of every Caribbean nation and colony since its discovery and inception. Amidst the continuous onslaught of diverse cultural elements during the past four centuries, creolized languages, folk customs, music and dance that may be traced to African origins remain steadfastly embedded in syncretic cultural systems that are shared in some form or another throughout the Caribbean. Even Christianity demonstrates ideological diversity in Europe and became more diverse as it spread throughout the globe and acculturated into the various non-Eurocentric cultures. More significantly, while Hall acknowledges the exclusion of unrecognized cultural and collective memories in official Caribbean historical archives, which have been established within colonial attitudes and preconceptions of otherness, he recognizes that these syncretic cultural systems maintain psychological and cultural links to African origins. While Hall does not specifically include collective and cultural memories of the unspoken unspeakable that haunt Caribbean inhabitants, their stories and socio-cultural systems, which influence their daily lives to some degree, they are implied by association as the initial Caribbean written discourses such as the early nineteenth – century

autobiographical Caribbean slave narratives and primary sources for many twentieth and twenty-first – century Caribbean literary works *Olaudah Equiano: The Life of Olaudah Equiano or Gustavus Vass, the African* and *The History of Mary Prince: A West Indian Slave, Related by Herself* thoroughly illustrate (Paquet 28).¹⁰⁸ They also may be considered primary representations of the suppressed and hidden family and community histories and stories that embody the behavioral eccentricities that seem to derive from such pain-filled pasts (see chapter one).

Postcolonial Caribbean inhabitants have no choice but to negotiate such knowledge, the unspoken unspeakable, and the socio-cultural fragmentation that has continued to complicate their lives in the shadow of globalization. Cultural influences from the United States, twentieth – century U.S. political and economic interests, and U.S. covert incursions and military invasions into the region have been reshaping twentieth – century Caribbean subjectivities. In addition to the U.S., cultural elements of a number of European countries that had not participated in pre-modern Caribbean colonization and industrial Asian countries may not be readily apparent but are nevertheless available under postmodern neocolonialism. However, despite these postcolonial incursions and influences, the colonial past seems to somehow affect Caribbean inhabitants. To this effect, Hall offers a personal revelation of a psychologically traumatic experience that may be traced to eccentric behaviors that are symptomatic of steadfast colonial syncretic socio-cultural systems. His own family's eccentric behavioral patterns led to his sister's traumatic psychological episode and madness and to his own depression. Hall shares,

[M]y sister...began a relationship with a young student doctor... [who] was middle-class, but black and my parents wouldn't allow it...and she, in effect, retreated from the situation into a breakdown. I was suddenly aware of the contradiction of a colonial culture, of how one lives out the color-class-colonial dependency experience and how it would destroy you, subjectively. I am telling you this story because it was very important for my personal development... I learned about culture, first, as something [that] is deeply subjective and personal, and, at the same moment, as a structure you live... [My sister] was the victim, the bearer of contradictory ambitions of my parents' colonial situation... My sister...never properly recovered. She never left home after that. She looked after my father until he died, ...my mother until she died, ...[and] my brother, who became blind, until he died. That's a complete tragedy, which I lived through her, and I decided... I was not going to be destroyed by it. I had to get out... When I look at the snapshots of myself in childhood and early adolescence, I see a picture of a depressed person... I am depressed by that... I eventually migrated...[to England]. I felt easier in relation to Jamaica, once [my family members] were dead... This Jamaica...had become, culturally, a black society, a post-slave, postcolonial society, whereas I lived there at the end of the colonial era. So, I could negotiate [Jamaica] as a "familiar stranger." Paradoxically, I had exactly the same relationship to England... I know both places intimately, but I am not wholly of either place (488-90).

Hall's recollection is not only an intimate reflection of his sister's tragic psychological episode, it also implicates the deep-seated, inherent contradictions that are rooted in the development process of residual Caribbean colonial syncretic cultural traditions that produce socio-psychological eccentricities and madness within the Caribbean family. More significantly, Hall's self-analysis reveals a disquieting psychological state that caused him to disconnect himself completely from his family and Jamaica, and is the basis of a subjective invisibility, a paradoxical situation that forces him to wander between two cultures, subjectivities, realities and worlds like an apparition without substance.¹⁰⁹ He attributes his sister's acute psychological trauma, his psychological issues and the eccentric behavior patterns of family members directly to the chaotic cultural processes that have developed from the brutality, forced acculturation to colonial

cultures, influence of unfamiliar non-colonial cultural traits, negative self-indictments rooted in foreign preconceptions, and inadequate time necessary to develop deliberate, natural and non-fragmented cultural systems order. It is within this context of functional, ever-present behavioral eccentricities that quasi-gothic and traditional gothic literary conventions and features structure narratives that effectively convey the trauma and pain caused by transgressions and desires. To this effect Glissant writes,

The first impulse of a transplanted population, which is not sure of maintaining the order of values in the transplanted locale, is that of reversion. Reversion is the obsession with a single origin: one must not alter the absolute state of being. To revert is to consecrate permanence, to negate contact... As we have seen, ...populations transplanted by the slave trade were not capable of maintaining for any length of time the impulse to revert. This impulse will decline, therefore, as the memory of the ancestral fades. Wherever in the Americas technical know-how is maintained or renewed for a relocated population, whether oppressed or dominant, the impulse to revert will recede little by little with the need to come to terms with the new land. Where that coming to terms is not only difficult but made *inconceivable* (the population having become a people, but a powerless one) the obsession with imitation will appear. This obsession does not generate itself. Without saying that it is not natural, ...one can establish that it is futile. Not only is imitation itself not workable but real obsession with it is intolerable... A people that submits to it takes some time to realize its consequences collectively and critically, but immediately afflicted by the resulting trauma (16-8).

Glissant's notion of cultural "reversion" follows a logical psychological pattern that may be considered a natural human survival strategy that occurs when peoples are traumatically relocated to unfamiliar, foreign lands and into alien socio-cultural environments, an experience that many conquered, colonized and enslaved peoples have endured throughout history (Memmi 90-118). More importantly, he very astutely exposes one of the most psychologically traumatic experiences that human beings have

suffered, the forced negation of cultural identities and subjectivities without any possibility of re-forming them or drawing from them to construct viable syncretic forms.

The resulting obsession to mimic socio-cultural ideals not only develop in the psyches of Caribbean inhabitants through compulsory adoption of a variety of socio-cultural systems and values but also developed from their own desire to escape the madness. It is the combination of their desperation, unnatural cultural artificiality, and frustrating futility of the failure to construct viable, non-fragmented postcolonial cultural systems and subjectivities on their own terms, Caribbean contexts. Many, if not most, of the pre-modern ancestors of Caribbean inhabitants have passed on discursive representations of incomprehensible traumas to their postcolonial descendants through stories stored in collective and cultural memories, and have produced a heritage and subjectivities that resonate with consequential behavioral eccentricities and madness. Ironically, the negative images and self-indictments and self-contradictions that haunt are, at times, satiated by constant change, a notion that is predicated on Glissant's ideas on motion; however, this motion restricts or limits a natural development of concrete collective subjective identities. Furthermore, as Glissant's last sentence indicates, even if and when Caribbean inhabitants individually or collectively realize and comprehend the nature of their prodigious cultural predicament, they, like Hall, have already experienced psychological trauma. In essence, their identities, to some degree, become apparitions, Avery Gordon's ghostly "social figures," who haunt their "social worlds" desiring to be recognized, to become visible and enlightened within the process of "transformative recognition," which includes literary expression.

In reference to this psychological chaos that seems to characterize the Caribbean colonial past, heritage, psyches and socio-cultural systems, Antonio Benítez-Rojo offers a very interesting perspective that views the general nature of Caribbean natural, physical and psychological manifestations of “chaos” as a permanent features of the Caribbean region’s physical nature and subjectivity in *The Repeating Island: The Caribbean and the Postmodern Perspective*.¹¹⁰ He writes,

For it is certain that the Caribbean basin, although it includes the first American lands to be explored, conquered, and colonized by Europe, is still...one of the least known regions of the modern world... [that] scholars usually adduce to define...[by] its fragmentation; its instability; its reciprocal isolation; its uprootedness; its cultural heterogeneity; its lack of historiography and historical continuity; its contingency and impermanence; its syncretism, etc... So they get into the habit of defining the Caribbean in terms of its resistance to the different methodologies summoned to investigate it. This is not to say that [their] definitions...of pan-Caribbean society are false and useless...[for] they are potentially as productive as the first reading of a book, in which, as Barthes said, the reader inevitably reads himself. I think, nevertheless, that the time has come for postindustrial society to start rereading the Caribbean...in...its own textuality. The second reading [takes into account that] the Caribbean space...is saturated with messages...sent out in five European languages, not counting aboriginal languages, which, together with the different local dialects, ...complicate enormously any communication from one extreme ambit to another. Further, the spectrum of Caribbean codes is so varied and dense that it holds the region suspended in a soup of signs... It has been said that the Caribbean is the union of the diverse, and maybe that is true. In any case, ...I can no longer arrive at such admirably precise reductions (1–2).

It is clear that Benítez-Rojo acknowledges that the Caribbean region and its inhabitants must be discursively redefined and recast in Caribbean terms and contexts; however, it is also clear that he considers this task more than formidable and does not concur with the notion of a pan-Caribbean or collective Caribbean identity. In contrast to Glissant’s notion of Caribbeanness, which integrates Caribbean geographical, historical, cultural

similarities, poetics and, more importantly, difference, diversity and continuous change as the shared commonalities into a collectively shared Caribbean subjectivity, Benítez–Rojo implies that such a notion reductively dismisses the distinctive uniqueness of each Caribbean island, nation and colony, province, city, village and inhabitant as Michelle Praeger writes, “Caribbean identities are not only collective, political, or social but, like most other identities, also highly individual” (5). Subscription to the premises of the “first reading” of the Caribbean as valid representations, like the preconceptions formed in foreign imaginations, would dangerously generalize the region’s peoples and exacerbate their facelessness, their ghostliness, and insignificance in the Western Hemisphere as if one were to absurdly balkanize the Western European nations or Asian countries into single culturally homogenous regions and generalize their respective inhabitants as culturally homogenous populations. Benítez–Rojo notes,

...[scholarly] readings...inscribe themselves inside three great paradigms of knowledge that I’ve been talking about: those of the People of the Sea, of modernity, of post–modernity. And...no one of the three is suited to take over the Caribbean’s total cultural space...in fact...all of them are needed at once, since we’re dealing with a supersyncretic referential space... [I]f...[one] were to pay attention to nothing but the socio–cultural impact of the Caribbean’s complicated cosmogonies and beliefs, while ignoring all referents coming from scientific contexts, he would still be making a valid study of one of the area’s fundamental aspects... [I]f one were to observe the Caribbean phenomenon in terms of antithetical polarization of two discourses, let’s say one of power–sugar–and another of resistance–slave, the maroon, agriculture proletariat, etc, ...[such] binary opposition...[would be] a reduction characteristic of modernity, but still it’s one that has remained on the scene...[from] which no escape seems plausible... And yet the Caribbean is more than that; it can also be regarded as a cultural sea without boundaries, as a paradoxical fractal form extending infinitely through a finite world... [T]he postmodern lens has the virtue of being the only one to direct itself toward the play of paradoxes and eccentricities, of fluxes and displacements; that is, it offers possibilities that are quite in tune with those that define the Caribbean (314–5).

For Benítez–Rojo, Caribbean cultural identities and subjectivities are the syncretic products of the violent integration of the factors that developed, ironically, from an intricate “system” of Caribbean “chaos,” the result of the conflicts and contradictions introduced by marauding machines of a powerful pre–modern European imperialistic mechanism (7–9). However, he critiques the modern conceptions of the Caribbean that simplistically represent the region and its inhabitants in the western imaginary as binary representations that oppose Eurocentric images of western civilization. To adequately and comprehensively represent the Caribbean and its inhabitants within the natural as well as the unnatural systems of chaos that comprise “the play of [the region’s] paradoxes, eccentricities...fluxes and displacements...that define the Caribbean” it must be represented within the contexts of the Caribbean imaginary. This is the prodigious situation and seemingly insurmountable endeavor that twentieth and twenty–first – century Caribbean writers have undauntedly accepted in rewriting themselves and the Caribbean, breaking the silence and shedding the shroud of invisibility with expressions that project the Caribbean consciousness and imagination in Caribbean terms.

It is clear that this discursive process depends greatly upon Caribbean writers’ geographical and cultural knowledge of their respective islands, provinces, cities, towns and villages as well as their respective personal experiences and memories; however, the Caribbean imaginary and storytelling coalesce into Caribbean knowledge to breathe “discursive life” into hidden, suppressed histories. Michele Praeger places great significance in the “Caribbean Imaginary” as the discursive reconstruction of the

Caribbean region and its inhabitants, and stresses that it is the principle factor in this process.¹¹¹ She writes,

Caribbean refers to the first inhabitants of the archipelago, who have been wiped out but still provide the source for myths lurking within the Western Imaginary. It also refers to the islands themselves, which are...also sources of myths...[and] denotes a strange mix of people allegedly searching for their identity... The *Imaginary*...belongs to the domain of the unreal and explicitly opposed to the “Real” (or the “Symbolic” within the Lacanian hypothesis), which refers to the field of which history is supposedly composed. But the Caribbean Imaginary, whether collective or individual, is inextricably tied up with the inhabitants’ past and also with a forewarning of their future. The inhabitants of the Caribbean have everything to invent, as they cannot return to a particular culture or tradition...[and] Caribbean writers know that their origins...are irretrievable... This one of the challenges faced by...Caribbean writers and intellectuals: to identify, acknowledge, and appreciate a past that has been denied them and of which traces are left... Perhaps, in contrast with the Imaginary of other cultures, the Caribbean Imaginary can be seen not so much as a product of a people or as a sort of collective unconscious but as an inventor of its own people. The “true” people of the Caribbean are yet to come, and they will be, and perhaps already are, the figments of the Caribbean Imaginary that is still in a state of formative flux... The Caribbean past is itself part of the realm of the Imaginary...that entrusts the creation of the past not so much to historians as to poets and novelists...in which Caribbean writers and intellectuals bend these representations and play with them, performing individual interpretations that have been refracted by the collective imaginary and in turn refract them once again. In this instance *imaginary* goes beyond representation or illustration and points the way toward a Caribbean Symbolic, redistribution of roles...(1–5).

Praeger’s definition and discussion of the Caribbean imagination or Imaginary not only addresses the inherent complexity and difficulty that typifies the discursive endeavor of rewriting five centuries of Caribbean representation because Caribbean inhabitants must reinvent everything about themselves and their region and are unable to access a specific founding culture or tradition on which to build. This situation echoes their predicament when she states, “the ‘true’ people of the Caribbean are yet to come, and they will be, and

perhaps already are, the figments of the Caribbean Imaginary.” To this effect she corroborates the notions of native Caribbean intellectuals such as Glissant, Hall and Benítez–Rojo, who all agree on the great significance of the cultural imagination or imaginary in the subjectivity formation process. As Praeger notes, the Caribbean Imaginary “belongs” to the realm of the “unreal,” the worlds of myth, unreason and fantasy, and is positioned to oppose perceptions of reality, truths and reason, the realm of what is “Real.” However, these two realms cannot not exist without one another, for, though they are mirrored as opposing binaries, these realms are virtually connected to each other by the same opposing notions that construct the subjective “self” and objectified “other.” Therefore, these realms, like the notions of “self” and “other,” originate from psychical processes of perceptions that determine their positions, and are interchangeable depending on the point of view from which they are considered. In essence, for Praeger, the Caribbean Imaginary is comprised of both collective and individual imaginations and “is inextricably tied up with the inhabitants’ past and also with a forewarning of their future.” Consequently, both the Imaginary and the Real are constructed and positioned within particular frames of reference that are influenced by psychological responses to external stimuli.

Editors Frank Lentricchia and Thomas Mclaughlin offer a number of essays in *Critical Terms for Literary Study* that illustrate and discuss the paradigmatic, cultural, political and social influences that determine readers’ perceptions, interpretations and preferences, which, in turn, influence authorial intention, discursive processes and, ultimately, literary trends.¹¹² In essence, such external factors induce psychological responses that change perceptions and interpretations (see chapters 1 and 2). It is within

this context of change that the boundaries between the Imaginary and the Real often shift, becoming obscure and not readily recognizable, and allow Praeger to designate twentieth and twenty-first – century Caribbean poets and novelists as the principle bearers of the Caribbean past, rather than historians. They reinvent the Caribbean and its inhabitants through the “Caribbean Imaginary,” where the past exists as memories stored in the autobiographical knowledge of the manifest content. In his essay “Historical Emplotment and the Problem of Truth”¹¹³ Hayden White supports Praeger’s view with an in-depth analysis that challenges the conventional acknowledgement of historical narrative’s definitive representation of truth and reality. As White provides a number of “linguistic protocols” that he asserts are the factors, which have maintained this longstanding premise, he expresses disagreement with the veracity of the protocols and the premise itself. By arguing that the discursive nature of historical narratives prevents them from conveying the facts and truths that comprise reality, White suggests that historical narratives are, essentially, stories that are developed from the same poetics and rhetorical devices that develop all other discourses, including poetry and fictional narratives which are regarded and distinguished from historical narratives as artistry. Both discursive forms adhere to the storytelling conventions that have influenced literary works since antiquity (see chapter three) and the “poetic and rhetorical elements” that transform “lists of facts” into structured plots and meanings of historical narratives are also influenced by the same previously mentioned external factors. Therefore, it is reasonable to assert that historical narratives originate, to some degree, and are generally formed by the cultural imaginary, as are fictional narratives. When considering the unprecedented uniqueness of the discursive formation given the initial colonization

process that characterized the Caribbean region and its inhabitants (see chapters 2 & 3), and the five centuries of continued post-colonial forms of colonial-cultural influences, Praeger's assertions and White's notion are never more applicable here than in any other region on the globe.

To the outside world the Caribbean region has always and still represents a relatively misunderstood, liminal space that exists between the realms of primitiveness and civilization, the Imaginary and the Real, and evokes desires, passions, obsessions and madness, which have intersected with Caribbean reason and rationality, creating an alternative world of syncretic perceptions and interpretations of marginalization, desperation, cultural fragmentation, psychological confusion and the subjective transformation. Vulnerable Caribbean peoples are continually shaped within this epistemological context, in which they remain part of a nomadic international labor force comprised of faceless apparitions that lubricate a well-oiled global capitalistic machine (Sheller 29–31).¹¹⁴ This insatiable hunger for inexpensive labor is arguably the most significant factor in the discursive formation of the Caribbean region, marked by the construction of postmodern Caribbean “ghosts in the [global] machine,” within a context of industrialization and globalization that have marked the growth of world-wide Capitalism. Consequently, the ghosts that once haunted a Caribbean world in physical forms, then in the spiritual or psychological forms of both European and Caribbean cultural imaginations, have now, like everything in the Caribbean region, become syncretic hauntings that are both living and spiritual or psychological. While the Caribbean inhabitants themselves represent the corporeal forms, reminders of the unspeakable past, their eccentric behavior patterns and madness represent the release of

the spirits, the hauntings that have been imprisoned in their turbulent memories, and haunt beyond the geographical and cultural boundaries of the Caribbean. Gothic literary conventions and features have been the discursive conduits that allow these Caribbean apparitions to manifest themselves in ancient oral stories and immigrant memories that may be considered discursive ambassadors to developing countries within the world-wide circulation of reformed, rewritten Caribbean literary images adequately conveyed within Caribbean contexts. In this way, gothic literary conventions can assume the role as guardians of the Caribbean unspeakable by structuring literary guides for emerging Caribbean ghosts from the Imaginary to the Real. However, in order for the discursive structure of any narrative to be truly gothic, it is not enough for it to convey intense sensibilities of fright, terror and horror evoked by unconscionable transgressions or uncanny perceptions of the supernatural. Gothic narratives must integrate perceived realities and historical events with personal struggles or conflicts for power, which occur within socio-political contexts and with an uncanny supernatural backdrop. In addition to these sedimentary discursive elements, there must be loss of power, a fall from grace or unforgivable transgression that haunts the psyche of the disenfranchised in such a way that it alienates them, inhibiting subjects from developing “self” by disallowing an plausible self-defining process that would construct subjectivities that truly represent the unique experiences and knowledge that allow subjects to fully understand who they are.

Chapter Six

The Gothic Caribbean/Caribbean Gothic: A Tempestuous Chronicle

Lizabeth Paravisini–Gebert’s essay “Colonial and Postcolonial Gothic: The Caribbean” presents a rather nascent notion that traditional gothic conventions and features have been and continue to be applied to Caribbean literary works by European and Caribbean writers to a great and increasing extent, especially, within contexts of African–derived syncretic religions. It is within the shadow of this intuitive essay that this chapter will examine whether or not Caribbean Gothic or Gothic Caribbean exists. Gothic literature, traceable to its eighteenth – century nascency and nineteenth – century establishment as a western literary genre, is a relatively recent literary phenomenon when considering the centuries of western literary development and ancient literary traditions that have been incorporated into the western literature. Caribbean literature is comparatively a much more recent and developing literary genre, while gothic literature originated from a creative “fusion” of medieval culture and history, late–medieval romantic prose, early modern tragedy and comedy, specifically Shakespearian, and eighteenth – century romantic prose. It was shaped by the integration of “all imagination and improbability” of the ancient romances, the classical “rules of probability” associated with “common life” and reason of early modern literatures and romantic sensationalism and melodrama of modern romances (Hogle 1). Similarly, Caribbean literature has been shaped by the “creative fusion” of these same western literary forms and their integration with “all imagination and improbability of ancient romances” and “classical rules of probability associated with [the] ‘common life’ and reason.” However, it is the unique

Caribbean historical contexts, experiences and memories that include centuries of Western European deception, brutality, conquest, transmission of disease, murder, exploitation, colonization, slavery, infliction of psychological terror, forced acculturation, syncretic creolization, postcolonial cultural fragmentation, socio-political upheaval, poverty and economic dependence that provide the foundational elements and themes of Caribbean literature. Paravisini-Gebert insists that it is within these contexts, experiences and memories that Caribbean Gothic or the Gothic Caribbean emerges.

Gothic literature originates and develops from the contexts of pre-modern Western European culture madness, forbidden desires, obsessions, uncontrolled passions, incomprehensible transgressions, storytelling and Shakespearean conventions, Christian principles, histories, politics and cultural folklore. There are no significant connections made in early European Gothic to pre-modern Caribbean conquest, colonization, slavery and the global trade system that emerged from these factors and sustained them. The sixteenth and seventeenth – century New World travel narratives that flooded pre-modern Europe and titillated European yearnings for sensational discourses reshaped the pre-modern and early modern European cultural and collective memories and imaginaries, as Prospero promises in *The Tempest*, “With such discourse as, I not doubt, shall make it/ Go quick away; the story of my life,/ And the particular accidents gone by/ Since I came to this isle” (Graff 5.1.303–7). It is within this context that late seventeenth and eighteenth – century colonial discourses also reshaped modern European collective memories, cultural imaginaries and prompted resourceful Proto-Romantic and Romantic writers to incorporate colonial contexts and experiences in their fictional works. The Caribbean, once the enchanted, wild, mysterious and dangerous netherworld that haunted

pre-modern Europeans with fantastic wonders and astonishing evils (see chapter two), was reshaped into more pragmatic images of distant, exotic, marginally civilized and extremely profitable imperial territories. With the development of the African Slave Trade, the most significant factor of the lucrative profit that nurtured the commerce of the Atlantic Triangular Trade route,¹¹⁵ set the stage for Europe's early modern economic boon and cultural explosion, which ushered in the modern industrial age for Europe and the United States. As extensions of imperial territorial borders and representations of imperial power, colonies demanded substantial allocation of naval and military support for defense and maintenance. Consequently, regular communications between the colonies and their European motherlands was very important. Colonial office correspondences, periodicals, mercantile registers, military communiqués, captains' logs, ships' manifests, personal diaries, familial correspondences, missionary reports and stories related by returning seamen, soldiers, colonists, merchants and, on rare occasions, servants and slaves fueled the imaginations of modern European fiction writers.

In keeping with the yearning for sensational news about foreign lands, primitive peoples, the colonies, slave disobedience, and violent battles between maroons and other resistant factions and colonists were highly publicized and popular; however, such news also drew great concerns from Western European imperial governments, North American provincial government authorities, and European and U.S. American trade, stock and insurance companies. Britain had lost thirteen lucrative colonies and substantial resources to the North American Revolution (1775–83) (Davies 637) and France had lost San Domingue, its most coveted Caribbean colony, to the first successful New World colonial slave revolt, the Haitian Revolution (1791–1804), which “[ended] some 300

years of European political monopoly in the Caribbean” (Shepherd 932). Such information not only instilled resentment, fear and anxiety in Europeans, it also fueled rising anti-colonial and anti-slavery sentiments in Europe and the United States with the circulation of reports of strict colonial slave laws being implemented and severely brutal punishments had been adopted (868–77). It is no surprise that eighteenth – century writers incorporated such sensational colonial discourses in their narratives to stimulate intense sensibilities and evoke emotions in their readers, who were already experiencing prevailing anxieties and uncertainties produced by devastating European wars and volatile political upheavals. Romantic writers, including gothic writers, sought to satisfy the ever increasing demand for sensational and melodramatic literature as Paravisini–Gebert asserts,

By the 1790’s Gothic writers were quick to realize that Britain’s growing empire could prove a vast resource of frightening ‘others’ who would, as replacements for the villainous Italian antiheroes in Walpole and Radcliff, bring freshness and variety to the genre. With the inclusion of the colonial, a new sort of darkness – of race, landscape, erotic desire and despair – enters the Gothic genre, here I want to show and explain the consequences of that ‘invasion’ throughout the nineteenth and twentieth – centuries... [T]he frightening colonial presence...[found] in such English literary texts as Smith’s “The Story of Henrietta,” Maria Edgeworth’s *Belinda* (1801) and “The Grateful Negro” (*Popular Tales* 1804)...mirrors a growing fear...of the consequences of the nation’s exposure to colonial societies, non-white races, non-Christian belief systems, and the moral evils of slavery. The fear of miscegenation, ...[the] horror of interracial sexuality, enters public discourse at about the time Walpole began the Gothic novel. Edward Long, in *Candid Reflections...Upon the Negro Cause* (1772), voices English anxieties...[of] the ever-threatening possibility of slave rebellion, and the potential spread of anti-colonial, anti-monarchic ideologies...(Hogle 229–30).

For Paravisini–Gebert, Romantic writers, specifically gothic writers, incorporated Caribbean contexts and experiences in their narratives, to some degree, within the spaces

of horror, terror, fear, dread, anxiety, despair, desire and transgression that were peculiar to the pre-modern colonial Caribbean. She firmly implies that these peculiar sensibilities provided “a new sort of darkness” that “enters the Gothic genre” through the modern Western European Imaginary, which had been reshaped by the knowledge of the atrocities that were associated with slavery, colonial miscegenation, cultural corruption and threat of colonial insurrection and slave rebellion. The Romantics embraced the opportunity to engage and evoke such powerful sensibilities that had been repressed by the principles of the Enlightenment, which was a trend that characterized their writing. Romanticism, an intellectual movement that stimulated and revitalized the imaginations that were stifled by the sterile principles of the Enlightenment (see chapter two), became the dominant literary trend for many European countries (Davies 782–3) during the late eighteenth – century. Romantic writers attempted to represent the innermost and most powerful sensibilities that were fundamental to human existence by reshaping perceptions of reality and stimulating imaginations (Abrams 4 & 8–14). The early gothic writers, who closely followed traditional literary gothic conventions and features, explored the darkest and most forbidden psychological manifestations of these sensibilities that haunted the mind without repose in the subconscious, the most obscure psychical region of the mind. Many early quasi-gothic or gothic-like settings and characters often served as figurative embodiments or caricatures of these deeply suppressed sensibilities and desires rather than mere representations. They often emerged within ominous backdrops of madness, the supernatural, folkloric superstition, historical narrative, socio-political injustice and cultural contradiction, and oscillated between the darkness of evil and light of good (15–7). However, eighteenth Romantics were not the first to attempt to

incorporate Caribbean colonial elements within quasi-gothic backdrops and settings. In fact, these narratives were the literary progeny of the afro mentioned pre-modern works that had already incorporated proto-gothic, quasi-gothic or gothic-like conventions and features to sensationalize narratives that were structured within Caribbean colonial contexts at least a century before the inception of the gothic genre.

The two most significant of these works were *The Faerie Queene* (1589) and *The Tempest* (1611), which provide sensational representations of Western European incursions into and conquest of the New World that included applications of proto-gothic literary conventions and features, and incorporated backdrops of the uncanny, supernatural and madness. Of these two works, only *The Tempest* thoroughly integrates proto-gothic conventions with pre-modern European memory, history, politics, colonization, exploitation, postcolonial cultural fragmentation, subjectivity confusion, colonial cultural syncretism or creolization, and madness in the Caribbean context.¹¹⁶ However, the play offers no concrete resolution for the future of the island, fortunes of the significant characters, madness that pervades the narrative and ambiguity of ethical contradictions conveyed regarding Caribbean colonization and slavery (see chapter four). The Acrasias, the natives of Acraisa's island, Prosperos, Miranda's, Alonso's, Sycoraxes, Calibans, Ariels, Trinculos, Stephanos and Gonzalos¹¹⁷ of these works may be considered representations of pre-modern Caribbean subalterns, ghosts of the past, that twentieth – century critical scholars and Caribbean writers have exhumed, analyzed, given voices and reconstructed within the Caribbean Imaginary, a literary process that forms Caribbean subjects through self-analysis, self-criticism and self-acceptance. However, given the centuries of psychological trauma that Caribbean inhabitants have endured and resulting

eccentric behavior patterns and symptoms of functional madness that seem to have characterized Caribbean inhabitants, Caribbean writers must reconcile their own issues while they attempt to discursively rewrite and reshape the region and its peoples.

Interestingly, to this effect Shakespeare, a non-Caribbean writer, vividly illustrates the behavioral nuances or stereotypes that seem to characterize the Caribbean colonization and postcolonial situation by depicting these behaviors and madness as an infectious Western European psychological phenomenon that has assaulted the psyches of colonial New World inhabitants since first contact and has continued to manifest into postcolonial forms. In a 1985 study, *Colonial Madness: Mental Health in the Barbadian Social Order*, Lawrence E. Fisher observes the manifestation of what he alludes to as “colonial madness,” a unique psychological phenomenon that is definitively symptomatic of colonization and the residual traumas that emerge within the postcolonial context. He writes,

Madmen play to an audience... I had heard that there was a little ‘madness’ in everyone, and I explored the implications of that assertion. I realized that sane Barbadians were not naturally so; they were working hard to keep their sanity by avoiding certain behaviors and by struggling with life’s many problems in a manner they felt to be most appropriate. ‘Madness,’ I realized, is not just another affliction, nor just another component of culture. As a master symbol, it teaches lower-class Barbadians about...their subordination in the social order... ‘Madness’ purports to be about something in nature existing independently of racial and class designations... [It] serves to justify that [social] order by providing evidence of the inherent weakness of blacks in a society which purportedly rewards meritorious individuals. Thus, the data describe the dynamics of a colonial social order presently operating in a centuries-old tradition of racial involution... I have appeared on the Barbadian presence in the aftermath of 350 years of harsh colonial domination the first two centuries of which were years of slavery (xi–xii).

Although Fisher's study is specific to Barbados and Barbadian madness, his notions of madness resonate throughout the Caribbean region due to his direct association of this phenomenon to the effects of the Western European colonization process and slavery. His comments imply that there is a residual postmodern, posttraumatic psychological connection to colonization and slavery, which seems to be inherently imbedded in Caribbean social conventions, political institutions and cultural systems, "the haunting ghosts in the [Caribbean] machine" (see chapter five). It is depicted as a prevailing subconscious discernment that many, if not most, Caribbean inhabitants harbor, deeply suppressed resentments, anger and desires that are associated with the centuries of colonial brutality, forced acculturation and indifferent exploitation. Note that most, if not all, Caribbean inhabitants were forced to acculturate to, at least, two different colonial cultures, if not more, and introduced to a number of African, Asian and Middle Eastern cultural traits (see chapter two). These memories, whether experienced or acquired from stories, are psychical testaments to a traumatic historical narrative that is wedged in the collective autobiographical knowledge and has emerged symptomatically as eccentric behavior patterns. Such Caribbean eccentric behaviors may be recognized as various forms of madness by non-Caribbean observers who do not possess the memories that provide the logic and understanding to literally and psychologically survive their struggles with centuries of prolonged exploitation. The consequential socio-political uncertainty, cultural fragmentation, identity confusion, obsessions and secret, forbidden desires that have haunted the Caribbean Imaginary have been integrated into the creolization process and exacerbated by sophisticated, deceptive and extremely exploitative strategies of postmodern neocolonialism (see chapter five). Caribbean

historian and critical writer Kamau Brathwaite notes, “I tested and extended the concept [of creolization] to the post–emancipation period, when creolization became ‘complicated’ by the introduction of Asian immigrants from China and India, and by significant changes in the role of blacks and coloreds... There was also a significant change in the metropole increasingly with ‘modernization,’ and the ‘cultural influence’ of Americanization (films, TV, tourists, [music], etc.) has carried the stage further and has set up new pressures and challenges within the post–emancipation/contemporary context” (Shepherd 879). As Brathwaite and other Caribbean scholars have observed, Caribbean inhabitants have been deprived of the adequate opportunity and time needed to develop stable cultural systems on which to build firm foundations for the formation of viable, non–fragmented subjectivities. Instead, there has been and remains a constant pressure of re–acculturation and adaptation to the continuous barrage of postcolonial foreign cultural, economic and political influences, especially since the United States’ incursion during the turn of the twentieth – century and the advent of neocolonialism and globalization (see chapter 5). The sophisticated, deceptive and extremely exploitative strategies of this neocolonial onslaught continually exacerbates residual psychological trauma, increases the frequency of the eccentric behavior patterns and undermines the development of healthy cultural systems to which Hall describes, Fisher illustrates and Shakespeare alludes.

The Tempest’s proto–gothic conventions and features, supernatural backdrop and overarching theme of madness presented in a Caribbean colonial context seem to correspond well within the literary framework and cultural parameters of Paravisini–Gebert’s notions on the colonial and postcolonial Gothic in the Caribbean; however, her

only reference to *The Tempest* is a brief figurative comparison of a Francophone Caribbean writer's caricature of a Haitian zombie to Caliban that, for her, connotes identity fragmentation (Hogle 243). This early modern play is considered one of the most influential texts in the development of Caribbean literary, historical, cultural and critical writings, and must necessarily be included in any discussion and analysis of Caribbean discourses. Its significance is exemplified by the continuous and numerous references made throughout the twentieth – century by many, if not all, Caribbean intellectuals, critical scholars and writers, including such fictional adaptations to the play such as George Lamming's *Pleasures of Exile* (1960), Aimé Césaire's *A Tempest* (1969) and, more recently, Trinidadian novelist Elizabeth Nuñez's *Prospero's Daughter: A Novel* (2006). O. Mannoni's *Prospero and Caliban: The Psychology of Colonization* (1950) provides a study that traces, connects and develops the colonial master–slave relationship of Prospero and Caliban according to the psychological ramifications of conquest and colonization. Philip Mason's *Propsero's Magic: Some Thoughts on Class and Race* (1962) is a study that engages the formation of class–consciousness within the Shakespearian context and expands it to a modern global perspective. Roberto Fernández Retamar's *Caliban and Other Essays* (1989), which expands Shakespeare's characterization of Caliban from specifically literary perspective and Caribbean historical context to an intellectual perspective that encompasses the Americas in its entirety. Supriya Nair's *Caliban's Curse: George Lamming and the Revisioning of History* (1999) focuses and expands on George Lamming's allegorical illustrations of Caliban, in which Lamming examines the parodies and alterities that he develops into postmodern literary applications that reinvent histories on a global perspective. Kamau Brathwaite's critical

essay “Caliban, Ariel, and Unprospero in the Conflict of Creolization,” included in *Caribbean Slavery in the Atlantic World* (2000) anthology, offers a historical application of *The Tempest*’s primary colonial characters that attempts to explain the cause of Jamaica’s violent 1831–2 Christmas Slave revolt–massacre and explore the ramifications of colonization on the psyches of Caribbean inhabitants within the complex context of creolization.¹¹⁸ Such writings not only confirm *The Tempest*’s literary influence on twentieth – century Caribbean literature and critical thought, they also confirm that traditional western intertextuality is still active and flourishing in contemporary Caribbean literature, which is especially exemplified by the Nobel Prize winning poet and playwright Derek Walcott’s renowned Caribbean adaptation of Homer’s epic, *The Odyssey* (1993).

Given that the gothic literary genre developed within the western literary tradition of intertextuality,¹¹⁹ it is certain that, if a Caribbean gothic literature is to emerge, it will do so from a well–established literary genealogy that has developed from this same western literary tradition. Therefore, it is reasonable to surmise that the notion of “Caribbean Gothic” is completely dependent upon the intertextual application of fundamental traditional literary conventions and features. The natural development of such a literary process would create a distinct Caribbean gothic literary form to gradually emerge as they did for U.S. American and Canadian gothic genres, and prevents the generification the term “gothic.” Generification of “gothic” would allow for the conflation of the term’s meaning and, therefore, used to designate all sensational, melodramatic literary narratives that illustrate incomprehensible transgressions, intense forbidden desires, terrors, horrors and so on without the integration of the historical,

cultural, ideological and psychological elements that are central to the term's etymological origins. Such a generical process has already occurred for the terms "culture" or "ideology" as Stephen Greenblatt discusses as in his essay "Culture."¹²⁰

Jerrold E. Hogle also provides insightful comments regarding this process and Gothic's literary malleability. He notes,

One difficulty in [explaining 'the reasons for the persistence of the across modern history and how and why so many changes the variations have occurred in this curious mode over 250 years'] ...is how pliable and malleable this type of fiction-making has proven to be, stemming as it does from an uneasy conflation of genres, styles, and conflicted cultural concerns from its outset. Nevertheless, given how relatively constant some of its features are, we can specify some general parameters by which fictions can be identified as primarily or substantially Gothic... [A] Gothic tale usually takes place (at least some of the time) in an antiquated or seemingly antiquated space – be it a castle, a foreign palace, an abbey, a vast prison, a subterranean crypt, a graveyard, a primeval frontier or island, a large old house or theatre, an aging city or urban underworld, a decaying storehouse, factory, laboratory, public building, or some new overworked spaceship, or a computer memory. Within this space, or combination of spaces, are hidden some secrets from the past...that haunt the characters...at the main time of the story. These hauntings can take many forms...(mixing features from different realms of being, often life and death)...” (2).

While Hogle attests to Gothic's versatility and adaptability, the widespread application of gothic literary conventions and features, and its influence on writers of many genres for over two and a half centuries, he recognizes that "an uneasy conflation of genres, styles, and conflicted cultural concerns" may problematize definitive Gothic designations.

Although he expresses "concerns" for the arbitrary conflation of Gothic with other genres, thereby expanding it so that the distinctive quality with which Walpole and the other gothic writers had created the "gothic" becomes unrecognizable and possibly lost. However, he also maintains that there are enough "relatively constant" gothic literary

features that appear in the works of other genres within the “general parameters by which fictions can be identified [to some degree] as Gothic.” Interestingly, when considering his use of the word “relatively,” he may be interpreted to convey a cautionary approach to conflating narratives of the other genres and identifying them as gothic narratives due to the incorporation of quasi-gothic and traditional conventions and features. The list of features and settings that Hogle provides ranges from the traditional forms to questionable postmodern scientific and technological forms. Such conventions and features that are incorporated in many non-gothic narratives do not thematically dominate the narratives, backdrops or plots, and it would be careless to identify them as Gothic. This is precisely what must be considered when identifying literary works that incorporate quasi-gothic and gothic literary conventions and features within Caribbean contexts and experiences.

Nevertheless, Paravisini-Gebert firmly insists that Caribbean spaces, experiences, histories and literature, which have all been formed by the savagery of the conquistadors, incomprehensible brutality of slavery, indifferent exploitation of human beings and natural resources, black-white miscegenation, threats of covert slave resistance and overt violent rebellion, and the mystery and threat associated with African-derived Caribbean syncretic religions, are inherently structured for Gothic’s appropriation. She notes,

The genre often turned the colonial subject into the obscene cannibalistic personification of evil, through whom authors could bring revulsion and horror into the text, thereby mirroring political and social anxieties close to home. ...[S]ome of the least understood cultural elements of colonial societies...are appropriated into the Gothic, where they are used to reconfigure the standard tropes of the genre, either by the colonizer to be used in the ideological struggle against the colonial subject...or by the

colonial order to address the horrors of [the colonial subject's] condition. The many Obeah men, "voodoo" priests, zombies, and sorcerers that people Gothic fiction, the many plots revolve around the threat of mysterious practices associated with animal sacrifice, fetishes, and spells, all contribute to make of the colonized space the locus of horror necessary for the writing of Gothic literature... Yet it is finally in Caribbean writing that a postcolonial dialogue with the Gothic plays out its tendencies... The Caribbean, it turns out, is a space that learned to "read" itself in literature through Gothic fiction. At first it appeared as a backdrop of terror, whether in travelogues, where it was depicted as the site of the mysterious and uncanny, or in its histories that understood the violent process that led to its colonization. But as the region's literary traditions began to emerge during the final decades of the nineteenth – century, Caribbean fictions – often through parody – mirrored the [literary] devices and generic conventions of their European models. The Caribbean Gothic has consequently entered into a complex interplay with its English and continental counterparts in a colonizer–colonized point–counterpoint whose foremost concern has finally become the very nature of colonialism itself (Hogle 231–3).

For Paravisini–Gebert, specific colonial anxieties and traumas that are related to "obscene cannibalistic personification[s] of evil" and "least understood cultural elements of colonial societies" are discursively predisposed for gothic narrative allowed eighteenth and nineteenth – century writers to "appropriate" and "reconfigure" traditional, traditional gothic literary tropes into specific Caribbean perspectives. Furthermore, this premise is founded upon the propagandized "locus of horror" that has been associated with stereotypical images of African–based Caribbean syncretic religions established in European and U.S. American Imaginaries. The syncretic blend of mysterious uncanniness, wondrous Caribbean exoticness and Eurocentric notions of evil, Satanism, magic and the supernatural augment or replace familiar European characterizations of pre–modern witches and folkloric superstitions that, at one time, tantalized European and U.S. American Imaginaries (and still do) and threatened Christian sensibilities. It is in this peculiar, relatively unfamiliar "colonial space" where Paravisini–Gebert asserts that

gothic “tendencies” “address” the Caribbean unspoken unspeakable, the horrors of colonization and slavery, in Caribbean literary works and non-Caribbean works that include or reference Caribbean contexts or experiences. There is no doubt that these “tendencies” naturally “mirror...their European [literary] models” and, consequently, linked the gothic literary tradition to the development of Caribbean literature in “a complex interplay with its [European] counterparts,” a process that is significant to the formation of a comprehensive self that will always be associated with the “nature of colonialism.” Paravisini–Gebert’s sound rationale regarding this ongoing literary process and “interplay” between gothic and Caribbean literatures insightfully purport that gothic literary conventions and features have been and are being applied to Caribbean experiences and contexts within a literary process that continues to develop and expand as a Caribbean genre. However, the presumption that the Caribbean loci of horror and sites of repression that are stored within postcolonial collective and cultural memories are inherently predisposed to and can reconfigure traditional gothic literary tropes into Caribbean Gothic is one that warrants further discussion.

Paravisini–Gebert’s association of peculiar dynamics of the Caribbean colonial past, horrors and traumas that are stored in the collective and cultural memories as counter-memories of postcolonial Caribbean psyches, are sources of deeply suppressed anxieties, fears and uncertainties. African-based religions provide the venues for the emergence of such memories and engagement of such suppressed sensibilities; therefore, according to Paravisini–Gebert, these religions are easily “gothicized.” She insists that the gothicizing of Caribbean narratives begins with the terrors and horrors that are conveyed by slave narratives such as *The Life of Olaudah Equiano or Gustavus Vassa*,

the African (1789) and, those she references, anonymously authored *Hamel, the Obeah Man* (1821), *The History of Mary Prince: A West Indian Slave, Related by Herself* (1831), Juan Francisco Manzano's *Autobiography* (1841), Gertrudis Gómez de Avellenda's *Saab* (1841). Such narratives present dramatically fascinating, explosively titillating and unnervingly sensational tales of colonial horrors related closely to the brutalities of slavery, and as prime sources for the Gothicizing,¹²¹ inspired many eighteenth and nineteenth – century Romantic writers to incorporate Caribbean characters, experiences and contexts in works such as Jane Austin's *Mansfield Park* (1814), and those referenced by Paravisini–Gebert, Charlotte Brontë's *Jane Eyre* (1847), Edward Long's *History of Jamaica* (1774), Herbert George De Lisser's *The White Witch of Rosehall* (1929) and Alejo Carpentier's *Kingdom of the World* (1949). Such works create sensation, suspense, mystery and wonder through illustrations of the supernatural, ghastly, uncanny, horror, terror, forbidden desire and gross transgression, which are features that characterize and distinguish Gothic from all other literary genres. However, gothicizing Caribbean experiences and contexts is a relatively recent Caribbean literary development and is still undergoing a transition that is very important in the gradual gothicizing process like that which occurred for those that emerged in North American literary venues. Caribbean fiction writers must mirror the core gothic literary conventions and features with intentions to create gothic narratives, specifically, before they can establish a firm literary foundation for a Caribbean gothic genre. Once this foundation is firmly established, Caribbean writers can, then, syncretically reconfigure quasi–gothic and traditional gothic conventions, features and tropes within Caribbean contexts, histories, creolized cultural systems, social structures, political principles and

ideological notions to produce a unique gothic genre. The eighteenth, nineteenth and early twentieth – century works to which Paravisini–Gebert refers indicate that such a transitory literary process has been set in motion in Caribbean literature. Interestingly, of the eighteenth – century works Paravisini–Gebert references, only Charlotte Brontë incorporates traditional gothic literary conventions and features in *Jane Eyre* as a primary source for the gothicizing of twentieth – century Caribbean literature.¹²²

Paravisini–Gebert first compares *Jane Eyre* to a female character in a 1943 film *I Walked With a Zombie*, but the comparison is strictly limited to inappropriate love relationships between heroines and wealthy Western European masters of respective estates and the tumult that these relationships foster (246). She also states that the Brontë sisters have presented “the Gothic tradition [in such a way that provides] a path to a fresh understanding of colonial conditions [and] a “surprising number of [late twentieth – century] Caribbean texts [may be connected] “directly to *Jane Eyre*, –from Jean Rhys’ *Wide Sargasso Sea* (1966), V.S. Naipaul’s *Guerillas* (1975), Michelle Cliff’s *Abeng* (1984), and *No Telephone to Heaven* (1987), and Rosario Ferre’s *Maldito Amor* (1986; *Sweet Diamond Dust*, 1988) to Jamaica Kincaid’s *The Autobiography of My Mother* (1996) – span of forty years of Gothic literature in the Caribbean, proof of a continuing dialogue through which Caribbean writers seek to reformulate their connections to and severance from European language and tradition” (247–8). This premise is accurate in the sense that *Jane Eyre* facilitated a discursive trend, which places female protagonists in precarious positions and finding the resolve, inner strength, to overcome their predicaments within contexts of romance, social transgression, lack of knowledge, hidden histories, madness and Caribbean colonial experiences using traditional gothic

conventions and features. It is also necessary to note that *Jane Eyre* is neither a Caribbean literary fiction nor is it Gothic; *Jane Eyre* was intended to be and written as a Victorian romance novel that limitedly illustrates the application of traditional gothic conventions and features only to provide a sensational narrative to produce an uncanny sense of mystery and suspense in the eventual revelation of particularly dark secrets and deceptions to an otherwise plodding sentimental romantic narrative. *Jane Eyre* and the other works that Paravisini–Gebert lists may have been directly influenced to some degree by the sentimental narrative, gender and class issues, colonial context, the beautiful, determined and intelligent heroine, and resonating gothic narratives, but these connections cannot substantiate a premise that traditional gothic conventions and features are being actively applied in twentieth and twenty–first – century Caribbean works with the sole intentions that they are Caribbean gothic works.¹²³

While *Jane Eyre*'s Bertha is portrayed as Thornfield Hall's secret prisoner, ghostly specter, demonic visage, vampire and Jane Eyre's nemesis, she is also characterized as the embodiment of an inherent Caribbean colonial madness that Edward Fairfax Rochester, Bertha's husband and patriarchal master of Thornfield Hall, traces to a well–suppressed and disturbing Mason family secret history and forced to publicly declare when Richard Mason opposes his imminent marriage to Jane on the grounds of Edward's current married status to Bertha. He states, "I now inform you that she is my wife, whom I married fifteen years ago, –Bertha Mason by name... [She] is mad; and she came of a mad family; –idiots and maniacs through three generations! Her mother, the Creole, was both a mad–woman and a drunkard! –as I found out after I had wed the daughter: for they were silent on family secrets before" (Dunn 193–4). This scathing

accusation and the fire, of which Bertha is implied as the perpetrator, that burns down Thornfield Hall, kills Bertha and permanently disfigures and disables Rochester, culminates the Caribbean reference in the novel. When considering Grace Poole's assessment of Bertha's madness and Jane Eyre's ghastly descriptions of Bertha, Edward's angry charges made toward the Masons and Bertha's madness and destruction seems to substantiate negative preconceptions and stereotypes of Caribbean inhabitants as well as critiquing nineteenth – century European cultural sensibilities and attitudes toward class distinctions and domination, and gender. While Brontë's purpose in presenting such negative depictions of Caribbean colonial subjects can only be presumed, these characters represent the Caribbean colonial ghosts of Edward Rochester's unspoken past that haunted him since his return to England from Jamaica as well as the ominous premonition of *The Tempest* (Graff 2.2.12–4 & Epilogue 1–20) that warns all Europeans of the ramifications of colonization, in which “the ghosts in the machine” begin to emerge as vengeful manifestations of madness .

Although it is Rochester who ultimately must bear the responsibility for all that transpired in Brontë's climactic conclusion, Richard and Bertha are indirect and direct agents of tragedy and provide all of the mystery, suspense and sensational narrative.¹²⁴ It is clear that Brontë's application of traditional gothic literary conventions and features effectively sensationalizes this specific narrative to evoke fear, tension and uncertainty, and illustrate the misunderstood, feared and uncanny nature of madness. They also subtly interweave European sensibilities and superstitions within the Caribbean colonial context in such a way that the narrative implicitly reintroduces the guilt and contradiction that arise from the forced syncretization of the Caribbean unspoken speakable and

European unspoken unspeakable. It is not unfathomable to perceive a warning that may relate to the real threat of colonial revolution as that which Britain experienced in North America in 1776 and France experienced in San Domingue (Haiti) with the first successful slave rebellion of 1799, events that were characterized by fierce violence, innumerable deaths, great economic losses and irreparable imperial embarrassment. In essence, Brontë not only has Bertha Mason–Rochester and Richard Mason wreak havoc on Rochester, an English nobleman, the patriarch of a wealthy and prominent family and master of the Rochester ancestral home, they wreak havoc on England, and the European conscience and Imaginary. The future of the House of Rochester, which may be interpreted to symbolically represent a much broader scope such as England, Western Europe or all of Europe, has been compromised by the Caribbean colonial unspeakable, the contradictions that threaten the social, political, ideological and cultural elements that have woven a fabric of validation for a controversial European colonial system and the unpredictable postcolonial aftermath it has produced. Brontë's integration of the psychological, uncanny or supernatural, cultural, political, social, ideological and exploration of madness distinguishes *Jane Eyre* from the other texts Paravisini–Gebert references.

Of the twentieth – century texts previously listed, none of them are influenced more by *Jane Eyre* than Jean Rhys' *Wide Sargasso Sea*, which is written as an autobiographical prequel for the Brontë's relatively silent and enigmatic character, Bertha Mason–Rochester. Rhys, a Caribbean Creole of European descent whose early and mid twentieth – century experiences seems to provide her with an intimate connection to Bertha and her plight, responds to Brontë's ambiguous and stereotypical characterization

of this emigrated Caribbean inhabitant within the Caribbean Imaginary.¹²⁵ In a letter written to Francis Wyndham of Rocket House Publishing dated September 27, 1959, Rhys explains,

Eventually I got back to being a Creole lunatic in the 1840's... I've read and reread "Jane Eyre" of course, and am sure that the character must be "built up"... The Creole in Charlotte Brontë's novel is a lay figure – repulsive which does not matter, and not once alive which does. She's necessary to the plot, but always shrieks, howls, laughs horribly, attacks all and sundry –*off stage*... She must be plausible with a past, the *reason* why Mr. Rochester treats her so abominably and feels justified, the *reason* why he thinks she is mad and why of course she goes mad, even the *reason* why she tries to set everything on fire, and eventually succeeds... I do not see how Charlotte Brontë's madwoman could possibly convey all this... At last I decided on a possible way showing the start and the Creole speaking. Lastly, Her end – I want it in a way triumphant! The Creole is of course the important one, the others explain her. I see it and I can do it... Take a look at Jane Eyre. That unfortunate death of a Creole! I'm fighting mad to write *her* story (Raiskin 137).

Here, Rhys clearly states her intention in writing the novel; it is to "build up" Bertha as a character by providing her with a hidden past, a suppressed history that must emerge from a Caribbean imaginary, a Creole's counter memory, her own memory. For Rhys, the only way to begin is to rebel against Bertha's silence, to give "the Creole" her voice, an ability to explain her "self" and acknowledge an existence that is formed from the Caribbean perspective and imaginary. She also expresses a desire to reverse the perception of Bertha's last act, the burning of Thornfield Hall as one that symbolizes ultimate resistance, rebellion and triumph over the colonial authority that would have emigrated from home, imprisoned with her history and the suppressed unspoken unspeakable that is forced out of Rochester's conscience with terms that indicate a passionate connection with Bertha and resolve to free her and all Caribbean Creoles from the stereotypic ramifications of Brontë's characterization of madness. Bertha's re-

characterization from the uncanny specter and savage Caribbean madwoman of Brontë's imaginary to a Caribbean colonial subject and victim of the colonization process must necessarily include the Caribbean creolization process to which Rhys often alludes in many passages. The African-derived religion, Obeah, references to Caribbean pirates, cultural differences between English Caribbean Creoles and Continentals, effects of slavery on whites and blacks attitudes and Rhys' protagonist's connection to the Caribbean natural environment are all factors in shaping her Creole subjectivity within the Caribbean Imaginary.

Of these factors, African-based syncretic religions are still prominent, though they may not be entirely apparent, in the shaping of subjectivities throughout the Caribbean, South and Central America, and southern United States, and seem to affect the lives of black and white Caribbean Creoles to some degree. The psychological and cultural impacts that these religions have on them is as significant for believers as they are for Christian non-believers, who vehemently denounce them as forms of sinful pagan or satanic witchcraft. The denunciation itself is an acknowledgment of the influence that these religions still have on Caribbean and other peoples of the Americas; it is an acknowledgment of the fear that they instill as mysterious devices used to maintain specific communities through folkloric beliefs in magic and the supernatural. They are reminders of a horrible, haunting past, memories of the resentful and angry ghosts that can emerge from their practice. In concurrence with this premise, Rhys' letter written to Mr. Wyndham states,

Even when I knew I *had* to write the book... It wasn't there. However I tried. Only when I wrote the poem ["Obeah Nights"] – then it clicked – and all was there and always had been. The first clue was Obeah which I

assure you existed, and still does, in Haiti, South America and of course Africa – under different names... There is too the magic of the place, which is not all lovely beaches or smiling people – it can be a very disturbing kind of beauty... Now is the time for Obeah... Christophine is “an obeah woman...” In obeah [love potions]...or sacrifices or whatever...the god himself enters the person who has drunk. Afterwards [Antoinette’s husband who drank the potion]...faints, recovers, and remembers very little... In the poem...Mr. Rochester (Raworth) consoles himself or justifies himself by saying that *his* Antoinette runs away after the “Obeah nights” and that the creature who comes back is not the one who ran away...for that is a part of Obeah. A Zombie is a dead person raised up by the Obeah woman, it’s usually a woman I think, and [it] can take the appearance of anyone... But I did not write it that way...for it would have been a bit creepy! ...Still, it’s a thought – for anyone who writes those sorts of stories. No, Antoinette herself comes back but so changed that perhaps she was “lost Antoinette”. I insist that she must be lovely, and certainly she was lost. “All in the romantic tradition” (Raiskin 139–40).

Rhys assures that African-based syncretic religions are firmly integrated in Caribbean histories, psyches, folklore, ideologies, discourses and, therefore, subjectivities, which corresponds well to Paravisini-Gebert’s notion that African-derived syncretic religions are embedded in Caribbean culture to such a great extent that they cannot be ignored in Gothic’s eventual appropriation. In fact, Rhys supports her notion that these religions are the most critical elements in the Caribbean reconfiguration of gothic tropes. Her protagonist, Antoinette (Brontë’s Bertha), is characterized as completely inexperienced in romantic relationships and love when she marries her unnamed English husband. Unknown to Antoinette, their relationship begins to deteriorate after he learns of her suppressed family’s history of madness, drunkenness and illegitimate black Cosways (73–6). After days of arguments, his renaming of her mother’s name “Bertha” (81 & 88), sexual abuse, nights spent with Amalie and his condemnation of her as a licentious lunatic who is completely unruly (99), she turns to Christophine, Antoinette’s nurse and

“Obeah woman,” to concoct a “magic” elixir or “love drink” for Antoinette to “intoxicate” her newlywed husband with “love” for her, despite Christophine’s warning that his love will turn to hate if he drinks the potion (82–3). The concoction seems to increase the young Englishman’s sexual desire for Antoinette instead of his emotional love, which extends to Amalie, a young beautiful mulatto servant girl, and worsens the newlyweds’ relationship. Antoinette’s husband blames Christophine and Antoinette to be the sources of their marital problems and his inability to assert himself as master when he claims that she returns from her “Obeah nights” as a completely different person. She finally succumbs to her husband’s legal authority, demands and condemnations (97), allowing her emotions and despair to overwhelm her senses. Without influence of Obeah, her husband makes Antoinette into a “zombie” of sorts with his hate and resentment; she has no voice, blank stare, no emotion, no dreams, no expression and no memories (98). He is fully aware of his power over her and acknowledges the effect on her. He states, “If I was bound for hell let it be hell. No more false heavens. No more damned magic. You hate me and I hate you. We’ll see who hates best... My hate is colder, stronger, and you’ll have no hate to warm yourself. You will have nothing. I did it too. I saw the hate go out of her eyes... She was only a ghost...in the gray daylight. Nothing left but hopelessness... She lifted her eyes. Blank lovely eyes. Mad eyes. A mad girl” (102). It is in this damaged psychological state that Antoinette is forced to travel to England by her husband. Unlike his predecessor Mr. Mason who left Annette in Jamaica when he returned to England, Antoinette’s husband authoritatively demands that she accompany him out of the hate and resentment that emerged from an obsessive desire to completely defeat and destroy her, which seems to be symptomatic of a manifestation

of masculine insecurity, a loss of manhood, and his mad need to regain it at the cost of Antoinette's life; madness begets madness. Interestingly this scenario resonates of a mad Prospero conquering and colonizing a Caribbean island, enslaving and securing his legal ownership over Caliban, who admits to his battle with colonial madness, and is forced to accompany Prospero to Europe.

Although Rhys' characters briefly refer to and mention haunted houses and places, magic, Obeah, Voodoo, zombies, ghosts and omens, her only firm connection to traditional gothic venue is clearly linked to Bertha's (Antoinette's) madness and her husband's obsession with taming her Caribbean spirit, destroying her resistance, mastering and possessing her by secretly imprisoning her for the rest of her life in a chamber at Thornfield Hall. Madness is the secret that Brontë's Edward Rochester admits in his scathing allegation of the Mason family's fraudulent misrepresentation, their inclination for drunkenness and proclivity for madness. Rhys' protagonist, Antoinette Cosway–Mason, Brontë's Bertha Mason–Rochester, and daughter of Mr. Cosway, owner of the Coulibri colonial plantation, was ruined by the negligible reimbursement by the British government after the emancipation of the slaves (9, footnote 5). Eventually, Cosway neglected his wife, Annette, and his family and allegedly died from overindulgence with alcohol and licentiousness. Annette was forced to marry Mason, a wealthy Englishman seeking investment opportunities in the Caribbean (15, Footnote 7). By commonwealth law, his marriage to Annette grants him ownership of the Coulibri estate, who begins to abuse alcohol to quell her paranoia over the possible threat posed by Coulibri's resentful black ex–slaves and Mason's ignorance and overconfidence, which causes her worst fear occur when Mason ignores his wife's

and sister-in-law's warnings about his open threats to replace Coulibri's blacks with Asian Indian indentured workers (18–21). As a result, the ex-slaves riot and set fire to the Coulibri estate house while the Masons were sleeping (24–7). After surviving the assault, Mason deserts Annette, places a young Antoinette in a convent school for girls and left for England. Annette, left at their country house with a black family engaged to care for her, gradually succumbs to madness and dies (28–9). In time, Antoinette is contractually married to a young English nobleman seeking to make his fortune in Jamaica with a stipend given to him from her legal ward (40–1), and like Mason, Antoinette's husband would become owner of the Coulibri estate.

Although he is unnamed, Antoinette's husband is a caricature of Brontë's Edward Rochester in *James Eyre* and finds himself troubled by the hot and humid tropical climate, general lack of European social atmosphere, peculiar Jamaican behavior patterns, outspoken demeanor and sarcasm exhibited by Christophine, the principle housekeeper and Antoinette's childhood nanny, disrespectful attitudes and insolent stares of Coulibri's blacks and, eventually, Antoinette's flippant, unpredictable and unladylike behavior, and Creole sensibilities take their toll on this Englishman's patience. As the plot progresses, his curiosity, wonder, innocence and inexperience gives way to annoyance, irritation, resentment and anger, especially when he learns of the suppressed Cosway family's tainted past of alcohol abuse and madness (56–7). He begins to exhibit a distasteful demeanor towards Antoinette, Christophine and the other servants (73–8), which intensifies after engaging in sexual activities with Amalie, a beautiful mulatto house servant, and results in Christophine dismissal with the threat of prison, sexual and psychological abuse toward Antoinette and a battle to assert his patriarchal authority over

her and the Coulibri blacks. Eventually, he is awarded the opportunity to return to England and demands that Antoinette accompany him against her will, her aunt's wishes and Christophine's pleadings. When they reach his family mansion, he secretly imprisons her from public sight in a secluded chamber on the upper floor.¹²⁶

Interestingly, Rhys avoids all of the traditional gothic experiences and events that Brontë applies from which Bertha's ghostly, demonic image emerges. Antoinette's imprisonment, mistreatment, disheveled and ghastly appearance, escapes from custody, specter-like haunting, howling, laughing and uncanny assaults on Jane Eyre, all that sensationalizes these particular narratives, are not illustrated in *Wide Sargasso Sea*. The only connection to Brontë's gothic narrative Rhys provides is the nightmare that Antoinette dreams while sleeping in her chamber from which she abruptly wakes and motivates her to resolve her predicament with the only recourse she "reasoned" her madness. Antoinette stealthily steals Grace Poole's keys, as she slumbered and silently makes her way down a dark passage with lit candles thinking, "Now at last I know why I was brought here and what I have to do" (112). In her madness, Antoinette seems to realize that her only resolution to her predicament is to destroy body by fire so that her spirit may fly back to Jamaica on the wind.

While Obeah is briefly mentioned and plays a rather ambiguous role in the disintegration of Antoinette's relationship with her husband, it is regarded purely as a peculiar Caribbean cultural element rather than a primary factor that posits the supernatural or the uncanny. This is due to Rhys' clear intention and focus in "building up" Brontë's Bertha through Antoinette, a viable nineteenth-century female Caribbean Creole subject with a history and a victim of the colonial condition. *Wide Sargasso Sea*

is written to be a traditional romantic story that “steeps” in colonial indifferent exploitation, cultural distinctions and identities, social definitions and disparities, syncretic creolization, self-exploration, betrayal, sentimentality, psychological manipulation and trauma, powerful emotional desires, carnal sensuality and madness. Caribbean creolized superstitions and beliefs in ghosts, evil omens, haunted houses, fears of unexplained natural phenomena and the supernatural powers of Obeah are elements that must be referenced to construct comprehensive social and cultural contexts of a particular Creole persona, one that had intimate interactions with black slaves, the Caribbean colonial plantocracy. Therefore, Paravisni-Gebert’s notion that *Wide Sargasso Sea* “[opens] European texts to a new type of critical scrutiny – the very realization that the canon, particularly the ever-popular Gothic canon, can be interpolated, accosted, defied, and even disregarded – has made [it] a ‘mother text’ in its turn, opening a way for some remarkable intertextual correspondences” (Hogle 153) is accurate with the exception that it interpolates, accosts, defies and disregards the gothic literary canon, especially since *Wide Sargasso Sea* and *Jane Eyre* are not gothic novels; they are both written in the Victorian romance tradition. Not only does the premise seem to overextend the notion of Gothic’s malleability, it also exaggerates the literary significance of Rhys’ sparing application of quasi-gothic features in its narrative and overemphasizes the influences of these features on later twentieth – century Caribbean works. While Paravisni-Gebert’s assertion that “[*Wide Sargasso Sea*’s] evocation of landscape, its treatment of Obeah and the presence of colonial ghosts, its recasting of the haunted Mr. Rochester...as a haunting Gothic villain, and its persecuted heroine –has consequently become a seminal West Indian text, spawning many secondary and tertiary

links between itself, Brontë's text, and a younger generation of Caribbean writers" (252–3) is accurate to a great extent, the unnamed Rochester is more of a romantic colonial villain rather than a "Gothic villain." Antoinette's familial history, psychological trauma, unique cultural indoctrination, love of Jamaica, memories, desires, inexperience with intimate relationships, emotional frailty, forced marriage, her husband's betrayal, forced emigration to a foreign land and secret imprisonment provide a firm foundation for the development of Bertha's violent madness, vengeful hauntings and desperation. They also respond to Caliban's predicament in *The Tempest*; in which Prospero forces him from his island home to Europe seems to resonate with the haunting guilt that emerges from a disillusioned Edward Rochester's return to England with Antoinette and etched into the Western European Imaginary. It conveys this haunting colonial guilt that seems to be suppressed deep within in the European Imaginary and conscience as memories of the Caribbean unspoken unspeakable, the hidden history that emerges in later Caribbean works. Rhys' intention is evident in her avoidance or exclusion of the sensational gothic narrative that Brontë uses to integrate Caribbean experiences and contexts in her Victorian romantic tragedy. Antoinette embodies the Caribbean colonial unspoken unspeakable, the suppressed memories of counter memory, that has been and still remains the thematic basis of most, if not all, twentieth – century Caribbean works and that distinguishes the Caribbean literary genre.

However, there is a somewhat obscure literary fiction that provides a compelling application of traditional gothic literary conventions and features within a New World experience and context that indirectly relates to the Caribbean. Herman Melville's *Benito Cereno* (1855), a work that Paravisni–Gebert may not have considered due to its non–

Caribbean setting and its relatively negligible literary notoriety, is set in the bay of a small uninhabited desert island near the southern coast of Chile, South America (Appelbaum 37). Although the coast of Chile is not located in the Caribbean region, it developed within similar contexts when considering the vast colonial network of imperial territories that sixteenth – century Spanish colonization of the New World established, which connected all of South America to the Caribbean region culturally and economically, especially when African slaves were imported to and traded throughout the New World (Heuman 5–6). The Slave Trade had built the New World and sustained a significant global economic system that nurtured the Transatlantic Trade Route (289–305) that also spawned and nurtured the rise of the United States of America, represented in his narrative by “Captain Amasa Delano of Duxbury, Massachusetts, commander of a large [American] sealer and general [commercial] trader (Appelbaum 37). In addition to this economic connection, Melville discursively and figuratively associates *Benito Cereno* to the Caribbean region by setting the date 1799 and designating a mysterious large, Spanish “merchantman” Galleon “of the first class” transporting African slaves to the New World as the “San Dominick,” the English translation of the Spanish Caribbean colony Santo Domingo, which was later ceded to France (1795) and renamed San Domingue. In 1799, San Domingue was lost to African and Creole slaves in the first successful Caribbean slave rebellion, which was renamed Haiti and the revolt the Haitian Revolution. As previously mentioned, this revolt not only had great repercussions throughout the Caribbean colonies (Shepherd 868), it also presented great fears and concerns for the continental colonies including the United States (343–52). In this context, Melville expands the Caribbean beyond its borders to the countries that form the

region's continental perimeter with the occurrence of a successful African slave rebellion on the "San Dominick" that occurred during its voyage. With it he echoes a prevailing eighteenth and nineteenth – century fear and concern that resonated throughout all of the New World colonies and United States. Gad Heuman and James Walvin, editors of the *The Slavery Reader* (2003), note,

...slave owners everywhere viewed their slaves as dangerous and unpredictable. Africans posed the greatest dangers... We know of 313 voyages on which slaves rebelled, and of other rebellious slave incidents... More than this, the time spent on board the ships was a seminal experience for slaves; it was, in effect, the first contact between African slaves and white men... This is the context in which we need to consider slaves' physical resistance. They did so most spectacularly in the Haitian revolution of 1791... Even in North America – where slave violence was noticeably less frequent and widespread – slave revolts periodically erupted: South Carolina (1739), French Louisiana (1763), Virginia (1800), Charleston (1722) and Nat Turner's rebellion in Virginia in 1831... The Caribbean islands were homes to slave violence of an altogether different kind... Major slave rebellions (Barbados (1816) with 400 slaves dead; Demerara (1823) with 250 slaves dead; and, the most destructive of all, Jamaica (1831–32) when 500 were killed... [were] followed by... [severe reactionary] repression and violence on an ever more sickening scale, with slaves killed out of hand or executed in their droves (547–9).

Melville engages a very real threat and accesses well-instilled fears of African slave rebellions on slave ships at sea as well as in the colonies and United States, and effectively applies traditional gothic literary conventions and features to structure *Benito Cereno*'s narrative as a gothic novella within a New World setting. While Paravisini-Gebert suggests that *Jane Eyre* provides a blueprint for the nineteenth – century development of gothic narratives in Caribbean literary works such as *The White Witch of Rosehall* and *Wide Sargasso Sea*, with *Wide Sargasso Sea* providing the template for the twentieth – century integration, interpolation and reconfiguration of gothic conventions,

features and tropes (see endnote 9) seems to be an incongruous notion if the writers of such works are, indeed, structuring their narratives to be gothic narratives. The literary impact that the *Wide Sargasso Sea* has had on twentieth – century literature is one that may be considered as a secondary or even tertiary stage of gothic literary development in the Caribbean context, a direction that Rhys seems to have not intended to take, that followed the initial stage presented by *Jane Eyre* within a transitory literary process to establish Gothic in Caribbean experiences and contexts.

In contrast, Melville's *Benito Cereno* offers a text that actually mirrors and relocates traditional gothic literary settings and features such as castles, monasteries, large manors, dense forests, murky fog-covered fens or marshes, secluded glens, caves, dark hallways, secret corridors, hidden dungeons and chambers and so on with a setting and features that mirror and reconfigure them within a New World, possibly Caribbean, context in the fashion that Paravisini-Gebert suggests for *Wide Sargasso Sea*. He replaces the ancient medieval castle or monastery with large Spanish galleon and the dense foreboding oak forest, secluded and fog-covered fen or marsh with a small uninhabited desert island, St. Maria, that rests in a "lawless and lonely" region at the "southern extremity" of Chile where the sea is unpredictable and continually swelling, and few ships sail a desolate area that is reputed to harbor unforeseen dangers. Very few transport ships with cargos of time sensitive perishability would have ventured around the southern tip of South America due to unpredictable waters and weather, and the extensive amount of time needed for the journey would add to the already two-month, arduous trek across the Atlantic, which was an economically unfeasible risk, especially for ships transporting African slaves (Heuman 6-9).

It is within this New World context that Melville constructs a gothic atmosphere with the hauntingly treacherous sea and lawless region that do not dominate narrative but remain as constant backdrop that continually reminds the characters of its existence and power over them as he indicates in his haunting description of the day that the “San Dominick” mysteriously appears. He writes,

On the second day, not long after dawn...[Delano's] mate came below, informing him that a strange sail was coming into the bay. Ships were not so plenty in those waters as now... The morning was one peculiar to that coast. Everything was mute and calm; everything was gray. The sea, though undulated into long roods of swells, seemed fixed, and was sleeked at the surface like waved lead that has cooled and set in the smelter's mold... Flights of troubled gray fowl, kith, and kin with flights of troubled gray vapors among which they were mixed, skimmed low and fitfully over the waters as swallows over meadows before storms. Shadows present, foreshadowing deeper shadows to come (Appelbaum 37).

Melville's application of gothic literary conventions not only provides an ominous, uncanny backdrop, it structures the sea in an active role that evokes forebode, anxiety, wonder and trepidation in the narrative with traditional gothic conventions and features. Then, he intensifies these sensibilities with father strategic application of these conventions and features as his protagonist, Delano, delivers a lengthy description of the San Dominick's strange approach and uncanny appearance. He notes,

[T]he stranger...showed no colors...the custom among peaceful seamen of all nations... [I]n navigating into the harbor, [it] was drawing too near a sunken reef... Captain Delanco continued to watch her – a proceeding not much facilitated by the [fog] mantling her hull... Erelong, it seemed hard to decide whether she meant to come in or no... The wind...was now extremely light and baffling, which...increased the apparent uncertainty of her movements... From her continuing too near the sunken reef deeming her in danger, ...he made all haste to apprise those on board of the situation. But...the wind...having shifted had headed the vessel off, as well as partly broken the [fog] from about her. [T]he ship...with shreds of fog here and there raggedly furring her, appeared like a whitewashed

monastery after a thunderstorm...perched upon...[a] cliff among the Pyrenees... Peering over the bulwarks were what really seemed, in the hazy distance, throngs of dark cowls; while...other dark moving figures were dimly decried, as of Black Friars pacing the cloisters... Her keel seemed laid, her ribs put together...from Ezekiel's Valley of Dry Bones... Battered and moldy, the castellated fore-castle seemed some ancient turret long ago taken by assault, and then left to decay... [T]he principle relic of faded grandeur was the...shield-like sternpiece, intricately carved with the arms of Castile and Leon...uppermost and central of which was a dark satyr in a mask holding his foot on the prostrate neck of a writhing figure, likewise masked... [T]he impression...[resembles that] produced by first entering a strange house with strange inmates in a strange land... The ship seems unreal; these strange costumes, gestures, and faces but a shadowy tableau just emerged from the deep, which directly must receive back what it gave (37-40).

Delano's lengthy description exhibits the *modus operandi* by which gothic literary conventions and features structure the uncanniness and strangeness that correlate with the mysteries of natural forces, encounters with the unfamiliar and eccentric behavior patterns. It is within these contexts that they stir the imagination with thoughts of possible dangers, superstitious omens and supernatural occurrences, and evoke sensibilities of unease, forebode, trepidation and terror. The "San Dominick" slowly and unnaturally sails into the bay enveloped and partially obscured by fog like a ghostly apparition that has lost its way from the netherworld. As the ship emerges from the fog with an unmarked mainsail, no hoisted colors, mysterious dark forms scurrying about the deck instead of hailing seamen, Delano's imagination actively responds to its appalling appearance of neglect and decay and equates the ship to an ancient Spanish monastery with dark figures that seemed like "Black Friars" moving about, biblical reference to the Valley of Dry Bones depicted in the Book of Ezekiel where the Jewish god raises a great army for the Jews by exhuming ancient bones of their ancestors from their graves and returning life to them (37:1-14) and a satyr, an ancient Greek mythological creature. He

also figuratively refers to the historical decline of the once unrivaled Spanish Empire forged by the powerful monarchs, King Ferdinand of Leon and Queen Isabella of Castile, with riches secured from their sixteenth – century monopoly on New World resources and maintained by Spanish naval superiority. The great extent of the ship’s physical decay is fully depicted when Delano describes its designation. Melville writes, “while upon the tarnished headboards near by appeared, in stately capitals, once gilt, the ship’s name *SAN DOMINICK*, each letter streakingly corroded with tricklings of copper–spike rust; while, like mourning weeds, dark festoons of sea grass slimily swept to and fro over the name with every hearse–like roll of the hull” (40). Melville integrates these traditional gothic literary conventions and features with references to and associations with the historical, political, mythical and ancient. His detailed, ominous descriptions of neglect, aging, corrosion, decay and death structure narratives that intensify the suspense and mystery that are necessary for the gradual build–up and evocation of powerful sensibilities of fear and wonder.

As Delano and members of his crew board the “San Dominick,” they discover Spanish seamen grouped together and silently suffering dire states of disease, dehydration and hunger, a very peculiar arrangement of Africans who seem to freely roam the deck (40–1) and he describes some as “Sphinx–like” and chanting in a low monotonous tone that resembles “bagpipers playing a funeral march.” After surveying the bizarre events occurring on the deck, he discovers a strange, pale, thin and sickly Captain Don Benito Cereno. Delano relates,

But as if unwilling to let nature make known his own case among his suffering charge, or else in despair of restraining for a time, the Spanish captain...bearing plain traces of recent sleepless cares and disquietudes,

stood passively by...at one moment casting a dreary, spiritless look upon his excited people, at the next and unhappy glance toward his visitor. By his side stood a black of small stature, [who] mutely turned [his face] up into the Spaniard's... [Don Benito's] mind appeared unstrung. Shut up in these oaken walls...like some hypochondriac abbot he moved slowly about, at times suddenly pausing, starting, or staring, biting his lip, biting his fingernail, flushing, paling, twitching his beard, with other symptoms of an absent or moody mind. This distempered spirit was lodged...in as distempered a frame. He was rather tall, but seemed never to have been robust, and now with a nervous suffering was almost worn to a skeleton... His voice was like that of one with lungs half gone—hoarsely suppressed, a husky whisper... But the good conduct of Babo...seemed to withdraw the half-lunatic Don Benito from his cloudy languor... The Spaniard's manner, too, conveyed a sort of sour and gloomy disdain, which he seemed at no pains to disguise... Thus, the Spaniard, regarded in his reserve, seemed the involuntary victim of mental disorder (42–4).

Delano's perceptions of Captain Cereno's weak, sickly countenance and strange, sullen "nervous suffering" uncannily mirror the physical wretchedness of the "San Dominick" and its crew as if they were all bound together by an unnatural coincidence or supernatural spell. His inability to rationally explain Cereno's state and condition of the ship and its crew initially implies that reason may be completely inapplicable in this situation. This enchanting, uncanny moment suspends rationality and oscillates time and space between perceptions of reality and the imaginary, in which a "crawling" suspense and intense sensation heightens trepidation, dread and terror. The absurdity perceived by Delano is the psychological process that attempts to make sense of such intense unreason or madness that seems to have unnaturally manifested physical forms and Delano finds himself laughing at the situation as his mind tries to rationally process it (59). Although he quickly regains his composure and continues to observe the strange crew, Africans and captain of the San Dominick, his momentary lapse in concentration illustrates the psyche's vulnerability to discombobulation when perceptions are obscured by a

confusing oscillation between what is considered reality and the imaginary to compensate for information that cannot be immediately processed by reason alone, the realm of traditional Gothic.

As Delano traverses further into the haunted netherworld of the San Dominick, a manifestation of the cursed Foucauldian “ship of fools,” the reader also traverses into this world with him, drawn into the “familiar” horrors and terrors that Delano’s experiences such as the incident involving the corpse of Cereno’s brother. Cereno relates,

It was once my hard fortune to lose, at sea, a dear friend, my brother...I could have borne like a man...like scraps to the dogs – to throw all [dead] to the sharks! It was then I vowed never to have for fellow voyager... I had provided every requisite, in case of a fatality, for embalming his mortal part for internment on shore.” [Captain Delano responds,] “Were your friend’s remains now on board this ship...?” “On board this ship?” echoed the Spaniard. Then, with horrified gestures, as directed against some specter, he unconsciously fell into the ready arms of his attendant... “This poor fellow now, thought the pained American, is the victim of that sad superstition which associates goblins with the deserted body of man, as ghosts with an abandoned house. How unlike we are made! What to me, in like case, would have been a solemn satisfaction, the bare suggestion, even, terrifies the Spaniard into a trance.” At this moment, with a dreary graveyard toll betokening a flaw, the ship’s forecandle bell, smote by one of the grizzled [Africans] (51–2).

Not only does Melville offer a traditional gothic, uncanny scene of a ghastly, morbid, unwitting and unsanitary act, allowing a corpse to rot within close proximity of the living at sea, he reinforces the overarching theme of madness with continuous references to eerie “whispering,” “low voices,” Don Benito’s lunacy, frail countenance, “mysterious demeanor” and “ghostly dread,” “phantoms,” “strange ceremonies,” “suspicions,” “enchanted sails,” “Sarcophagus lid,” “sinister scheme,” “evil design,” “dark secrets,” “a haunted pirate ship” and the lack of knowledge, reason and truth, and distinguishes Delano from Cereno in historical and political contexts. Delano is depicted as the strong,

practical American with modern sensibilities, who will assuredly continue to prosper in this quickly changing world, while Cereno is depicted as the weak, aging and impractical Spaniard with pre-modern, outmoded sensibilities, who will assuredly fail to adjust to a world that will reject him. This is further supported by Delano and his crew's preparation for and successful repulse of the slaves' assault when they attacked from the "San Dominick," which had cut loose from Delano's ship and began to drift away. While Cereno suggested that the Americans allow the "San Dominick" to escape, Delano, who perceived the monetary value of the slaves and the opportunity to profit from Cereno's relinquishment of their ownership, he orders his men to recapture the ship, who do so with the force of firearms (87–96). At the Spanish court of inquiry that investigates the "San Dominick" incident in Lima, Captain Delano meets with Captain Cereno and engages in a conversation that illustrates the difference between the American's enthusiastic and progressive outlook and the that of Spaniard, which seems to be haunted by an inescapable past. Melville, writes,

"You generalize Don Benito; and mournfully enough. But the past is passed; why moralize upon it? Forget it. See, yon bright sun has forgotten it all, and the blue sea, and the blue sky; these have turned over new leaves." "Because they have no memory," he dejectedly replied; "because they are not human." "But these mild trades that now fan your cheek, do they not come with human-like healing to you? Warm friends, steadfast friends are the trades." "With their steadfastness they but waft me to my tomb, *señor*," was the foreboding response. "You are saved!" cried Captain Delano, more and more astonished and pained; "You are saved: what has cast such a shadow upon you?" "The Negro." ... There was silence...[and] no more conversation that day... [T]here months after being dismissed by the court [of inquiry], borne on the bier, did indeed, follow his leader (103–4).

Though this dialogue essentially continues Melville's contrast between the notion of modernity and that of pre-modernity, it also illustrates that the inescapable shadows of

madness and the past seem to perpetually haunt gothic narrative and characters. Even as Captain Delano forces his idea of progression by forgetting the darkness of the past and looking toward the brightness of the future, Captain Cereno seems to be inextricably tied to the dark, haunting memories of his intimately traumatic experience aboard the “San Dominick” psychologically and emotionally, to which Delano cannot relate, yet, Delano experienced a brief moment of psychological discombobulation during his initial conversation with Cereno on the ship but seems to have forgotten. Interestingly, Cereno’s comment regarding those who “have no memory because they are not human” may, in a practical sense, seem to refer to African slaves; however, it may also be interpreted as a response and subtle insult to the American’s outlook, his enthusiastic notion of forgetting the past and progressing toward the future. Nevertheless, Cereno dies and takes his melancholy and memories with him to the grave. In the shadow of Santo Domingo, San Domingue, San Dominick or Haiti’s history, the nineteenth – century saw the United States’ expand its territorial borders as gained global prominence from its entrance into the well established Transatlantic Trade Route and the commercial opportunities that it offered in slaves and commodities markets. It is also a time when Gothic was expanding its borders throughout the United States.

Many nineteenth – century American writers were actively attempting to produce an American gothic genre of fiction. To this effect, Donald A. Ringe reviews Nathaniel Hawthorne’s comments on the difficulty in capturing the gothic nuances that were necessary for producing traditional gothic narrative in his “Introduction” to *American Gothic: Imagination and Reason in Nineteenth – century Fiction*. He writes,

The [nineteenth – century] writer of fiction in the United States confronts a difficulty known only to those who have tried to practice the craft. The “common–place prosperity” of American society, the “broad and simple daylight” in which everything occurs, deny the writer those elements most appropriate to romance, the shadow and mystery and sense of gloomy wrong that the crumbling ruins of [Europe] so strongly suggest. Years must pass, Hawthorne concludes, “before romance–writers may find congenial and easily handled themes” in American society... James Fenimore Cooper had made a similar observation... There are “no obscure fictions for the [American] writer of romance,” no dark passages in the annals of the country that her might treat with the freedom of imagination that his craft demands (Ringe 1).

The difficulty in establishing Gothic Literature in American fiction that Hawthorne and Cooper relate is echoed by Melville’s last dialogue that occurs between Delano and Cereno. Cereno seems to reference the United States’ as a newcomer to international commerce and global trade unencumbered by historical precedence and baggage. However, he also warns Delano of the danger in disregarding the inherent complexity, history and traditions that characterize the intricate process of establishing a national subjective identity and supporting historical narrative where none had existed. This is the problematic situation to which Hawthorne and Cooper allude. Nineteenth – century Americans’ resolve to construct a distinct identity extended to the literary venue where American writers actively endeavored to produce an American gothic literary genre. As previously noted, traditional gothic themes are predicated on the integration of ancient history, folklore, ancestors, edifices, forests, caves and cultural, social and political institutions; however, as they eventually achieved, American writers built a firm foundation of American Gothic on the works of such writers as Hawthorne and Cooper, who mirrored European traditional gothic settings within American contexts such as large mansions or manors, deserted villages, dark, dense and foreboding forests, caves, large

ships and the sea. Though writers like Hawthorne and Cooper posed seemingly overwhelming obstacles that inhibited the development of American Gothic, American writers like James Kirke Paulding differed in their view and it within the context of this notion that the American Gothic emerged. Ringe notes,

James Kirke Paulding...refused to accept the belief that the history and traditional lore of America afforded few materials for romantic fiction. America admittedly was devoid of those elements of the mysterious and obscure that Hawthorne and Cooper allude to –elements that Paulding associates with the ghosts and goblins of the Gothic tradition in Europe– but...[he] believed...that American romancers should concentrate on the world of actuality, depicting real–life adventurers and presenting all circumstances as arising from natural causes. The characters must be American...exhibit American traits and the events must take place in a native setting, but such distinctively American qualities must be so blended with the generally known of human character and experience as to produce a kind of fiction that departs from reality only insofar as the events of the narration did not actually happen “in precisely the same train, and to the same number of persons, as are exhibited and associated in the relation” (2).

In the midst of mass immigrations, cultural exchange, territorial conquest, colonization, atrocities committed against North American indigenous groups, particular immigrants and slaves, regional differences, issues regarding slavery, intrastate political discrepancies, economic issues, assembling national armed forces and development of international relationships, as Paulding asserts, there enough American occasions of trauma and settings that may accessed in this vast territory and relatively short historical narrative to develop gothic themes. However, American writers could not ignore traditional conventions, features and tropes. For an American gothic literary genre to emerge from a literary process steeped in the western literary tradition of intertextuality and a commitment to create Gothic, they must mercenarily embrace these conventions, features and tropes. According to Ringe,

[I]t is certain that American writers from Brown to Hawthorne were so strongly influenced by the contemporary vogue of the Gothic as to create an American branch of the mode. But American writers did not find it easy to write Gothic fictions. The received opinion of the times, as Paulding correctly notes, rejected ghosts and goblins as objectively real creatures, explaining them away as chimeras of a diseased, or at least disturbed, imagination. Writers of fiction were faced, therefore, with two equally unsatisfactory courses of action: to give full play to the imagination and write fiction that, on its very basis, was necessarily suspect, or to concentrate on the unimaginative commonplace of actuality (8).

Melville's novels *The Whale or Moby Dick* (1851) and *Benito Cereno* (1855) accomplish an effective integration of the two courses of writing that Ringe describes and follows the literary process established by the works of Charles Brockden Brown, Washington Irving, John Neal, Edgar Allen Poe and Nathaniel Hawthorne. These writers' produced gothic narratives within the western tradition of intertextuality, in which they mirrored European works, to some extent, integrating traditional gothic literary conventions and features into American experiences and contexts, and established the process that forged American Gothic. While *Benito Cereno* may be categorized as an American gothic literary fiction that delves into the historical, political, ideological, mythical and imaginary as it relates U.S. American experiences and attitudes during a period when the United States is expanding its borders and actively engaging international commerce and trade. Through the contexts of sea travel, slavery and piracy Melville closely connects this novella to Caribbean experiences and contexts. The San Dominick, its Spanish national identity, cargo and situation reference a significant historical event that resonated from the Caribbean island of San Domingo (Haiti) like a great earthquake throughout the Caribbean, South and Central America and North America to Europe and Africa, a vast socio-political scope that many authors, if not most, do not attempt to address (58–9).

Melville's illustrations of Captain Cereno's madness and the uncanny madness that seems to affect the ship are structured by traditional, Walpolean gothic literary conventions and features and link them to Caribbean experiences and contexts.¹²⁷ To establish a gothic mode of writing in Caribbean experiences and contexts, Caribbean writers must, first, intend to write gothic narratives for the specific purpose of creating Caribbean Gothic, second, mirror European gothic styles by applying traditional, Walpolean literary conventions and, third, gradually integrate, reconfigure and hone these applications to Caribbean narratives so that they are uniquely Caribbean and recognized as gothic narratives. Caribbean Gothic, colonial or postcolonial, cannot emerge without engaging this process.

**The Caribbean Literary Genre:
Contexts of Victimization and Revelation**

Although, as Paravisini-Gebert illustrates, quasi-gothic, gothic-like or traditional gothic literary conventions and features have been applied in varying degrees to many nineteenth and early twentieth – century Caribbean works, Caribbean literature essentially developed from autobiographical narratives within the shadows of the Haitian Revolution, Black Nationalism, Pan-Africanism such as those promoted by Jamaican Marcus Garvey and the UNIA, American Negro civil rights movements such as those promoted by the NAACP, “Negritude” developed by Martiniquan Aimé Césaire, African colonial and postcolonial resistance such as those written by Frantz Fanon and nationalistic ideas of individual Caribbean island nations, specifically Haiti and Cuba. Such notions have had profoundly influenced twentieth – century Caribbean intellectuals and writers José Martí, George Lamming, Samuel Selvon, Aimé Césaire, V.S. Naipaul,

Edouard Glissant, Antonio Benítez–Rojo, René Depestre, Fernando Ortiz, Roberto Echavarría, Claude McKay, C.L.R. James and Kamau Brathwaite and others, thereby, profoundly affecting the general development of Caribbean literature. Despite language and cultural differences, Caribbean writers share in the same fundamental Western European literary structures, aesthetics, conventions and features; however, the literary creativity that they foster is often overshadowed by a centuries’ tempered yearning to understand the past, its effects on the present and reconcile official historical narratives with the unwritten histories that are stored in and waiting to be purged from Caribbean counter memories (see chapter three). As a result, twentieth – century Caribbean writers prioritized intimate, melodramatic and sensational depictions of the colonial unspoken unspeakable. They emphasize the recovery of the unwritten histories that detail the related physical and psychological traumas that colonial and postcolonial Caribbean inhabitants have suffered and forced Caribbean inhabitants to develop particular individual and collective strategies to survive and resist. They also illustrate how these strategies have been retained and are discerned as the eccentric behavior patterns that are perceived as Caribbean socio–cultural anomalies and recognized as symptoms of identity confusion and cultural fragmentation.

In his essay “Nationalism, Nation and Ideology: Trends in the Emergence of a Caribbean Literature,” taken from Franklin W. Knight and Colin A. Palmer’s *The Modern Caribbean* (1989), Roberto Márquez provides insights regarding this twentieth – century discursive direction that Caribbean writers have taken and, in doing so, developed a Caribbean literary genre of suffering under and resistance to slavery and colonization, cultural defragmentation and subjectivity reconstruction. He explains how

this peculiar literary trend is the extension of an intricate psychological phenomenon that motivates Caribbean writers to enthusiastically address their concerns with self-criticism and self-perception, purging of the transgressions of the past and their weight upon the psyches of those who harbor the memories of experiences and hidden histories of ancestors who suffered under colonization and slavery. However, he also asserts that such thematic preoccupations have “matured” in Caribbean literature and must progress beyond this literary “phase” “without diminishing the force of clearly manifest regional identities.”¹²⁸ In his Preface to *Caribbean Poetics: Toward an Aesthetic of West Indian Literature* Silvio Torres-Saillant explains,

Caribbean literary texts, at least since the early twentieth – century, are linked among themselves by an aesthetic kinship born of the more or less common experience lived by Caribbean societies. Determined by historical circumstances indigenous to this peculiar part of the world, their aesthetic kinship also distinguishes Caribbean texts from those texts of other literary systems, chiefly the Western literary tradition. Caribbean literature...constitutes an autonomous system...[and] has become a mature artistic corpus precisely in the extent to which [Caribbean] writers...have succeeded in emancipating their works from the hegemonic culture of the West by forging an alternative literary discourse which achieves ontological autonomy, even while it may regularly converse with inherited Western models... The efforts of most Caribbeanists point to the possibility of looking through the region’s history of slavery, colonial oppression, and economic exploitation to discern a world of human endurance and creation in the [Caribbean] archipelago, a world made homogenous by phenomena belonging in the realms of history, culture, economics, and politics, which serve as ‘unifying factors’... The challenge for Caribbeanists is not to achieve success at identifying a model for postindustrial society for...the outside world to apprehend the region holistically. That has been done all too often (1 & 30–1).

While Torres-Saillant affirms Márquez’s assessment of twentieth – century Caribbean writers’ urgency to discover “origins,” confront colonial horrors of the past and respond to postmodern global conceptualizations of the Caribbean derived from four centuries of biased foreign perspectives, primarily those of Western European and, more recently,

U.S. American imaginaries, he ventures further in his assertion that Caribbean writers should progress beyond “their [literary] aesthetic kinship,” which was inherited from the “Western literary tradition” that illustrates the significance of human suffering and endurance. For Torres–Saillant and Márquez, twentieth – century Caribbean writers have succeeded in establishing a distinct Caribbean literary genre that has augmented global perspectives and respond to the once prevailing Western European perspectives. They have confronted and engaged the cultural, social, political and ideological disruptions that foreign countries have caused with their continual economic and political interferences, developed a sense of literary self–criticism and formed notions of inter–Caribbean perspectives of national identities and a regional identity. However, Torres–Saillant also notes that Caribbean writers must set aside the past horrors that are used as “unifying factors” and illustrated legitimate models of Caribbean postindustrial societies, which he “has been done all too often.” They should pursue the artistic, philosophical and ideological expressions that adequately “elicit the oneness of the region.” Such literary progression would usher Caribbean literature into a very significant stage of development, in which it would be recognized as a genre comprised of a variety of styles and augment the Caribbean Imaginary beyond the discursive scope of the past and the struggle, victimization, exploitation and postindustrial subjectivity validation.

This pursuance of creative artistry does not mean that the past and related unspeakable events and traumas are excluded from or ignored by Caribbean fiction writers, for such factors that are the foundation of Caribbean subjectivities. However, these factors as well as others may be illustrated in imaginative representations that draw more attention to them and expand on conceptualizations of the self–analysis and self–

criticism that seem to be necessary for the discursive development of subjectivities that are formed within particular contexts and imaginaries. This is especially important for Caribbean writers who must not only engage past preconceptions and stereotypes, but also confront those that are currently forming within current global perspectives in the shadow of neocolonial globalization. Caribbean works would no longer be pigeonholed into generic, non-canonical literary categories that tend to be recognized as “developing” literary forms that are wedged tightly in vivid representations of victimization, resistance and rebellion, cultural fragmentation, syncretization and creolization, and the process of forming a comprehensive sense of self. Torres–Saillant claims,

...literatures written in European languages in the Caribbean area constitute a regionally unified and coherent socio–aesthetic corpus with its own identity... [My] theory of Caribbean poetics...[is derived] by examining recurrent motifs and formal devices that the region’s literary artists have drawn from the last six decades ...[and] conceives... Caribbean literature as a body of writings that differs from the Western and Latin American literary traditions and contends that Caribbean literary texts yield clues to their own explication (xi).

Torres–Saillant asserts that Caribbean literature, which has already formed an autonomous literary genre¹²⁹ from a regional perspective, is progressing toward a distinctly Caribbean genre or tradition that is distinct from the general Western and Latin genres or traditions. Such creativity has not just appeared within the last few decades. Late twentieth and twenty–first – century Caribbean writers have literary blueprints of earlier literary works written by Fernando Ortiz in *Cuban Counterpoint: Sugar and Tobacco*, Alejo Carpentier in *The Kingdom of the World*, Aimé Césaire in *A Tempest* and Derek Walcott in *The Odyssey* to construct new and innovative conventions, features, structures, aesthetics and styles. As Torres–Saillant implies, these new thinkers and

writers may still reference and place certain emphases on “the region’s history of slavery, colonial oppression, and economic exploitation to discern a world of human endurance and creation in the [Caribbean] archipelago”; however, they will do so without restricting or negating the innovative thinking and literary creativity that will usher Caribbean literature into a new phase of literary development, in which gothic literary conventions and features will appear with more frequency.

For Paravisini–Gebert, this new phase of literary creativity has already been established by her insightful identification of quasi–gothic and traces of traditional gothic literary conventions and features in a number of nineteenth and twentieth – century Caribbean literary works. She firmly deems the horrors of pre–modern colonization and slavery, and the secrets, mysteries and mysticism of African–based syncretic religious beliefs and practices as principle venues for nineteenth and twentieth – century incorporations, applications and reconfigurations of gothic literary conventions and features.¹³⁰ Her assertion is derived from the profound influences and cultural indoctrinations that these religions have had and still have on all Caribbean peoples, whether they are inhabitants or emigrants and believe in the power of these religions or not. Therefore, most, if not all, Caribbean literary works reference such African–based religious beliefs and practices to varying degrees and in a variety of contexts. In the “Introduction: Religious Syncretism and Caribbean Culture” of *Sacred Possessions: Vodou, Santeria, Obeah and the Caribbean* Margarite Fernández Olmos and Lizabeth Paravisini–Gebert illustrate the significance of Caribbean African–derived religious syncretism in the cultural development of Caribbean peoples, which was established in the pre–modern period as the foundation for survival strategies against the colonial

brutality and harsh slavery policies, a venue for resisting forced acculturation, rebellion against extremely derogatory treatment, retaliation for gross transgressions and forming a concrete sense of self that intimately links them to natural and supernatural forces, divinities for protection and the world of the dead from which ancestors were summoned for advice. For these reasons, colonial authorities condemned these practices and severely punished practitioners with mutilation and death if caught. Olmos and Paravisini–Gebert note,

[African–derived syncretic religious practitioners] played a prominent role in Caribbean slave societies from the earliest days of the sugar plantation... [T]hey functioned as community leaders and repositories of the African folk’s cultural heritage...[and have] permeated the popular imagination and West Indian literature and culture, despite constant efforts by colonial authorities to repress its manifestations and persecute its practitioners. The vilification and condemnation to which...[they] have been subjected throughout the centuries are partly the result of their practitioners’ reputed skill in the preparation of natural poisons as spells for retaliatory purposes... But the more common approach has been the sensationalistic exploitation of ritual practices – as uncivilized, unbridled, erotic – for the titillation of the West... The censure to which they have been subjected also owes much to the role played by...African–based religions in inspiring revolts against European colonial powers... [providing] an “ideological rallying point” in sanctioning rebellion and formed a repository for the “collective memory of the slaves” by preserving African traditions, which could be opposed to the dominant colonial culture. Even the illusory promise of invulnerability could provide much needed morale for struggles in which whites were almost always better–armed than the black rebels (6–8).

This passage illustrates the pre–modern importance that syncretic Caribbean African–derived religions wielded in empowering Caribbean black servants and slaves with the courage to resist and rebel against pre–modern colonial authorities. They instilled fear, terror and anger in European colonists and plantation owners, and trepidation and anxiety for European investors and imperial government officials. The obscure African origins,

secrecy, supernatural quality, magical mystic and power that they wielded in steadfast belief in such religions superimposed a divine quality on practical methods of resistance, which, ironically, seems to characterized ancient Christianity's development. The sensational propaganda related to Caribbean African-derived religions conveyed savage primality, mystery, fantasy, carnality and murder. Although such propaganda fueled the misconceptions that deemed Caribbean syncretic African-derived religious practitioners as instigators of rebellion, resistance, retaliation and insurrection, it also served as raw material for the sensationalistic literature that "titillated" the imaginations of nineteenth-century Europeans and U.S. Americans (Pradel 127–31) in a similar manner that the Caribes had in pre-modern Europe.

This passage also implies that such religious beliefs and practices are prevalent throughout the Caribbean region and became firmly rooted in the cultural matrices of Caribbean peoples, forming syncretic cultural value systems, socio-political hierarchies and ideological principles that solidified communities. More importantly, they "formed a repository [of knowledge] for the 'collective memory of the slaves'" that would serve as ancestral foundations for the construction of subjectivities for the largest population of Caribbean inhabitants, Africans and Creoles of African ancestry. In essence, these religious beliefs and practices provided the cultural values that guided the daily behavior patterns of many, if not most, Caribbean colonial servants and slaves, and, at times, the behaviors of colonists and plantation owners adjusted accordingly as they gained knowledge of the powerful influence that such religions had over their servants and slaves. Olmos and Paravisini-Gebert assert,

The Caribbean was...the locus of diversity, cradle of ethnic and cultural syncretism...emblems of a process Edward Braithwaite has described as “psychic maroonage,” the elaboration of “a syncretic vision of African patterns, symbols and communicative cannons...which the subordinate maintains in everyday life even in the course of submitting to a large scale socio-economic pressures of dominance. This process of cultural maroonage, Creolization as the creative and innovative means of fending off oppressive and dehumanizing values, is the key to understanding the multilayeredness of polyphony of Caribbean cultures... The coercion and resistance, acculturation and appropriation that typify the Caribbean experience are most evident in the Creolization of African-based religious beliefs and practices in the slave societies of the New World. African religions merged in a dynamic process with European Christian and Amerindian beliefs to shape syncretic theologies that provide alternative ways of looking at the world “in a certain kind of way.” Powerful repositories of inner strength and cultural affirmation, the Caribbean’s African-derived syncretic religions and healing practices...have permeated to the core of cultural development in the Caribbean, leaving deep imprints on every significant cultural manifestation on the various islands (1–4).

Caribbean syncretic African-based religious beliefs and practices are deeply ingrained in the autobiographical knowledge of individual Caribbean inhabitants, whose memories aggregately comprise Caribbean collective and cultural memories of their communities and form the Caribbean Imaginary. These religions also continue to influence the daily lives of Caribbean peoples due to the psychological phenomenon that Edward Braithwaite identifies as “psychical maroonage,” a term that connotes psychological integration and dependence on such religious practices and beliefs, which neither diminished in its cultural significance nor in its power to stimulate the imagination through fascinating writings of cultural-anthropological and sociological studies, and sensational depictions of fictional discourses. It is important to note that these religions, as do all religions and philosophies, guide and govern human behavior patterns and provide psychological solace in the protection that they offer believers, and retaliatory justice for injuries

incurred from unforeseen or unpreventable transgressions. More importantly, while these beliefs and practices are often perceived by non-believers as the refusal or inability to grasp or “embrace modernity” (9), an inescapable primal psychological state that indulges in the basest desires, they offer resistance to cultural and historical erasure threatened by postmodern neocolonialism and globalization. By exhuming and engaging the horrors of past, the unspoken unspeakable within the frameworks of these syncretic practices and rituals, they access the collective and cultural repositories from counter memory to remind Caribbean inhabitants of the hardships endured and sacrifices made by their ancestors to re-instill the pre-modern unifying values and survival strategies that paved the way for survival in the postcolonial period.

The knowledge that African-based syncretic religious practitioners conveyed in their teachings and rituals not only offered confidence, pride, courage, resistance and survival, they also provided informational archives that were memorized and passed on to Creole descendants down through the centuries to be accessed for successful resistance to any forms of postcolonial oppression that they may encounter. Any human community, culture or civilization that suffered physically through extremely destructive forces or events, the survivors also suffered intense consequential psychological traumas. In time, the memories of such suffering and survival provide the motivation for victims and their descendants to reconstruct themselves, their communities, cultures and civilizations as those who formed the medieval kingdoms after the fall of the Roman Empire and survived the Black Death. African-derived syncretic religions provide such memories and motivations for Caribbean peoples. In *Fragments of Bone: Neo-African Religions in a New World*, Patrick Bellegarde-Smith writes,

African-derived religions have entered a new phase with the growing presence of western adepts [and]...have become a part of an evolving tradition... [in which Caribbean] peasants were the vectors for the movement of resistance against colonial and neocolonial masters. They had maintained their faith across the centuries. Their world...has its forms of reasoning, logic, a worldview, and “world sense” that clashed directly with a western understanding of the universe. The juxtaposition of the two mindsets, in the context of differential power in which Africans lost, led to the victory in European values as “normal”... The connection is tribal, an anti-universal universalism, in that the agreement is between humans, God and gods, the ancestors, reincarnated souls, and a community in a social compact that stretches and extends the reach of freedom, understood collectively and contextually... Memory is rooted in experience rather than biology. But within the transmission of knowledge...[believers] operate from, oraliture in this instance, these memories are embodied, inscribed in [their] flesh transgenerationally through the notion of “technique.” It is about cultural identity, ultimately, and the angst located in individuals and cultures yearning for fullness and integrity, now realizing what was stolen and what was lost. The past cannot be relived, but it can illuminate the future (5–7).

For Bellegarde-Smith, significant elements of African-derived Caribbean syncretic religions have continued to survive throughout the modern and postcolonial, postmodern period within Caribbean peoples’ collective and cultural memories, and cultural adaptations to neocolonial forms of exploitation. It seems that they still adequately function as a reservoir of knowledge that offers meanings, understandings and reconciliations to the suffering caused by neocolonial exploitation. Though they have negatively scrutinized and denounced by the western notions of normalcy that are founded upon western philosophical practicality, reasoning and Christian principles that continue to marginalize them as manifestations of evil, uncivilized primality, psychological acquiescence to folk superstitions and an inability to embrace modernity (34). However, the twentieth – century Western Imaginary is still haunted by such steadfast beliefs, practices and ideologies, which seem to threaten Western cultural values

and civilization. Even when dismissive and negative attitudes are adopted by Caribbean Christian inhabitants, as Bellegarde-Smith indicates when he quotes Kean Gibson's essay "Guyana Comfa and Cultural Identity," "The 'role of folk religion in national and cultural identities...has not received widespread attention among Caribbeanists... [T]he whole area of folk religion remains an embarrassment to many devout Christians, who see it as a relapse into paganism, magic... and spirit possession (7). Nevertheless, these religions seem to still somehow influence the lives of Caribbean peoples whether they accept them as vibrant cultural systems that remind them of events and survival strategies that should not be forgotten or denounce them as obsolete cultural artifacts of a primitive and desperate past that must be forgotten to embrace a modern future. Whatever the case may be, it is certain that Caribbean syncretic African-based religions, as those of South and Central and the southern region of North America, are still practiced within obscured realms of secrecy and mystery, which foster wonder, misperceptions, misunderstandings, fears and religious and cultural condemnations that filter into postmodern global imaginaries.

It is within these imaginaries, which include those of the Caribbean, that a variety of sensational discursive representations appear in literary discourses. These works often engage these religions within the preconceptions and stereotypes that exaggerate the misconceptions to intensify the wonder, mystic and dangers that have haunted twentieth and twenty-first century global imaginaries for popular consumption just as Brontë may have intended the gothic narrative of secrecy, haunting and madness in her nineteenth-century novel. Such misconceptions and misunderstandings delineate these beliefs into sinister, evil and sensational extensions of black arts, Satanism and witchcraft, which

completely ignore the cultural beliefs in the interconnections and interplay that occur between human beings and magic, the supernatural, divinations, other creatures and natural phenomena that are based on mystical mechanisms known only to practitioners, whose powers and leadership are based upon this secret, privileged knowledge (Pradel 9–11). There is no doubt that African–based syncretic religions still psychologically affect the lives of Caribbean peoples in a variety of ways and degrees. In fact, Olmos and Paravisini–Gebert note that literary representations of many western preconceptions of these religions have increased during the twentieth – century works that continue to relate them to the sensational, the supernatural, evil, magic, mystery, primality and carnal sensualism that evoke titillating curiosity, fascination, fear, terror and wonder. For Paravisini–Gebert, this literary atmosphere enters the Gothic realm, discursive space where quasi–gothic and gothic literary conventions and features are applied within contexts of uncertainty, wonder, anxiety, dread, fear, terror and desire (see endnote 6) as a naturally occurring discursive phenomenon in Caribbean literature.

While Paravisini–Gebert’s observations accurately illustrate that gothic conventions and features are, for the most part, sparingly applied, with exceptions, within the sensational discourse of African–derived Caribbean syncretic religious beliefs and practices in twentieth – century Caribbean works, these applications rarely dominate the narratives of these works, which indicates that the writers had no intentions of producing gothic narratives. They are, instead, used specifically to provide cultural connections to the colonial past and slavery, create backdrops for socio–political and cultural resistance and sensationalize narratives with mystery and suspense by referencing appalling transgressions, the uncanny, supernatural and forbidden desires. Many late twentieth –

century Caribbean writers such as Maryse Condé, Paule Marshall, Michelle Cliff, Earl Lovelace, Jamaica Kincaid, Esmeralda Santiago, Junot Díaz, Antonio Benítez-Rojo, Edwidge Danticat, Ernesto Quiñones, Michael Thelwell, Patricia Powell, Marlon James, René Philoctète, Caryl Phillips, Julia Alvarez and, Loida Maritza Pérez consistently but sparingly apply quasi-gothic and traditional gothic conventions and features to relive the physical and psychological traumas as they revisit the colonial past and slavery. More importantly, they also convey the socio-cultural and psychological manifestations of such traumas in the postcolonial and postmodern contexts to exorcise these ghosts of the past to deconstruct established histories and reconstruct them within the Caribbean Imaginary. Gothic literary features and conventions seem to be primarily applied to structure sensational narratives that feature the hauntings and ghosts that were created and are created by colonial cultural exploitation, syncretization and creolization. This premise is clearly illustrated in Alejo Carpentier's mid-twentieth-century Caribbean novel, *El Reino de este Mundo* or *The Kingdom of the World* (1957), which provides a significant precedence for the creative application of quasi-gothic literary conventions, features, thematic emphases, plot structures and backdrops within a surreal context and the Caribbean Imaginary. While Carpentier's skillful integration of the historical, political, mythical, perceptions of reality and fantasy operates within the literary parameters of gothic narratives, he places a great emphasis on the absurdity, contradiction, oppression, and brutality desperation and suffering caused by slavery, exploitation, forced acculturation, cultural syncretization or creolization, influence of African-derived syncretic religion on psychological and literal slave resistance, retaliation and rebellion, violence, death and madness that characterize the pre-modern

Caribbean colonial world. He also illustrates the significance of knowledge, experience, memory, history, culture, story and storytelling in human individuals as part of human collectives or communities and how they operate within fragile systemic structures.

The Kingdom of the World is a fictitious autobiographical slave narrative that exhibits a unique Caribbean perspective through a variety of literary devices that are integrated with a political thematic backdrop that hinges on madness with an overarching emphasis on the cultural influence of African-derived syncretic religions known as Voodoo and Obeah within the historical context of the San Domingue slave rebellion or Haitian Revolution. The literary uniqueness of this novel is demonstrated by its own syncretic nature, a discursive syncretism that mirrors Caribbean cultural syncretism and creolization. It adapts a variety of conventions, features and tropes in a pioneering Caribbean style that emulates *The Tempest*; it differs by extending the western tradition of intertextuality, the borrowing, application and reinvention of established literary conventions, by completely writing the narrative within the Caribbean Imaginary rather than that of the European. Furthermore, Carpentier ingeniously incorporates a powerful theme of madness that seems to be ever-present from the outset of the tale and throughout to the conclusion, and manifests within the colonial context and creolization process. However, instead of concluding with the ominous, haunting ambiguity that *The Tempest* presents in regard to colonial madness, Carpentier's conclusion dramatically bursts from Ti Noël's mind as a manifestation of colonial madness that allows his imagination to seize and completely overwhelm his perceptions of reality, in which he constructs an alternative, fantastic world and subjective identity (Carpentier 180–6). Ti Noël, a Caribbean black Creole slave, provides a Caribbean Creole perspective that joins

those of Caliban and Antoinette as prominent literary representations of Caribbean colonial madness that seems to be definitively symptomatic of Caribbean colonization, the syncretic process of creolization and inherent European madness that was translocated to the Americas (see chapter four). These literary representations are solid indicators that madness was a very prevalent psychological state in the Caribbean for many centuries and seems to have permeated and rooted itself in Caribbean literature. *The Kingdom of the World* expands Caribbean literature beyond thematic and literary aesthetic predictability of colonial exploitation, slavery, embedded postcolonial memories of pre-modern colonial atrocities, neocolonial globalization, and consequential psychological trauma, victimization, resistance and related cultural issues.¹³¹

Although Carpentier applies quasi-gothic literary conventions and features that are associated with the Caribbean syncretic African-derived religions of Voodoo and Obeah, the narratives that are structured by these conventions and features do not dominate the novel. However, they dominate *The Kingdom of the World's* narrative's plot progression, which advances within the contexts of slave resistance, retaliation and rebellion waged against colonial authority. In fact, there is a substantial subtextual connection that integrates the overarching theme of madness within the context of Voodoo and Obeah's cultural influences on Caribbean inhabitants. Interestingly, this application closely follows Paravisini-Gebert's notions of Gothic's appropriation of Caribbean experiences and contexts related to the secrecy, mystery and preconceptions of evil that revolve around African-derived religions. Every aspect of Ti Noël's adventure is influenced in some way by Voodoo and Obeah, and it is through the perceptions of reality that they offer him that aids him in survival in an extremely unpredictable,

contradictory, incongruous and inconsistent eighteenth – century world of madness in San Domingue. By allowing his imagination to intercede to clarify his understanding of his experiences by offering alternative meanings and realities, Ti Noël and other slaves, can make sense of their extremely dire situations and give themselves agency and hope. While much of Ti Noël’s knowledge of Voodoo and Obeah originates from collective and cultural memory in story, legend and lore, his personal observations of Bouckman, a powerful Jamaican Obeahman, Macandal, African maroon and Voodoo *houngan*, and Maman Loi, an old black mountain witch integrate his personal experiences into his memory and knowledge. One such experience is the climactic, magical event that occurs during Macandal’s execution, in which Macandal is tied to a stake in the town square and burned alive for his crimes against the colony in the view of all local slaves, their masters, colonists and colonial authorities. As he is tied to the stake and the pyre is lit, Macandal vocalizes a spell and wiggles free from his bonds. He rises from the flames and venomously curses the French colonists and authorities, and laughs at them while he is recaptured and thrown into the flames. The slaves cheer and hail Macandal’s triumphant act of resistance and magical power, which they attribute to Voodoo (49–53). Such tales and descriptions acknowledge Ti Noël’s belief in the power of Voodoo and Obeah, and imply that this sentiment is a prevailing acknowledgement of the San Dominguen slaves. It is not until the final two chapters that Carpentier conveys the great extent of the psychological power that Voodoo and Obeah have directly on Ti Noël and the other slaves as a cultural element. In these chapters, Ti Noël is an old man who is beaten and forced into hiding during the aftermath of the violent slave revolt that defeated King Henri Christophe and his forces by French soldiers, colonial militia and free

“Republican mulattoes,” who he refers to as “a caste of quadroons” that is were politically ascending to power as the new colonial plantation aristocracy. Ti Noël’s gradual succumbency to madness coincidentally parallels a successful French colonial military operation waged against the self–anointed King Christophe, an ex–slave and leader of a previously successful slave revolt, who displays his uncanny obsession with mimicking European royal monarchs, their courts and courtiers.

As he continues his maroon existence and travels, Ti Noël arrives at Christophe’s enormous replica of a European royal palace called Sans Souci and experiences the absurdities that Christophe’s obsession displayed. The king forced the ex–slaves who fought with him in his revolt and comprised his army to build his castle under threats of the whip and sword. Those who opposed his authority were tortured, killed or imprisoned in the dark dungeons of his palace. He also dressed himself in a very ornate replica of a royal European military uniform and ordered his officers to do the same. It was mandatory for his family and courtiers to dress in exotically fashionable European clothing that resembled the clothing and adopt the manners of the European baronial class. Henri Christophe’s madness, the ascendancy of the colony’s mulattoes to the positions of plantation owners, desertion of his constituents and regrouped, reinforced French colonial militia and army campaigns against and overwhelms his depleted forces, burns his palace, in which the king commits suicide, and re–enslaved the revolutionaries under the harsh authority of the new mulatto plantation owners (141–50). Ultimately, it seems that Ti Noël cannot rationally assign any logic to these events and outcomes. He resorts to the knowledge that he acquired from his experiences and principles of Voodoo and Obeah, which had given him a sense of himself as a human being and special

connections to other human beings, nature, ancestors and gods. Their principles and gods had guided to safety and protected him from an accessible supernatural world and provide meaning to a world that seemed to be completely mad. He observes the surveyors from the colonial authority as they search for rebels and assess the dispensation of territory among the mulattoes. When he is accosted, he attempts to resist them but is beaten down. He retreats into the ruins left by the war and successfully hides from them. There, in a refuge of destruction, he begins to feel intense anxiety, fear and dread at the prospect of being re-enslaved and decides to escape by completely acquiescing psychologically to his imagination, which has been shaped by Bouckman, Macandal and the witch. Carpentier writes,

[Ti Noël], the old man at this endless return to chains, the return of chains...rebirth of shackles...[and] proliferation of suffering, which the more resigned began to accept the uselessness of the revolt. Ti Noël was afraid...and as a result the thought of Macandal took hold in his memory... [I]t would be better to lay it aside for a time, and observe events...in some less conspicuous form... Ti Noël was astonished at how easy it is to turn into an animal when one has the necessary powers. In proof of this he climbed a tree, willed himself to become a bird, and instantly was a bird... The next day he willed himself to be a stallion...[then] [h]e turned himself into a wasp...[and] made the mistake in becoming an ant” (176–8).

In essence, the Caribbean African-based Voodoo and Obeah guide Ti Noël’s perceptions of reality as a psychical response mechanism that resolves the intense anger, resentment, fear, anxiety, despair and desire within the comfortable context of madness (181–6), the realm of the Gothic. Through Ti Noël Carpentier offers the psychological and cultural interplay that represents a Caribbean creolization process that reveals the significant role that African-based syncretic religions’ role in constructing meanings to and understanding of a Caribbean reality, a Caribbean world that, otherwise, makes no logical

sense to those who are entrapped by the suffering and hopelessness that characterize it. Voodoo and Obeah in *The Kingdom of the World* are very significant factors in the development of the Caribbean Imaginary and, therefore, the formation of Caribbean subjectivity.¹³² Not unlike Jean Rhys' *Wide Sargasso Sea*, it clearly illustrates the complexity of the Caribbean cultural syncretization or creolization process and how quasi-gothic and gothic literary conventions and features are sparingly incorporated into Caribbean narratives to effectively communicate the suppressed unspoken unspeakable that silently torture Caribbean psyches within counter memories. Such themes and backdrops offer Caribbean writers opportunities to access the realm of Gothic, and this work illustrates this opportunity in a manner that echoes the opportunities offered by works like *The Tempest*, *Jane Eyre*, *Wide Sargasso Sea* and *The White Witch of Rosehall*; however, these works are not gothic literary fictions and were not intended to be by their respective authors. This is the discussion that Paravisini-Gebert's essay lacks, though it correctly designates these works, among others, as significantly influential blueprints for following twentieth – century Caribbean fictions and applications of quasi-gothic and gothic conventions and features. Caribbean Gothic or literary representations of the gothic Caribbean must necessarily be written with the intentions of producing Gothic and gothic literary themes must necessarily dominate the narratives.

Chapter Seven

Breaking with Tradition: Gothic Conventions in Caribbean Fiction

In the midst of ongoing economic exploitation and political manipulation maintained by an extremely sophisticated global neocolonial economic system, dubbed globalization, the inhabitants and emigrated peoples of Caribbean nations have attained the illusion of political independence and the remaining European and U.S. American colonial territories that bask in the security of their mother countries remain virtually voiceless and invisible subalterns. Twentieth and twenty-first – century Anglophone Caribbean writers have endeavored and continue to expose the tragic psychological and related socio-cultural consequences that have been sustained under the shadow of this system and its pre-modern progenitor. Their works not only attempt to represent Caribbean subalterns as tragic pawns of first world industrial development, they also provide discursive foundations for the construction of concrete Caribbean subjectivities through literature just as Europe, the United States and, more recently, Asian countries have achieved. There is, however, a marked difference.

Caribbean literary works seem to be establishing a discursive trend that illustrates the desire for Caribbean subjects to reshape pre-modern characterizations by offering more recently invented postcolonial images (see chapter five). Late twentieth and twenty-first – century Caribbean writers seem to be expanding their discursive exorcisms of the haunting colonial “ghosts in the machine,” the unspoken unspeakable, beyond mere identifying colonial exploitative strategies and exposing related victimizations under the yolk of slavery. Yet, it must be noted that, even in the postcolonial period,

Caribbean literary texts continue to build upon themes and issues of the colonial past; however, the characters are not presented in contexts of mere victims. They are given agency, albeit through madness or uncanny supernatural possibilities, to develop alternative notions of “self” and “other” in the works of twentieth – century Caribbean writers that are no longer influenced by non–Caribbean definitions and images. This is an initial stage in developing non–fragmented subjective identities that emerge from these writers’ internal production that focuses on the self–examination and self–criticism that is necessary for the formation of globally recognized cultural systems in the postcolonial context. This is the only way that the hauntings of the colonial past and their influence on postcolonial Caribbean subjects may be neutralized and the process of forgetting, the storing of memories of this past in psychical archives of the manifest content where they may reemerge only as fragmented material in harmless dreams of the latent content (see chapter one). This is the exorcism of the colonial “ghosts in the [postcolonial] machine” that will bring closure to the already well–exposed horrors and traumas of the past. Caribbean writers must turn their attentions to an artistic aesthetic that engages these specters as distant supportive historical narratives rather than as inescapable influences. Once this psychical neutralization has occurred, new heights of literary creativity may begin as well as the process of establishing and solidifying comprehensive Caribbean subjective identities, which infiltrate all aspects of Caribbean existence.

Quasi–gothic and gothic literary conventions and features have provided twentieth – century Caribbean writers opportunities to engage the horrors and collateral damages attributed to these ghosts, strategies that have aided them in acknowledging and

addressing the debilitating natures of these ghosts on their own terms (see chapters five and six). Ironically, such discursive exorcisms are becoming obsolete as overarching themes with the clear intentions of revelation and call to arms. By integrating them into narratives of artistic creativity for the sake of creativity, a firm indication that the ghosts of colonial exploitation and Caribbean victimization are being reconciled and the process of establishing concrete, non-fragmented subjective identities is progressing. Renowned nineteenth and twentieth – century writers such as Herman Melville, Alejo Carpentier and Jean Rhys offer late twentieth and twenty-first – century Caribbean writers a variety of literary conventions and features on which to expand traditional Caribbean literary aesthetics, structures, plot patterns, formats and themes to new creative heights. At this level of creativity, re-explorations and reexaminations of Caribbean socio-cultural systems and self-reflections, self-analyses and self-critiques transcend stark exploitation and victimization, and enhance the formation of comprehensive representations of the Caribbean region and its subjects. Late twentieth and twenty-first century Caribbean writers seem to be exploring the possibilities of recreating a far richer literary legacy than that which has been created by the usual discursive aesthetic of the suffering inflicted by colonial and neocolonial exploitation and victimization. The result is a new sense of Caribbean artistic creativity that embraces aesthetic devices, narrative structures, plot patterns, styles and formats that engage the new postcolonial Caribbean psychological conditions, which extend definitions and designations of Caribbean ghosts to living subjects that find themselves at the mercy of a sophisticatedly innovative globalization process (see chapter 5). It is important to note that this alternative discursive process does not preclude traditional Caribbean literary conventions and features. In fact, their

effectiveness is enhanced when integrated into alternative, more creative literary narratives (see chapter six). Late twentieth and twenty-first – century literary Caribbean writers seem to be initiating a literary trend that engages more recent postcolonial issues and images. They are recognizing and engaging Caribbean eccentric behaviors and madness as socio-cultural phenomena, inherent symptomatic traits that may be traced to colonial behavioral indoctrinations and syncretic cultural systems that haunt all aspects of Caribbean life.

I have selected literary works that specifically illustrate the gradual increase in quasi-gothic and traditional gothic conventions and features. The greatest proportion of Caribbean fictions are chiefly represented by the region's three major language categories, Anglophone, Hispanophone and Francophone, and of these categories, the Anglophone works exhibit more quasi-gothic and traditional gothic conventions and features than the others. This, of course, may be attributed to the Anglophone writers' obvious educational indoctrination and exposure to English and German Gothic, as well as to the numerous wars fought between the English and both the Spanish and French, and between Germany and France, which exerted fierce competition for New World colonial territories and resources, enduring political tensions and cultural differences. Therefore, while there are Hispanophone and Francophone fictions that also implement quasi-gothic and gothic conventions and features as they also expand their narratives to new levels of artistic creativity, late twentieth and twenty-first – century Anglophone works represent the great majority of the works selected for examination and analysis. Like their predecessors, most, if not all, Anglophone Caribbean writers primarily apply quasi-gothic conventions and features to sensationalize otherwise plodding narratives

that revisit colonial exploitation and relive the victimization under slavery. What is striking is that these particular works integrate and structure the terror, horror, mystery, suspense, tension and wonder evoked by the uncanny natures of folk superstition and beliefs in the supernatural, syncretic African–derived religions and, most importantly, madness, to some degree, with quasi–gothic and gothic literary conventions.

Anglophone Caribbean Fictions

Michelle Cliff's fictions *Abeng* (1984) and *No Telephone To Heaven* (1987) are connected by a common protagonist, Clare Savage, a young Jamaican girl in *Abeng* and young woman in *No Telephone To Heaven*. Both novels address traditional Caribbean literary issues and written with the traditional Caribbean thematic issues such as the effects of traumatic colonial past that resonate in social structures, class, race, gender, ethnicity and nationality, political and economic principles, cultural fragmentation and madness (see chapter six). Their storytelling style is characterized of numerous memory flashbacks and oscillates between biographical and autobiographical narratives that feature Clare Savage as one narrator and an omnipotent narrator as the other. Both narrators operate in tandem as they address issues and themes of the psychological traumas and related socio–cultural contradictions inherited from Caribbean colonial cultural systems that still haunt postcolonial subjects (see chapter five). Cliff's sparing use of quasi–gothic conventions and features sensationalize particular narratives and highlight the effects of colonial exploitation on postcolonial socio–cultural, political and economic institutions. She also illustrates how the residual psychological traumas of the Jamaican past return and are, at times, exacerbated by exhumed physical artifacts,

eccentric behavior patterns and suppressed memories that emerge in revelations of untold history in the midst of postmodern victimization under the oppressive yolk of the neocolonial strategy of globalization. More importantly, she uses Clare Savage's familial history as well as general Caribbean history as a points of reference from which the plots of both novels develop; hence, the Savages not only represent Jamaican inhabitants, they represent U.S. Jamaican immigrants who carry their Jamaicanness with them to America and Caribbean inhabitants in general. The horrors, diseases, death, uncanny occurrences, possible supernatural interventions and madness are interwoven with pre-modern colonialism, slavery, folklore, superstition, syncretic African-derived religious beliefs and madness, which manifest in the stories that Clare relates and participates in those that are related by the omnipotent narrator. Interestingly, while these stories haunt her and her family even when they emigrate from the Caribbean, they also link them to the Caribbean in a way that no matter how far they travel or the extent that they alter their personas, they can never escape it.

In *Abeng* a young Clare Savage relates a morbid excavation at Kingston's Holy Cross Cathedral churchyard in 1958, where a huge lead coffin containing the remains of one hundred slaves was unexpectedly discovered. The large metal box had been welded shut with a brass plate attached to it ominously inscribed with a warning to never open it because the slaves died of plague. Church officials discreetly commissioned a U.S. Navy warship to drop the monstrous coffin into the sea in anonymity and lost to history (8). She also relates a sordid tale about her father's European ancestor, J.E.C. Savage, a British colonial constable and slave owner, of his administration of bloody whippings to and subsequent hangings of recaptured runaway slaves. He, then, quartered their corpses

and disbursed parts on posts and trees around his property as warnings to other slaves, while vultures, crows and insects devoured the rotting flesh and, in time, their fleshless bones drop to fertilize the soil (30). Lastly, she tells the tale of Mad Hannah, a well-known Obeah woman, advisor and healer of a country community, who succumbs to madness and becomes a begging derelict for her neighbors to ridicule. Her clientele, who once sought her remedies, advice and obeah magic, cruelly mistreated her after her son, Clinton, drowns swimming. They ignore Hannah's cries for help in retrieving Clinton's body from the water and refused to aid her in the construction of his coffin, preparing the corpse and conducting the proper ceremony for a traditional burial because of a rumor that he had been a homosexual. It was believed that the improper ceremony and failure to bury Clinton's corpse within the customary time caused his angry duppy or spirit to rise. Clare describes, "On the third night after the burial [Hannah] saw [Clinton's] duppy rise from the grave. She was sitting on her front step...sipping some spirit weed tea, when she saw a mist rise in thin strands and gather over the surface of her son's grave. The mist became thick and, turning from a gray fog into a white cloud, and drifted away from her, down the road, gathering speed and disappearing. She went into her house and marked the windowpanes with white crosses, and thought about how she had been made to fear her own son. She knew that she had to find [Clinton's] duppy to...work a spell...and put him once and for all to rest" (64). After her supernatural experience, Hannah abandoned her home and spends the rest of her life wandering about, begging for food and enduring ridicule and disdain as she talked to and slept under trees that she believed harbored Clinton's vengeful duppy (62-6). Clearly, Cliff applies quasi-gothic conventions and features to structure these narratives with sensational illustrations of the

horrors, cruelties, madness, folk superstitions and supernatural possibilities that emerge within popular twentieth – century Caribbean issues and themes.

In *No Telephone To Heaven* a much more mature Clare Savage opens the novel with a tragic experience of young upper social class male Jamaican and his family that resonates with haunting madness. She relates,

Flies were swarming...[e]verywhere... A ghostly croaker slid from under the closet door and trapped [a fly] on his sticky tongue... Paul turned to his parents' room... His father lay on his back, naked... His throat was cut like the dog's throat...and his penis was severed, so that it hung from his crotch as if on a thin string, dangling...between his open legs... The room stirred around Paul as if there were life in it...Duppy? No... The son stirred within... He walked around...to his mother's side. She was also [n]aked... Even his gentle touch...created chaos, as the back of her head sank deep into the pillow, widening the gap in her throat... The base of a rum bottle was caught between her legs... Terror... He pulled the bottle out and saw that the neck was broken. Jagged. Blood poured from between her legs... The flies swarmed anew... He felt a terrible shame... He...found [his sister]...in her youth bed... Her legs were spread wide and she was bloodied... It was only in the process of making plans...of cleaning up the house, disposing of the remains, that he remembered Mavis [the housekeeper]... Her body was on the floor, slashed in a way none of his family had been slashed. The machete had been dug into her in so many ways, so many times that Mavis' body became more red than brown. She had no more eyes (Cliff 22–8).

The horrific quasi–gothic details describing Paul's cautious demeanor during his search for the members of his household and his internal turmoil and shock as he encounters the ghastly conditions of his parents, sister and maid provide the horror, mystery, suspense and wonder that characterize traditional gothic narratives. The detailed descriptions of the bodies are not only sensational, they are also informative metaphors that imply that these postcolonial upper–class do not exist, they are not real; they are apparitions that haunt the Caribbean as useless beings without feeling for others. While the narrative does not venture into the supernatural, it develops within a postcolonial context of social

cruelty, violence, suppressed rage, class inequality, desperation, poverty and madness as Clare explains how the family's gardener, Christopher, is psychologically overwhelmed by an agonizing guilt that haunted him for thirteen years. Christopher's anguish and desperation culminate into a plead for help as he approaches Paul's parents, who, when they hear his request for money to secure and bury his grandmother's thirteen-year-old remains, cruelly insult and dismiss him as an imbecile, which results in their murders and mutilations (44–9). In the aftermath, a despondent Paul sees Christopher walking up the driveway and he rushes to greet him as he used to do when they were children (29–30). As Paul relates the tragedy and ponders options on how to proceed with Christopher's aid, a seemingly unassuming Christopher quietly lifts his machete and kills a completely unsuspecting Paul. Christopher empties Paul's pockets and disappears in his poverty-stricken home, Dungle, a space where he resides as a ghost among the many ghosts in this invisible ghetto (49). Christopher's horrifying massacre, seemingly emotionless countenance and unresolved disappearance offers an ominous warning of the festering despair and hopelessness that haunt the Caribbean's invisible postcolonial poverty-stricken, which may manifest into the madness, Gordon's seething specters that may appear to interrupt and disrupt the social spaces in which they were conjured. In this case, a living specter erupts in deadly violence fostered by a deeply internalized madness (Fisher 35). Cliff's narrative offers two haunting social worlds and apparitions that haunt them: the Caribbean elite who exploit other Caribbean inhabitants without sensitivity for those they exploit and the exploited subalterns who are virtually invisible to those who have the illusion of controlling society. She offers a disturbing reconciliation between the two realities, death and invisibility.

The other prominent application of quasi-gothic conventions and features occurs at the Jamaican home of Clare's parents, Boy and Kitty Savage, in Kingston, Jamaica's bustling urban capital. Kitty and her Jamaican maid, Dorothy, were startled one night about midnight by an uncanny, incessant chorus of howling by the neighborhood dogs, many of which had gathered in their front yard. The howling terrorized and completely discombobulated Dorothy, who hides and prays for divine protection from this evil omen. She explains to Kitty that the uncanny howling is a supernatural premonition, an omen of an imminent death that will occur in the family, a family member or someone very close to the family will die tonight. This terrifies Kitty witless (Cliff 66–8); however, as Kitty ponders Dorothy's superstitious claim in fear, she reminisces on the folk beliefs and superstitions that she had learned during her rural childhood. The narrator notes, "[Kitty] was thinking from where her knowledge [of these things] had come. She was thinking about [all of] the magic which had encircled their girlhood...that was held in the minds and memories of old women" and remembered dreaming about her mother that night before the howling began. As dawn approached and the howling subsided, Kitty receives news of her mother's death, which occurs during that night (69–71). Cliff's applications of quasi-gothic conventions and features clearly structure the terror, uncanniness and possibility of a supernatural occurrence to illustrate the great influence that Caribbean rural folklore, superstitions and beliefs in the supernatural have on Caribbean subjects, even when they are relocated into urban environments. The illustration of these responses to this uncanny event may be interpreted to indicate that such steadfast beliefs linger deep within the psyches of Caribbean subjects in explaining the unexplainable. Even when Boy Savage, Clare's husband, angrily dismisses Dorothy's notions as

nonsense and conveys irritation and anger at his wife's terror and belief in such possibilities seems to be a misplaced, overcompensating reaction.

Abeng and *No Telephone To Heaven*'s haunting narratives provide sensational narratives comprised of mystery, suspense, wonder, horror, madness and the possibility of a supernatural occurrences; however, they do not dominate the novels. Narratives that focus on traditional Caribbean literary themes and issues, and written in popular Caribbean stylistic modes dominate the novel. Cliff applies quasi-gothic literary conventions and features to offer representations of Caribbean subjects' powerful sensibilities that may be associated with the revelation of the unspoken unspeakable. It is important to note that *No Telephone To Heaven* demonstrates an intensification of quasi-gothic literary conventions and features from those applied in *Abeng*, a clear indication of the previously described creative trend. Quasi-gothic conventions and features are integrated within Jamaican social, cultural, psychological, economic and political dynamics and together indelibly linked to and shaped by comprehensive personal and collective historical narratives, the unspoken unspeakable¹³³ that is also a part of the general Caribbean collective cultural and collective memory.¹³⁴ While such conventions and features do not embellish the intense dread, horror, wonder, terror, suspense, mystery and madness evoked by the uncanny occurrences and supernatural possibilities that they structure, they sensationalize narratives within the context of traditional twentieth – century Caribbean literary structures and formats.

Michael Thelwell's *The Harder They Come* is narrated by an omnipotent narrator that follows the life of a young black Jamaican rural boy and protagonist, Ivanhoe (Ivan) Martin, who is raised by his grandmother in the Jamaican countryside. In this

chronological narrative Thelwell explores Caribbean traditional themes and issues that seem to resonate throughout the Caribbean and its subjects and dominate the novel. Like Carpentier and Rhys, he engages the traditional Caribbean themes of untold histories, syncretic socio-cultural systems, postcolonial conditions and madness that integrate nature in human survival and cultural development in the rural setting where these themes come together to form a non-fragmented rural subjectivity that remains linked to a viable cultural system founded on the histories of Caribbean ancestors. It is in the context of this rural space, the Caribbean netherworld for many outsiders, that Thelwell applies quasi-gothic features and conventions to provide sensational representations of the uncanny that he integrates Caribbean rural folklore, superstitions and beliefs in the supernatural and rural inhabitants' understanding of the natural processes that govern their world (Thelwell 33, 58, 69 & 77-95). Duppies, omens, vampires, demons, superstitions, spells and uncanny events are combined with traditional ceremonies and rituals to make sense of the unexplainable and unspeakable of colonial past and a postcolonial present that is being assaulted by neocolonialism. It is within this rural space, young Ivan's mind and his fairytale experiences in this world that the only two episodes that Thelwell structures with quasi-gothic literary conventions and features. They provide the horror that resonates through Ivan's mind as he experiences the death of another for the first time in his life. He gleefully enters his home to tell his grandmother about his deeds but as he approaches her, he sees that she has died. The narrator relates the morbid details from the view of a young boy who has never seen death. The narrator notes,

[He] knew as he started to speak that she was dead. It was more than the rigid and unnatural stiffness of her posture... It was something in the appearance of the room itself, the uncharacteristic heaviness of the air, a terrible kind of stillness as though some intangible spirit had gone from the wood and stone... Ivan approached slowly like one drawn against his will... The eyes wide and emptily staring, mouth gaping slack-jawed in an expression of idiot astonishment, with a dribble of dried spit snaking from its corner and into the crags of her withered neck. Already ants were congregating at the corners of her eyes, a few crawling over the cloudy balls. In the red beams of sunset, the familiar lines and creases of that ancient face became alien, an inhuman mask grinning stiffly in the eerie light... When his shadow fell across the face, two large flies came buzzing furiously from the open mouth (70-1).

The morbidity and ghastliness of the scene is very similar to that of Paul's discovery of the corpses of his family in *No Telephone To Heaven*, which shocks and evokes emotion.

The details of a dead corpse that used to be his grandmother transforms her into something else, something natural and organic but not alive. However, again, two realities are constructed by Cliff's vivid details of the body, which may suggest that Caribbean country folk, the foundation of all Caribbean societies, and the beliefs of the Caribbean past may be obsolete in a postmodern, neocolonial world where new survival strategies must replace the old. The quasi-gothic conventions structure his horror with narrative that describes the corpse as something "alien" and "inhuman grinning mask" existing in an "eerie light" that is food for insects. Not only has his grandmother died, so has Ivan's connection to history, the past and his rural world has departed.

The next quasi-gothic episode involves "mad Izacc," a character that is very similar to Cliff's mad Hannah of *No Telephone To Heaven*. The madness that characterizes both figures is traced directly to the cruelty and ridicule inflicted on them by their peers in their respective communities, a scenario of communal eccentric behavior that may be considered a form of communal madness that is expanded upon in the

following works. Like Hannah, Izacc wanders aimlessly throughout the area interacting with trees as if they were people; however, during the nights of a full moon, he climbs to the tops of the tallest trees and disappears in them. Then, he stirs everyone in the surrounding area with his mad, uncanny and incessant howling all night until dawn. Local rumor attributed his madness to an overindulgence in forbidden arts and knowledge of magic, while others associated it to a combination of his extraordinary intelligence, obsessive aspiration to escape his rural, lower-class status and the cruel mistreatment that he received from arrogant upper-class students of a prominent seminary school that Izacc had earned a right to attend. After a brief stay in a local lunatic asylum he began to succumb to his madness and no one could explain his violent fury, extraordinary strength that he exhibited during the nights of the full moon and mysterious deaths that occurred in the surrounding area soon after (77–80). On the last night of Ivan's grandmother's funeral ceremony, the moon is full and an invisible Izacc howls uncannily from the treetops, which terrorizes Ivan and fills his youthful mind with thoughts of a vengeful duppy, an angry spirit, then, without warning, a disheveled, ragged Izacc appears at the funeral just when Mother Anderson is possessed by a spirit. As she convulses, wails, whirls, wildly waves her arms and collapses into a trance, she speaks with a voice of an old man, muttering an incomprehensible language and Izacc joins her. He stares at Ivan with bulging eyes and a stern facial expression as he speaks in what seems to be Ivan's grandmother's voice. Izacc uncannily recalls certain events and addresses particular members of the community that Ivan's grandmother had dealt with during her life (93–7). As with Cliff, Thelwell applies quasi-gothic conventions and features to aesthetically construct narratives that integrate Jamaican social, cultural, psychological, economic and

political dynamics with the unexplainable and unspeakable that haunt's Ivan only in the rural context but seems to have no effect on him when he leaves and begins his life in urban context of Kingston.

This literary trend continues with Jamaica Kincaid's works, *Lucy* and *The Autobiography of My Mother*, which Paravisini–Gebert asserts that “[t]he legacy of the Gothic in [this novel] can be glimpsed most clearly in the text's handling of dreams and the supernatural and in the various ways it articulates notions of evil linked to colonial realities” (Hogle 231) (see chapter 6). Like Cliff and Thelwell, Kincaid applies quasi–gothic features and conventions to provide compelling and sensational narratives that shock and horrify with illustrations of the uncanny and supernatural. Both of Kincaid's novels integrate storytelling conventions, poignant memories, flashbacks and stories in autobiographical narratives with the traditional Caribbean themes and issues of gender, class, race, family dynamics, nationality, skin–color, genealogy, history, eccentric behaviors and madness. Like Carpentier, in *The Kingdom of the World*, Kincaid uses dreamlike narratives, representations of memories and dreams that oscillate between perceived realities of the protagonists–narrators and their personal dream thoughts that provide insights into their psychological issues resembling symptoms of madness.

Lucy Josephine Potter is a young black Caribbean woman who is employed as a nanny for two children of a white family in England and seems to resent certain events of her life as a young girl who was raised on a Caribbean island in a family that she considers eccentric and insensitive. While the dream–like narrative of *Lucy* offers a quasi–gothic quality that haunts her mind as well as the narrative, there is only one

passage that offers a quasi–gothic event when the Lucy relates a traumatic childhood memory of a particularly haunting incident. She recalls,

I had already known real fear. I had known a girl...whose father had dealings with the Devil... [S]he had gone into the room where he did his business, and looked into things that she should not have, and she became possessed. She took sick...[and] my other schoolmates and I, ...on our way home from school [could] hear her being beaten by what possessed her, and hear as she cried out... Eventually, she had to cross the sea, where the Devil couldn't follow her, because the Devil couldn't walk over water. I thought of this as I felt the sharp corners of the letters cutting into the skin over my heart" (Kincaid 20–1).

Although this is the only reference to an uncanny occurrence in the novel and philosophically dismissed by Lucy as insignificant incident that occurred within the scope of “a great world” and never mentioned again as if she personifying the indifference and insensitivity with which she indicts her family. This is further corroborated by her clarity of thought by which Lucy remembers the incident while reviewing her mother’s unanswered letters. Her memory of the incident and her fear also seems to be associated with both folk beliefs in the supernatural and a fear of being completely disconnected from her family. The passage seems to indicate that no matter how Caribbean subjects attempt to leave the Caribbean region, distance themselves from their cultural origins and acculturate to another non–Caribbean cultural system, they cannot erase the memories, histories and the subjectivities that they form.

The Autobiography of My Mother is narrated by its protagonist, Xuela Claudette Desvarieux, who integrates poignant memories, flashbacks, stories and histories with the traditional Caribbean themes and issues of gender, class, race, family dynamics, nationality, skin–color, genealogy, history, rape and violence directed towards girls and women, eccentric behaviors and madness, uses a uniquely haunting storytelling style that

creates a traditional gothic-like quality in the novel. This is accomplished by the narrator's continuous references to intense dread, fear and terror, detailed descriptions of the dead and an uncanny indifference in her intimate contemplations of her own death (32, 48, 55–6, 62, 70–1, 108–10, 140–2, 212–4 & 228), which offer a psychological profile that is symptomatic of acute indifference, despair or madness. Kincaid offers a traditional gothic apparition with a quasi-gothic context from a traumatic childhood memory, in which the protagonist recalls a dream-like uncanny occurrence when she and her schoolmates cross a river on their way to school. As they slowly wade through the swirling waters, a beautiful, dark brown, naked woman with coiled locks of shiny black hair appears on the shore near the deepest, most treacherous part of the river. She beckons the children with outstretched arms and surrounded by a tantalizing cache of mouth-watering mangoes. The woman also attempts to mesmerize them with a song that she sings with an unearthly, voice. All except one of the children were paralyzed with wonder and yielded to fear and caution after another child warns them of the apparition's deception. The exception, an adventurous boy swam toward the woman. Though he struggles with the treacherous waters, he continues with hypnotic purpose and drowns. The woman and the fruit disappear after the boy sinks for the last time. His body was never recovered despite a thorough search of the river and its banks (35–36). Although the uncanny event may originate from rural folklore and be accessed from collective and cultural memories to avert fault or somehow make sense of the tragedy, this explanation illustrates a Caribbean psychological socio-cultural profile that is integrated with folklore, superstition and beliefs in the supernatural. The narrator relates her memories

of the incident as she tries to resolve the alternate reality that the children had experienced. She relates,

It was as if it never happened, and the way we talked about it was as if we had imagined it, because we never spoke about it out loud, we only accepted that it had happened and it came to exist only in our minds... I saw it happen... He disappeared there and was never seen again. That woman was not a woman; she was a something that took the shape of a woman. It was almost as if the reality of this terror was so overwhelming that it became myth... I know friends who witnessed this event with me and, forgetting that I was present, would tell it to me...daring me to believe them; but it is only because they do not themselves believe what they saw...or in their own reality... Everything about us is held in doubt...all that is unreal, ...not human...without mercy... Belief in that apparition of a naked woman with outstretched arms beckoning a small boy to his death was the belief of the legitimate, the poor, the low. I believed in that apparition then and I believe it now (37–8).

The passage clearly conveys the confusion and hysteria that may be considered symptomatic of psychological trauma and madness. The recollection of the experience and desire to comprehend the memory of the entire tragedy seem to be more difficult to rationalize than the incident itself. More importantly, she reveals an intricate psychical process by which individuals of a collective psychologically coordinate their memories of a mutually experienced traumatic incident and consensually reconcile their memory through a socially constructed and accepted understanding and perception of reality. However, though the reconciliation redefines and integrates the newly constructed reality into the collective consciousness and cultural memory, it may not resolve the obstinate obscurity of the oscillation between reality and fantasy that occurred initially, which continues to haunt them.

Xuela also describes a dream-like psychological experience that is structured quasi-gothic conventions while she lies in her bed at night. She relates, “I lay in my bed

at night, and turned my ear to the sounds that were inside and outside the house...separating the real from the unreal: whether the screeches of bats that crisscrossed the night, leaving the blackness to fall to earth...were the screeches of bats or someone who had taken the shape of a bat; whether the sound of wings beating in that space so empty of light was a bird or someone who had taken the shape of a bird” (42). This recollection of a night offers further insight into the intricate psychological process that is developing into Josephine’s unstable psychological profile, which seems to be linked to an oscillation between folk beliefs in the supernatural and her perceptions of reality. This sort of connection to folk beliefs in the supernatural, evil omens and obeah is referenced in her emotionally disconnected description of her brother’s death as he succumbs to a disease that is described as leprosy. She notes,

They were special rags... It was to protect him from evil spirits. He was on the floor so that the spirits could not get to him from underneath. His mother believed in Obeah... He was not dead; he was not alive... It was said that...he was possessed by an evil spirit that cause his body to sprout sores...[and] the flesh on his left chin slowly began to vanish as if devoured by an invisible being, revealing the bone, and then that began to vanish. His mother called in a man who dealt in obeah who were native to Dominica...then...a woman, a native of Guadeloupe... The disease was indifferent to very principle; no science, no god of any kind could alter its course... He died. His name was Alfred (108–9).

These narratives provide a glimpse of the importance of folk superstitions, beliefs in the supernatural and syncretic African–derived religions in the lives and thoughts of Caribbean subjects, whether they believe in them or not. While Josephine gives the firm impression that she does not believe in such principles, her previous experience illustrates how they are embedded in her psyche and those of many Caribbean subjects. Another quasi–gothic event occurs when her father, a jailer by profession, arrives home after a

criminal he had arrested stabbed him. He walks over to Xuela and stands over her as she lay in her bed. She thinks, "My father stood over me and looked down. His eyes were gray. He could not be trusted," as he stares at her in silence. She offers no other forthcoming incident but she references herself in a very odd manner. She states, "I did not smell of the dead, because for something to be dead, life would have to had come first" (89–92). This eerie statement ends a narrative that ambiguously conveys her metaphorical death, madness or the ghostly consciousness of a dead Xuela.

As with Cliff's novels, Kincaid's later novel intensifies the application of quasi-gothic and traditional gothic-like literary conventions and features to structure horror, terror, appalling transgression, fear, death and madness in sensational narratives that creatively interact with uncanniness, possibility of the supernatural and oscillation between the real and fantasy, and between the historical and mythical. If reconciliation is not reached and the oscillation continues to haunt them, madness may ensue. These mysterious, macabre and fearful events are creatively integrated in her exploration of the protagonist's experiences and feelings that criticize and augment historical narratives, offer self-analysis and provide cultural judgment that begin the process of reforming Caribbean cultural identities and subjectivities within traditional Caribbean literary thematic and stylistic parameters (see chapter six). It is clear that the novel is written to characterize a particular Caribbean psychological profile that may be generalized as a symptomatic socio-cultural indifference, eccentric behaviors and forms of madness that seems to be the social and psychological *modus operandi* in many Caribbean communities, especially for Caribbean female subjects, illustrated and referenced in many, if not most, Caribbean literary works. However, there are Caribbean writers, such

as Shani Mootoo and Elizabeth Nuñez who expand this premise into the realm of acute madness and the Gothic.

Although Shani Mootoo's *The Cereus Blooms at Night* (1996) and Elizabeth Nuñez's *Bruised Hibiscus* (2000) are written within traditional Caribbean literary themes, plots, styles and formats, they extend the traditional theme of Caribbean madness to drive their plots and dominate their entire narratives. Eccentric behavior and madness emanates from the narratives and consumes every character and social institution in both texts as peculiar Caribbean socio-cultural phenomena. These authors present literary representations that delve into a variety of deeply suppressed psychological traumas that may be considered implicit symptoms of madness that haunt Caribbean postcolonial subjects and allow for the applications of quasi-gothic conventions and features to reveal the extent to which they are psychologically and physically harmful to them. The plot of *The Cereus Blooms at Night* is driven by secrets, rumors, alternative sexual orientations, racial and class issues, incomprehensible transgressions, gender confusion, family shame, rage, despair and incest within the shadow of an ever-present madness that haunts the entire narrative. Although Mootoo's representations of madness primarily manifest within specific individuals and families on the fictitious postcolonial Caribbean island of Lantanacamara, the general indifference and cruelty that are inflicted upon those who violate cultural norms, victimized by or actually committed transgressions implies that a madness may permeate the socio-cultural infrastructure of the local community, the island and, quite possibly, the Caribbean region. *Bruised Hibiscus* also explores many of the same traditional themes under the overarching theme of madness, which also dominates the text; however, the manifestations of madness illustrated in *Bruised*

Hibiscus extend beyond specific individuals and families to the broader political, historical and cultural venues of Trinidad society and the Caribbean region in general. Both works subtly indict the syncretic colonial cultural systems that structure Caribbean social and political hierarchies, which are based upon skin-color, race, ethnicity, class, gender, nationality and genealogy, as the fundamental causes of Caribbean postcolonial manifestations of madness. The sexual abuse, incest, murder, rage, paranoia, social indifference, racial and class tensions, controversial sexual orientation, ethnic and cultural differences, betrayal, violence and psychological abuse illustrated by these texts seem to be socially acknowledged, tolerated or treated with indifference. It is within madness that both authors not only apply quasi-gothic and traditional gothic literary conventions and features to structure sensational narratives, but to also vividly demonstrate the terrible destruction that postcolonial manifestations of Caribbean colonial madness can have on individuals, families and societies.

Tyler, a black homosexual male nurse of the Paradise Alms House psychiatric ward, with the aid of his grandmother's memories, narrates *The Cereus Blooms at Night*, which has been included into Paradise's and LantanaCameran collective and cultural memories. Mala Ramachandin, his patient, was tried, deemed insane and ordered to the Paradise Alms House for the rest of her life for murdering her father (Mootoo 24–6). Tyler's self-condemnation of perversion and madness for intense homosexual desires and love for wearing women's apparel allows him to sympathize with Mala's situation (47–8 & 70–1). He forges a close relationship with her and relates her story, which involves three families, the Thoroughly's, Ramachandins and Mohatnys,¹³⁵ obsessive passions, class and race issues, controversial gender orientations and a lesbian love affair that

envelops Paradise and eventually destroys the Ramachandin family. It is a tragedy that is characterized by the cruelty, the general madness that Cliff's Hannah and Thelwell's Izacc experience from the members of her own respective communities. Lavinia Thoroughly and Sarah Ramachandin's lesbian affair brought the wrath of the community down on Reverend Thoroughly and his wife, and Chandin Ramachandin and his two young daughters, Mala and Asha. The affair sentences these two young Caribbean Indian girls to endure their distraught father's despair, paranoia, drunkenness and incest, and a community's cruel indifference and vicious abuse. In time, Asha leaves Mala to endure their father's madness and that of the community. Alone Mala is driven to madness, which consumes her the night that she hacks her father to death with a cleaver to prevent him from killing her boyfriend, Ambrose Mohanty or Boyie, and permanently severs her from all socio-cultural connections to the outside world (218–30). On that night, both Chandin and Mala psychologically and literally haunt a community that has also succumbed to madness as “ghosts in the machine” (see chapter five).¹³⁶

Like Ti Noël in Carpentier's *The Kingdom of the World*, Mala constructs an alternative existence, a space that exists within a world that makes no sense and causes incomprehensible pain and allows her to intimately connect to nature and its fundamental principles of existence. However, Mala's alternative reality is much more complex in that she continually oscillates between two other realities that often overlap but never merge and she has no association with syncretic African-based religions, magic or supernatural occurrences. Nature's reality is her netherworld where she exists in harmony as a creature among creatures within the damp, dark and dense tropical foliage and massive trees of the overgrown Ramachandin garden. Like Rhys' Antoinette of *Wide*

Sargasso Sea, Mala developed a special relationship with her Caribbean tropical world during her childhood when she prowled the streets, alleys, yards, walkways between houses and cemetery during dark nights to avoid the community's cruelty (146–7, 151–2 & 157–9). For Ti Noël, Antoinette and Mala, nature provides psychological tranquility, physical safety, non-hostile relationships with other creatures and opportunities to develop subjective “selves” on their own terms (126–34); however, all three characters suffer the socio-cultural alienation, not unlike that which Walpole suffers (see chapter 1), that intensifies their madness and forms them into invisible specters, ghosts in their seemingly invisible worlds (see chapter 5). It is within these contexts that Mootoo applies quasi-gothic and gothic literary conventions and features to extend Mala's image into a fearful, diabolic figure that transcends the villagers' perceptions of reality to their cultural imaginary and poses her as a supernatural threat.¹³⁷

Mala's self-imposed hermitage, reminiscent of Walpole's self-imposed seclusion, stages the application of traditional gothic literary conventions and features to a small, dark and dense tropical forest and large dilapidated house from which emanate putrid odors of decay, filth and death that replace the dark chambers and corridors of a medieval castle, secluded monastery, decrepit mansion, dark cave, foreboding forest or large ancient ship. Mala's Walpole-like socio-cultural alienation is a fundamental, traditional gothic literary feature that haunts most, if not all, characters of gothic narratives and leads into the realm of madness. Mootoo illustrates a number of principle characters that are, to some degree, considered mad within the socio-cultural norms of this fictitious Caribbean society.¹³⁸ Mootoo's application of traditional gothic literary conventions and features appear to structure her climactic and post-climactic narratives,

which begin after Otoh Mohatny, the homosexual, cross-dressing daughter of Mala's only true love, Ambrose, ventures onto the Ramachandin property to meet Mala Ramachandin in her uncanny domain. Otoh encounters dankness, decay, stagnation, critter infestation, natural ruination and putrid scents of foulness; however, she is awed by the stark beauty of Nature's reclamation, which she describes as "a lost jungle," "a paradise" (152-5). Mala welcomes as Ambrose not Otoh and leads her into the kitchen of the dark, decrepit and unkept house and through a tunnel fashioned under a mound of furniture piled to the ceiling with a lit oil-lantern. She follows her into a large, dark, dust-filled and musty room where Mala enters and opens a door that releases such an odor of decay and urine with such extreme pungency that it staggers and nauseates Otoh. Despite the repulsive odor, sickness and intense fear, Otoh closely follows Mala through a dark, narrow hallway, down a flight of stairs and into a very dimly lit, dust covered room, the source of the unbearably pungent odors. Otoh's watches Mala slowly approach a bed that rests in the middle of the room with a dimly lit lamp on it. Mala assures Otoh, whom she addresses as Ambrose, that it is safe and beckons her to approach the bed. When Otoh sees Chandin's decayed remains lying on the bed, she convulses in shock and faints. Mala carries her back to the kitchen (155-66) where the narrator describes Otoh's reaction to the horrifying experience:

Kneeling over [Otoh]...[Mala] chanted "Shhh don't worry Ambrose, shhh, shhh, shhh" ...She tenderly kissed his forehead... He closed his eyes in terror only to be presented with the image of what he had just seen down below. Opening his eyes Otoh realized he was collapsed over Mala's shoulder... She [had] carried him...through the space in the wall of furniture, out to the kitchen, and set him down... "Shhh, don't worry Ambrose, shhh, shhh, shhh... When she was out of sight he jumped up and bolted down the back stairs...[and] headed for the front fence... He leaped over shrubs...[and] reached the road... Both feet and his face were

scratched with slashes from twigs, sharp grasses and fine thorns... He felt faint...swerving from side to side... Within seconds people began to gather around him... Otoh opened his eyes... "A body, it have a body in she house..." he managed to say before he again fainted (162–6).

The traditional gothic literary conventions and features that structure the fear, terror, anxiety, dread, foreboding, horror, mystery and suspense that sensationalize this climactic narrative also illustrate the great extent of Mala's madness. Otoh's mad dash from the Ramachandin property and dramatic collapse on the street attract a number of villagers and incites excited speculations, rumors and allegations. As the onlookers' questions and speculations begin to compromise her male image, Otoh offers the unsettling revelation of the corpse and accusation of Mala's attempt to kill her. Rumors abound through the crowd of bodies of missing people in the Ramachandin house (166–7). The onlookers' enthusiastic interest in sensational possibilities and apathetic curiosity offer insight into an inherent socio-cultural indifference and cruelty that are also illustrated by Cliff and Thelwell, which may be traced to a steadfast socio-cultural intolerance for particular transgressions, specifically homosexuality and incest (173–86).

Mootoo continues her application of traditional, Walpolean gothic conventions and features to also structure a sensational post-climactic narrative. The narrator reports,

The officer gave the doorknob a twist and a hard shove. An emission of nasty gasses belched out... The front man turned around and, shoving aside the others, [and] bolted up the stairs... The chief constable shone his flashlight about the room... In the center of the room was a high, wrought-iron bed... Under sheets that glowed dark red from the lamplight lay a motionless stick figure. "Mr Ramachandin," he muttered... Skin, which looked gray one minute, red the next, stretched across the hairless cranium, clung to the forehead and cheekbones, defined the contour of a mouth cavity and fell of the precipice of a jaw-bone. From parted black gums a thin purplish tongue flicked as though attempting to lick its lips every few seconds... The constable approached...uneasily...[and] walked around the bed to inspect the level of decomposition, then commanded an

officer to remove the white sheet that partially covered the corpse... As he pulled it back...[and] it began to unravel... The terrified officer pitched the sheet out of his hand. It hovered, then broke apart in a flurry of activity. Thousands of tiny white moths had so tightly packed themselves side by side that the tiny hooks on the edges of their wings had locked together, linking them to form a heavy sheet that was slowly devouring the corpse underneath (183–4).

Once again, Mootoo applies these conventions and features such as darkness, decay, putrid scent of death, rotted human remains lying on a bed, a white sheet that is comprised of insects devouring the remains and Mala's exhibition of pure madness effectively produce the fear, tension, suspense, terror, horror, macabre morbidity and uncanniness that sensationalize this post-climactic passage. Despite the thematic dominance of madness and effectiveness of gothic literary conventions and features in structuring the horrors and uncanniness of these narratives, the novel is written with the intention of conveying, exploring and addressing traditional Caribbean literary themes and issues that characterize a troubled Caribbean postcolonial condition that is further demonstrated by the Paradise police officers' brutal treatment of Mala during her arrest and local government's prompt erasure of the Ramachandin property and existence. The only physical evidence of the Ramachandins is Mala, who has been, essentially, erased from society, and her sister, who no longer resides in Paradise; however, the community cannot erase them from their collective memory, Paradise's and Lamantacamera's historical narrative. They will remain in Paradise as historical narrative long after Mala's death as specters, ghosts that will continue to haunt Lamantacamera within a narrative that will eventually become part of the island's cultural imaginary (173–188).

Elizabeth Nuñez also provides an exposé of such Caribbean eccentric behaviors and madness as socio-cultural phenomena that seem to permeate Caribbean postcolonial

communities in *Bruised Hibiscus* but without clear applications of traditional conventions and features. Quasi-gothic literary conventions and features faintly structure references of certain murders and folk superstitions and beliefs in the supernatural; however, madness thematically dominates the entire novel. This pervading madness is presented both literally among specific individuals and their families, and, subtly, as an overarching shadow that ominously shrouds every character, the island and the narrative itself. In essence, the island and novel replace the traditional gothic, uncanny spaces where fear, anxiety, wonder, terror, horror, rage, despair, incomprehensible transgressions and forbidden desires manifest into inescapable madness and supernatural possibilities. The Caribbean socio-cultural phenomenon of indifference and cruelty that are depicted in the previous novels are also depicted in *Bruised Hibiscus*; however, it extends this madness beyond specific individuals, their families, community and island to broader historical, political, cultural and economic venues, a condition that strongly implies that manifestations of this phenomenon haunt Caribbean inhabitants throughout the region and, are possibly, carried beyond its borders in the psyches of Caribbean emigrants. Furthermore, the nature of this phenomenon is also extended to what seems to be a socio-cultural acknowledgement, tolerance, bias or semblance of acceptance of criminality, violence, rape, and murder of the most vulnerable members of Caribbean society. Therefore, the initial faint application of quasi-gothic and gothic conventions and features is, to an extent, misleading because the application is the pervading, all encompassing madness that haunts the entire narrative within the context of madness, and inescapable sensations of forebode, fear, terror, wonder, horror, desire and despair as if it is cursed along with *Levantille*, *Otahiti* and *Trinidad*.

The madness begins with a fisherman's ghastly discovery of Paula Inge-Singh's severed head, disemboweled and decapitated body in Freeman's Bay, Trinidad and launches the narrative into a sensational discourse of folk beliefs in evil omens, criminality, exploitation, beatings, kidnappings, sexual abuses and murders that curse the women of this Caribbean island community. When the news of Paula Inge-Singh's murder-mutilation is disseminated and predictably evokes shock and trepidation, the victim's race and upper social class not only intensifies the town's concern, it stimulates Trinidadian imaginations (3-6). The narrator notes, "[The fisherman] would never be the same again, they said. And they were right, for the head had been the head of no ordinary woman -which would have been horrible enough- but the head of a white woman; the kind of woman who, to the eyes of the villagers, seemed mystically protected, unaffected...by poverty, sickness or everyday tide of calamities taken as way of life in Otahiti; protected certainly from the vulgarity of violence. The kind of woman who seemed hardly human, or rather, more than human... There must be something terrible about to happen" (6). For the Trinidadians of Otahiti and Levantille, this rare murder, unlike those suffered by poorer non-white counterparts such as Melda, a young Otahiti black girl, whose remains were regurgitated by two pigs on a road to Levantille (211-3), is deemed mystical in nature and interpreted as an ominous premonition of horrors to come, a curse. The haunting premonition of an imminent karmic punishment amplifies the significance of the murder as an appalling sin against the universe, suggesting that all Trinidadians are culpable.

Though Paula Inge-Singh's murder is the primary basis for the ominous premonition, both murders emerge throughout the text like haunting, ever-present

specters, vengeful duppies intent on exposing the socially debilitating and culturally disparaging madness that has such profound influences upon the inhabitants of Otahiti, Leventille, Trinidad and the narrative. They also generate quasi-gothic quality that structures the wonder, horror, terror, trepidation, guilt and abjection (Kristeva 2–6) that is embedded in Caribbean folk mysticism, superstitions and beliefs in supernatural possibilities. This is most evident in such beliefs that the pigs that devoured Melda were no longer pigs because their natures had been altered by their ingestion of human flesh (Nuñez 48) and speculations that the ruthless and elusive Caribbean pirate-like East Indian arch-criminal, Boysie Singh is associated with the renowned and feared supernatural demon, La Diabliesse. The narrator relates,

...the she-devil soucouyant...with her swollen breasts and fleshy hips...lured male prey under her silk fig tree...locking his torso between her sweaty arms, and his naked buttocks between her burning thighs...shedding her human flesh...until she was a skinless jelly-blanket stretched across him from head to toe, encasing him... Then, [at] the moment of ecstasy...she ignited them both in a ball of fire. [But] women...did not fear her as they feared La Diabliesse, that she-devil in cahoots with Boysie. They heard La Diabliesse walking through the streets at night, her cloven hoof clacking against the hard surface of the asphalt...her human foot...in a high-heeled satin slipper [under]...the long folds of her gown... [O]n moonlit nights she scoured the streets for little [children]... Her beauty...drew them to her bosom and took them for her pleasure to her cave in the hills. They said it was the male children she desired. She gave the girls to Boysie who cut out their hearts to rub on the hooves of racehorses, a logic that people had devised to connect this half-woman, half-horse with the human animal that terrorized them. Now they were worried that Boysie would find two new beasts to hunt his prey (49).

It does not seem coincidental that the depictions of these demonic embodiments of evil are female and that of the kidnapped children are the girls who are horribly sacrificed while male children are desired and kept by the demon. The passage indicates that there is a generalized distrust for women in the Trinidadian socio-cultural matrix, which may

be traced to the images of wicked, cunning and unfaithful wives and prostitutes, sorceresses, witches and succubi that have been internalized through the colonial indoctrination to European cultural mores and religious, historical and literary narratives (see chapter four). Such ingrained images seem to provide a very subtle, underlying social tolerance for the harsh and abusive treatment exacted on girls and women for the slightest of transgressions. Furthermore, Boysie Singh's rumored association with such evil and the supernatural, his magical elusiveness and speculative perpetration of Paula Inge-Singh and Melda's murders construct a very complex character that participates predominantly, almost entirely, as a subject of discussion and speculation in the narrative. Like the soucouyant, La Diabliesse and the murders, Boysie haunts the other characters, the island and narrative through hearsay and gossip, and his legendary criminal prowess. He allegedly commits the most heinous crimes with an impunity that may be traced to his solicitation of protection and loyalty from many fellow Trinidadians for services rendered, favors, fear and respect as well as his alleged connections with U.S. American multinational corporations (7–10). In essence, Boysie's mysterious identity oscillates between established perceptions of reality and fantasies of the Trinidadian imaginary as part of Trinidad's unofficial, unspoken historical narrative. Interestingly, the actual perpetrator of Paula Inge-Singh's murder-mutilation is Doctor Dalip Singh, an educated physician, who killed his German wife as punishment for an alleged adulterous affair (287).

Although Dalip shares fundamental ethnic, cultural and racial traits with Boysie and a similar Caribbean colonial syncretic socio-cultural indoctrination,¹³⁹ he does not share Boysie's lower-class social status in India or the Caribbean. This significant

distinction indicates that violence against women in this Caribbean society and, possibly, the Caribbean region in general, is not peculiar to one particular class or race. As Caribbean subjects, Dalip and Boysie are guided by a set of uncompromising patriarchal principles and attitudes that legitimize harsh treatment, mistreatment and outright exploitation of the female gender. It also seems to be associated with the maintenance of prevailing postcolonial Caribbean notions of manhood, which are formed by the dynamic syncretization process that integrates European, African, Asian and the Middle Eastern cultural elements, forced colonial socio-cultural indoctrinations and brutal violence of slavery and indentured servitude. These are the factors that shape the attitudes, behavior patterns, collective and cultural memories, and the cultural imaginary in *Bruised Hibiscus*, which includes an underlying indifference and tolerance, if not acceptance, to angry violence and abuse directed toward Caribbean women and young girls (27–8, 38–40 & 96). Like Mootoo, Nuñez primarily focuses on specific characters that harbor deeply internalized psychological issues, traumas and secrets from the past that drive them to mad behaviors within Caribbean familial socio-cultural matrices. The Ramloop, DeVignes, Appleton and Chin families are enveloped by the madness that seems to pervade Trinidad's Leventille district and the village of Otahiti. The continuous and vehement domestic abuse, incest, violence, rage and intense paranoia that characterize the Chin and DeVignes families are not only indicative of the manifestation of individual's madness, they are also microcosms of the general, broader societal manifestations of madness that are the sources of such harmful behaviors. It is no coincidence that Nuñez's two families are introduced within contexts of Paula Inge-Singh's murder and Boysie Singh's alleged culpability.

When Zuela Chin, an indigenous Venezuelan “Red Indian” who is married to Ho Sang, Chinese immigrant, and Rosa DeVignes, a “white” creole woman of an English middle social class family who is married to Cedric, a young educated secondary school headmaster of East Indian and African parentage, offer their opinions about Paula Inge-Singh’s murder and Boysie as the possible perpetrator, they are chastised and insulted by their respective husbands with such maliciousness that both women ponder and wish for the husbands’ deaths (6–10, 12–5 & 22–30). While Ho Sang’s abusive behavior demonstrates his desire to subjugate Zuela, reaffirm his patriarchal authority over her and intimidate her to prevent her from poisoning him (84, 136–43, 230–32 & 250–61), it is also a manifestation of the haunting memories of death, terror, sorrow, shame and guilt, ghosts that he carried to the Caribbean from China,¹⁴⁰ which eventually haunt him to drug addiction, madness and death (258–61). Cedric often explodes into angry tirades and terrorizes Rosa until she submits to his sexual demands or rapes her violently if she resists (210, 213–16, 219–25, 263–70). Much of his abuse, like Ho Sang’s, originates from ghosts of a traumatic past that involves great shame and guilt associated with his father’s suicide and homosexual affair with Thomas Appleton, Rosa’s “legal” father (126–32). His obsessive desire to exact vengeance on the Appletons and an acute paranoia at the possibility of Rosa poisoning him for his mistreatment intensifies his rage into madness (59–60), which ultimately drives Rosa from him when she learns that she is not an Appleton and not white due to Clara Appleton’s adulterous affair with a black man, a member of the race that she had, ironically, always despised. The misery suffered by these innocent women within these familial contexts may be traced to the

aforementioned postcolonial attitudes that have been shaped by pre-modern colonial socio-cultural values, which Nuñez extends from the family to society (96 & 222–6).¹⁴¹

The one independent woman that wields a certain amount of power in the narrative is Mary Christophe, the healer and obeah woman who has intimate knowledge of the other characters' histories (100–17). Regardless of her insistence that she is a Christian and is no longer an obeah practitioner (179–80), she represents the steadfast belief in the syncretic African-derived religion, which provides another quasi-gothic quality that shadows the ominous premonition as a very subtle backdrop (193, 202, 216, 220–1). As independent and powerful as she is, Mary cannot save Rosa from a brutal beating inflicted on her by a group of black men, seemingly instigated by Melda's murder, general distrust of women and racial hatred (96), and her vicious Paula Inge-Singh-like murder-mutilation by one of the assailants who returns, stalks and kidnaps her from Mary's house. Mary, her reputation as an obeahwoman and Christian religion are no match for the manifestations of this prevailing socio-cultural madness. The narrator describes the rage that led him to his madness:

His outrage fanned the fire burning in his head... When the flames died down... [h]e made a plan for revenge... He broke the lock on the front door [and]...soaked a rag with chloroform and clamped it over the white woman's nose... Minutes later in the car...the ravenous fire that was devouring his soul... His anger was toward her people and toward the black men...who worshipped her people. The rage he had carried most his life was directed toward the ones who lived in one to five rooms and forced his people to live five to one. They were the ones he despised, the ones who kept their heels forever pressed to his back... "Monkeys on a string for white people." His father's voice echoed in his ears. He squeezed his eyes shut... Suddenly he saw in his mind's eye...between the bamboo reeds...the head of the white woman... He would have realized that it was no accident that he had first felt the full force of his anger when he visited his brother in his cell... It was no more coincidence that he had conceived...his plan when he noticed the other man on Death Row was

the Indian doctor who had slaughtered his white wife... It was a copycat murder (274–9).

This depiction of an individual Caribbean subject's internalized rage that manifests into madness further illustrates the existence of an underlying socio-cultural madness that completely consumes the characters, the island and, possibly, region, and conveys a haunting atmosphere of the potential eruption of violence and death that is similar to that Cliff presents with Christopher in *No Telephone to Heaven*. This suggests that the vast population of the Caribbean's unseen poverty-stricken ghosts and specters haunt the pristine beaches, tropical beauty, spectacular resorts and luxurious hotels, smart uniforms, bright smiles and royal courtesy as "ghosts in the [Caribbean] machine" (see chapter five). Nuñez's creative embedding of a subtle quasi-gothic but ever-present, haunting quality sensationalizes the narrative within the context of the overarching madness, which unexpectedly creates a quasi-gothic liminal space that oscillates between perceived realities and the imaginary. Both Mootoo and Nuñez, like their Caribbean predecessors, unveil the dark secrets, resentment, anger, shame, guilt, fear, anxiety, desperation, paranoia, hopelessness, despair, desire and heinous transgressions, the ghosts in the machine, that are consistently traced to the unspoken unspeakable, the Caribbean political, cultural, social and ideological transgressions, inconsistencies and contradictions in these Caribbean literary fictions.

Another, more recent, twenty-first – century Elizabeth Nuñez novel, *Prospero's Daughter*, parallels and expands on the plot structure, particular characterizations and central themes of William Shakespeare's play *The Tempest* (1611) regarding many of the socio-cultural, political and ideological issues that relate to European colonization of the

Caribbean (see chapters four and five) within a tumultuous mid–twentieth – century modern colonial setting and colonial madness. Despite the novel’s expansion into modernity, *The Tempest’s* discursive context and proto–gothic literary conventions and features creatively remain intact within the twentieth – century Caribbean literary tradition as it explores and addresses the genre’s storytelling style and popular Caribbean colonial and postcolonial issues. Not unlike Jean Rhys, who provides Brontë’s mad Bertha of *Jane Eyre* with a voice in the *Wide Sargasso Sea*, Nuñez expands upon the Shakespearean characters and voices of Miranda through Virginia Gardner, Prospero voice through Dr. Peter Gardner, Virginia’s father and mad physician and scientist, and Caliban through Carlos Codrington, a young black Trinidadian creole whose mother was allegedly murdered and her house and land illegally appropriated by Gardner, and who, eventually, becomes Gardner’s Caliban–like slavish worker and tortured prisoner (see chapter four). Nuñez also expands on Shakespeare’s proto–gothic literary conventions and features with her applications of quasi–gothic and gothic conventions and features, which have a more dominant presence than exhibited in *Bruised Hibiscus* to produce sensational narratives that conform to the modern sensibilities, perceptions of reality, imagination and oscillation between them (see chapter one). This creative expansion extends into a manipulation of temporal spaces by setting *Prospero’s Daughter* in the mid–twentieth – century Caribbean colonial period in Levantille, a British colonial district of Trinidad, the same postcolonial district of *Bruised Hibiscus*. Despite these temporal differences, these novels, including *The Cereus Blooms at Night*, are linked by the overarching, dominating theme of madness, their most fundamental, traditional gothic feature.

Like *Bruised Hibiscus*, *Prospero's Daughter* opens with violence directed toward women and begins with three American sailors stuffing toilet paper in the mouth of a fifteen-year-old Leventille black girl and gang raping her in the restroom of a notorious Port of Spain nightclub. Though her mother reported the incident to the English colonial police, like Melda's disappearance and regurgitated remains in *Bruised Hibiscus*, it receives minimal attention from the police, the media and general public due to her non-white race and lower-class social status (Nuñez 3–4). The same Caribbean socio-cultural madness illustrated in *Bruised Hibiscus* also pervades *Prospero's Daughter*; however, the madness that pervades *Prospero's Daughter* is a consequence of direct transference of European cultural madness, the obsession for tyrannical control of people, nature and the supernatural (see chapter four). *Prospero's Daughter* explores Caribbean colonial madness during a very complicated, unstable and volatile time, in which global politics include the Caribbean region. The British colonial government of Trinidad finds itself faced with the U.S. American military interest in securing and policing the Caribbean region for German submarines (5 & 169–71). Even the commissioner of the colonial police force must balance sensitive socio-cultural values and consider the delicacy of global political issues associated with rising public ambivalence and resentment toward the U.S. American naval presence and World War II. It is within this climate of political uncertainty that the white Trinidadian French Creole police commissioner assigns English inspector, John Mumsford, to investigate a reported rape of a young English girl, Virginia Gardner, by a young black male Trinidadian, Carlos Coderington, on the nearby island and leper colony of Chacachacare, which contrasts the indifference and insensitivity demonstrated in the rape case of the black Leventille girl.¹⁴²

The commissioner emphasizes the clear understanding that the Gardner case will be investigated since their priority is the protection of an English girl's reputation and purity; hence, this is a case of attempted rape because, officially, no vaginal penetration occurred between a white English girl and a Caribbean creole black man (6–9). It is within this colonial context that Nuñez explores the popular Caribbean themes and issues of race, culture, nationality, ethnicity, hidden history, suppressed desires, socio-cultural transgressions and fragmentation, and madness.

This narrative emerges in the midst of a discussion between the police commissioner and Mumsford on the proper procedure regarding the impending Gardner investigation. The themes of history, culture, race, nationality, European preconceived notions of cultural superiority and deeply suppressed white Caribbean creole fears and anxieties surface within a contrast between the police commissioner and Mumsford's history, class, race, employment position and nationality (6 & 8–11).¹⁴³ The contrast of these two characters exposes the ignorance and cultural difference that creates the misunderstandings and misperceptions that structure preconceived notions of superiority that shape certain attitudes of European arrogance, indifference, prejudice, anxiety and fear related to non-white colonials, especially those of African heritage. Such attitudes may be reasonably presumed to have been ingrained in Caribbean colonial subjects with their indoctrination to European socio-cultural principles and are the sources of the empathy, insensitivity and indifference exhibited toward Caribbean subjects who suffer particularly unsavory tragedies. While this poignant narrative, which remains consistent with traditional Caribbean literary thematic structure, dominates the first six chapters, Nuñez integrates traditional themes of Caribbean historical narrative, colonialism and

slavery within the context of Dr. Peter Gardner's modern version of a Prospero-like madness that corresponds with nineteenth – century sensibilities, Darwinian theory and science, scientific and medical discoveries and innovative technologies (80), which have allowed for great advances in European and U.S. American military weaponry and reinforced preconceptions of European and U.S. American cultural superiority (Davies 679–82, 848–53, 759–69, 777, 793–4 & Lauter 3–8).¹⁴⁴ In this sense, Dr. Peter Gardner not only serves as the modern adaptation of Prospero and his madness, he also embodies the late nineteenth – century, post-emancipation colonial land appropriations and investments in failing and bankrupt plantations, and more importantly, characterizes nascent notions of neocolonial exploitation of new independent Caribbean nations with fragmented and weak political, economic and socio-cultural infrastructures through the manipulation of international financial and contractual laws (see chapter five).

Both Dr. Gardner and the island, Chacachacare, are central to all of Nuñez's applications of quasi-gothic conventions and features. Gardner is a fugitive physician from England who changed his surname from Bidwedder and left for Chacachacare to avoid the legal consequences for secretly administering unknown medicinal concoctions, unconventional surgical methods and unethical experimentations on human patients, many of which died during or after his treatments in England, where he was condemned as a monster and Frankenstein (68–78). Chacachacare, once a thriving colony of cotton plantations, was transformed into a leper colony as a consequence of an epidemic that appears in Port of Spain and threatens the Trinidad colony between 1868 and 1922. The English Crown purchased Chacachacare from the gentile descendants of the cotton plantation owners and forcefully relocated Trinidad's lepers at the demands of terrified

colonists without considerations for family and property. After Chacachacare's lepers were, eventually, abandoned by the French Dominican Sisters of St. Catherine of Siena in 1950 and the American Sisters of Mercy in 1955, the lepers desired to remain on the island even after new drugs had successfully treated the disease due to their ghastly appearances and social fear and stigma. Stories of mystical, God-inspired miracles and depression and suicide among the nuns that circulated throughout Trinidad over the years, in time, became part of Trinidad's cultural imaginary. By the time Gardner arrives, the leper colony is a self-sufficient community with one doctor who administers medications to them (17–22). In the shadow of Chacachacare's haunting history, Nuñez's application of traditional gothic features begins with Mumsford's reaction to the doctor's house on the island. The narrator notes,

The house was still as a grave...[and] it seemed all but abandoned... [there were] places where the concrete had begun to crumble. The wooden shutters were closed...[with one] shutter...broken, a slat dangled from a nail... The only sign of life, if it could be called a sign of life, was a brown burlap hammock on the veranda... He was in the Land of the Dead. There were no rivers, no ponds, no freshwater anywhere...the commissioner had told him... "And the lepers?" A chill ran up his spine... [Mumsford] clutched his briefcase close to his chest...the briefcase was a lifeline. It was England in a world shot backward to the heart of darkness (30–2).

Inspector Mumford's gothic perception of the doctor's house ominously seems to correspond with the physical decay of lepers' bodies and, eventual, slow and excruciating deaths, as well as the terror that he suppresses while he approaches the island and house, which surfaces when he feels chills, holds his briefcase close to his chest and states that he has entered "The Land of the Dead," a description of the island that he continues to use throughout the novel. Furthermore, Mumsford's reference to "the heart of darkness"

parallels the intense trepidation felt by the protagonist of Joseph Conrad's haunting tale, *Heart of Darkness* (1899), as he ventures down the Congo River of colonial Africa.

However, Nuñez most sensational quasi-gothic and traditional gothic features are applied when Gardner arrives at the Coderington home. Lucinda, the black creole housekeeper, is instantly terrified when she sees Gardner and perceives him to be the devil and his arrival an evil omen. During his introduction to Sylvia Coderington, Carlos' white mother, the sky uncannily darkens and, within minutes, a fierce storm assaults Chacachacare with blinding lightning, earthshaking thunder, drenching showers and powerful winds. When the storm dissipates and Sylvia agrees to provide room and board for Gardner and Virginia, the island's dogs howled and bayed incessantly for a few days and nights, which terrorizes Lucinda due to her belief, as Dorothy does in Cliff's *No Telephone to Heaven*, that the howling is a premonition of imminent death. Sylvia Coderington suddenly contracts a mysterious and grave illness that causes her great pain. Dr. Gardner diagnoses her illness terminal without conferring with the other doctor on the island and keeps her well-sedated with morphine until she dies. Since she contracted the illness, she was never lucid again. Gardner's swift seizure of the house and property, and immediate cremation of Sylvia's corpse, without notifying Trinidad's authorities of her death or consulting Lucinda and Carlos, cause Lucinda and Carlos to suspect that Gardner murdered Sylvia (114-5). Then, a few weeks after Sylvia's death, a resistant Lucinda follows with her untimely death. Gardner seizes and drags Sylvia Coderington's bed out of the house to burn it as if he had waited for Lucinda's death for this opportunity. When Carlos objects to the burning his mother's bed, Gardner slaps him and forces the youth to watch a dramatic pagan and witch-like ritual, in which he

vehemently curses Sylvia Coderington as a whore, slut and blue-eyed hag and claims that he now owns all that she had while flames consume her bed. Dressed in a red velvet cloak speckled with gold stars, Gardner arms himself with a cane and a large red leather bound book that is embossed with gold letters. He violently shakes his cane at the burning bed, intermittently opens the book and reads, prances about like a horse and chants curses while he fuels the roaring flames. Although Carlos is terrorized by Gardner's uncanny ritual, he admits that he is more afraid of Gardner's nightly prayers and chants hereafter. He states, "[Since that night, I heard him pray and]...the threat that I feared the most was the one I partially remember: "I command the graves to open and wake their sleepers. Let them come forth!" Gardner had said. I have been told that only black people in the Caribbean do obeah. That night I saw a white man call on the spirits, and he had learned his art...not in the Caribbean, but...in England" (111-9).

Gardner's madness, like Chandin's in *The Cereus Blooms at Night* and Ho Sang and Cedric's in *Bruised Hibiscus*, originates from psychological ghosts of the past that he carries with him from England. His ever-present despair over his dead wife seems to be the catalyst for his complete disregard for humanity during his medical experiments in England, despidement for nature and obsession to control and improve it, firm belief in the supernatural power of black magic, his continuous rape of Lucinda's nine-year-old daughter, Ariana, eleven years of forced sex, thereafter, continual incestuous assaults on his teenage daughter, Virginia, and sadistic torture of Carlos confirm his acute madness. Gardner's imagination obscures the boundaries that distinguish it from perceived notions of reality and, under certain social conditions such as colonization, may influence others

through his interaction with them. His madness not only terrorizes Carlos, it also confuses and lures him into his reality. Carlos states,

I would think it was madness that had made me see a devil when [Gardner] came to my yard after the storm. Madness or a mind not yet healed from my mother's blank eyes... I could not imagine then such a man capable of the cruelties he was yet to inflict on me... On rare occasions...he made me understand that my history, the history of my island and the islands in the Caribbean, began with him, began with his people. Before the arrival of his people we were nothing...who accomplished nothing, achieved nothing, had made not one iota of contribution to the advancement of human civilization... I submitted myself to [this historical narrative and the reality it constructed] willingly taking the risk of losing faith in my people, respect for the traditions of my forefathers (166–8).

Carlos' self-analysis and awareness of Gardner's madness conveys its disparaging psychological influence on him and illustrates that this culturally foreign madness, which has been imported from Europe, specifically England, to the Caribbean with Gardner's arrival, is a primary source of the Caribbean cultural fragmentation and attitudes that are fundamental to the development of the postcolonial socio-cultural norms, which debilitate Caribbean inhabitants to form progressive and enriching cultural, social and political systems (see chapter two). In essence, Caribbean perceptions of reality and imaginary have been and are still being altered by the continuous transference of European cultural madness and, more recently, that of the United States within the neocolonial contexts of globalization (Fisher 38–43), which results in the problematic and, at times, destructive eccentric behaviors that are commonly illustrated in Caribbean literary fictions. However, these same writers also acknowledge in their works that such self-awareness, self-analysis and self-criticism critique is indicative of the initial stage of positive subjective reconstructive process (Nuñez 88–9).

Gardner's madness dominates the novel from the bed-burning until its climactic manifestation, in which he curses Carlos and the colonial constable, who has arrived to arrest him for his transgressions, with incantations from his magic book, attacks them with his magic cane and falls to his death from a steep sea-cliff onto the jagged rocks below (298-305). Once again, in the midst of an overarching, dominant theme of madness, Nuñez creatively haunts, as she does in *Bruised Hibiscus*, the entire narrative with a subtle, obscure backdrop of a quasi-gothic quality. The history of Charachacare, which includes socio-cultural disdain and indifference exhibited toward Trinidad's lepers, their remorseless and merciless relocation and banishment to the island, the disease and the lepers, who, like Boysie in *Bruised Hibiscus*, are virtually invisible in the narrative, reveals an inherently haunted space that is shrouded by these ghostly presences. Like the "San Dominick" in *Benito Cereno*, Chacachacare, an island enclosed by the sea, replaces the traditionally haunted castles, manors, monasteries, mansions, houses, forests, caves and so on that are the usual sites for uncanny occurrences in European and American gothic fictions. Though the island has no walls, like the *San Dominick* and all of the Caribbean islands, it is surrounded by one of, if not the, most beautiful, treacherous and unpredictable seas in the world as Carlos clearly describes the turbulent waters of the Dragon's Mouth or *La Remous*, the canal that guards Chacachacare's Gulf of Paria and lies between Trinidad and this horseshoe shaped island (26-7 & 169-71). Further testament to Nuñez's creativity is illustrated by her integration of these quasi-gothic, haunting elements with the general social empathy shown toward the sexual abuse of young girls and women, incest, racism, local and global politics, an atmosphere of political uncertainty and change and madness into a Caribbean literary fiction that closely

follows the genre's traditions. However, madness is the driving force of the plot that consumes certain characters and, to some extent, influences all of the characters, pervades the island's inhabitants in general and dominates the entire narrative. However, Gardner's madness turns on itself and does not, for the moment, affect others who suffered under his rule. As haunting as *Prospero's Daughter* is, it is a Caribbean fiction written within the thematic and stylistic parameters of the Caribbean literary tradition and is not a Caribbean gothic fiction because gothic literary conventions and features do not dominate the narrative as they would in conventional gothic fictions. However, Marlon James' twenty-first – century Caribbean fiction, *The Book of Night Women* (2009), not only follows the traditional Caribbean literary thematic and stylistic modes, it ventures into the traditional gothic realm more so than any its progenitors, while still focusing on the overarching theme of the Caribbean colonial madness as do Mootoo and Nuñez in their works.

In *The Book of Night Women* James' narrative structure parallels the Caribbean cultural syncretic process by integrating the most fundamental European and Caribbean cultural elements such as ancient Greek and Old Testament names, Caribbean traditional thematic and stylistic conventions and features, western traditional intertextuality and traditional gothic conventions and features into a fictional Caribbean slave narrative that delves into madness and the supernatural to such a degree that it ventures into the Gothic realm. He structures a traditional haunting of a young black eighteenth – century female Caribbean plantation slave and develops an overarching theme of madness that dominates the narrative within a backdrop of concrete supernatural possibilities. Like Carpentier's *The Kingdom of the World* and Rhys' *Wide Sargasso Sea*, *The Book of Night Women*

offers a representation of pre-emancipation Caribbean colonial slave-life and a syncretic process by which Caribbean inhabitants' integrate their intimate knowledge of and cultural connection to their natural environment with syncretic African-based religious beliefs to construct viable cultural systems; the novel also interweaves historical events with the fictional. References of the 1798 San Domingue Slave Revolt (42) and 1831 Jamaica Tacky Slave Revolt (207), and historical figures like Cudjoe, a legendary Jamaican maroon leader (78), Tacky, leader of Jamaica's deadliest slave revolt of 1831, and a Jamaican colonial governor Sir George and, his wife, Lady Nugent (90) are intertwined with fictional features that are similar to Rhys' Coulibri plantation estate and characterizations such as Isobel Roget, the Jamaican Creole daughter of the Coulibri plantation owner who is very similar to Rhys' Annette Cosway-Mason, the tragic mother of her protagonist, Antoinette Cosway. It is within this discursive structure that James illustrates representations of nineteenth-century pre-emancipation Caribbean colonial social hierarchies, syncretic socio-cultural systems and creolized subjective identities, and the daily social interactions of Caribbean pre-emancipation plantations. James illustrates the incomprehensible colonial brutality, desperation and hopelessness that haunts the Caribbean collective and cultural memories, and imaginary of postcolonial Caribbean peoples, and developed the attitudes that shape socio-cultural norms, which are the basis of the disparaging eccentric behaviors and destructive madness that Caribbean writers address in their fictions. Furthermore, the unique language by which *The Book of Night Women* is narrated, a Caribbean English dialect known as English creole or *patois* (patwa),¹⁴⁵ creates an intimate discursive atmosphere between the reader and the narrator-protagonist, not unlike Carpentier's Ti Noël in *The Kingdom of the*

World. Although all twentieth – century Caribbean fictions illustrate dialect narration to varying degrees, especially, when depicting conversations or thoughts of rural and lower–class urban characters, Carpentier’s novel may have the most extensive dialect narration (translated from Spanish creole) of all these Caribbean fictions with Thelwell’s *The Harder They Come* very closely matching it. However, James’ application of dialect narration exceeds all others by writing almost the entire novel in English patwa, which allows for the possible development of an intimate insight into the unremitting, almost intoxicating, terror, uncertainty, confusion, desperation, hate, guilt, desire and manifestations of madness that swirl within the psyches of the characters. Such extensive dialect narration also illustrates and distinguishes representations of the nineteenth – century colonial plantation social hierarchies through character verbal interactions.

The narrator is a very young girl (early teenage years), who narrates stories imparted to her by her mother about her own youthful exuberance, ignorance and innocence that led to particularly horrific experiences that, with the counsel of older slave women, allowed her to resolve many of her problems. This is evident in her innocent but astute observation that establishes the dominant and haunting theme of Caribbean colonial madness in the narrative. She states, “Mayhaps madness be the only thing that afflict the white man and nigger alike” (85), a comment that conveys an inherent madness that manifests itself within the psyches of all who participate in the maintenance of nineteenth – century Caribbean colonial plantation systems and institutions. In this respect, *The Book of Night Women* is consistent with addressing and engaging traditional Caribbean issues and themes that correspond to psychological traumas suffered by Caribbean inhabitants during the pre–emancipation colonial period from which inherent

postcolonial eccentric behavior patterns and madness originate (see chapter six). The youthful narrator and her English patwa dialect not only expands the text's cultural frame of reference into the protagonist's Caribbean imaginary in the narrative style of Carpentier's *The Kingdom of the World* and Melville's *Benito Cereno*, but its intimate autobiographical style comprised of James' narrator-protagonist's intimate memoirs also reveal a Caribbean hidden history, the unspoken unspeakable within a gothic structured backdrop of the supernatural that haunts and terrorizes her as much, if not more, than the incomprehensible brutality and madness she witnesses and is inflicted upon her by white masters and fellow slaves, who, at times, are just as wicked and brutal as their masters. It is the narrator's intimate disclosure of the slave-on-slave violence, their indifference to the suffering of fellow slaves and perverted enjoyment realized from the suffering of their unlucky fellows that represents the socio-cultural transference of madness that is symptomatic of the internalized psychological traumas caused by Caribbean colonial slavery. The pain and suffering willingly inflicted on one slave by another may be ingrained, internalized to the extent that it has become part of the Caribbean psychological profile that shapes the postcolonial socio-cultural madness illustrated by Caribbean literary works.¹⁴⁶

Like its progenitors, *The Book of Night Women* integrates Caribbean colonial madness and terror with folktales, folkloric superstitions and beliefs in the supernatural, influence of syncretic African-derived religions, specifically Obeah and Myalism, as explained by Homer, the Montpelier plantation's principle house-slave and secret Myal practitioner after she discovers an Obeah "bundle" placed in the kitchen to curse Lilith, James' protagonist and mother of the young narrator. Homer reverses the curse with a

complex ritual and a potion that is administered to the person who delivered the bundle. Soon after Homer's ritual, Circe, the slave who was forced to raise Lilith against her will and treated her badly, suffers an excruciating death from massive hemorrhaging from all of her bodily orifices (50–3). In a related incident, Andromeda, a fellow house slave, who attacks Lilith for accidentally spilling water on her (104), suffers the same horrible, excruciating death suffered by Circe (105). Both Lilith and Andromeda's daughter are traumatized by Andromeda's death and attribute it, as all of the other slaves, to obeah magic. Both deaths secretly haunt Lilith's mind in the blinding darkness of the kitchen cellar where she hides daily (106), while Andromeda's death terrorizes Andromeda's daughter until she is completely mad. Lilith witnesses, "[Andromeda's daughter]... whimper then bawl then scream 'bout Obeah coming for them and why Obeahman choose to mark her... She dart from left to right and start to see Obeah in everything" (111). As a result, news of the deaths and Andromeda's daughter's madness spread among and terrorize the Montpelier and Coulibre plantations' slaves to the extent that their fear stifled plantation work (109–10). While the town doctor examines the dead slaves, Humphrey Wilson the English plantation owner, and Robert Quinn, the Irish plantation overseer, are bewildered. Isobel Roget, the French–English Creole daughter of the Coulibre plantation owner and Humphrey's visitor, professes to understand the peculiar "ways" of Caribbean black slaves and attributes the deaths to Obeah. She divulges her knowledge of Obeah and warns Humphrey Wilson and Robert Quinn of Obeah's great influence on both blacks and whites in the Caribbean colonies. The narrator notes,

Master Wilson... [Obeah] flows in them like blood... I daresay it comes as natural to them as our lord and savior is to us. I find the whole thing ungodly, but a wise master would do well to understand their ways. Even use them... This is not some nigger All Hallows' Eve, sir... It's a tad more serious than that. I've seen an entire estate go to a standstill over their superstitions. They took it with them from the Dark Continent, you know... You can never eradicate Obeah; you might as well eradicate the niggers themselves. But you make your own Obeah seem greater... This Obeah, it may seem to be about spells and witchcraft but it's really about their religion, potions and poisons... Might as well be the Dark Ages in the colonies... This is the West Indies, Master Humphrey. We do things differently (112–6).

Isobel's knowledge and understanding of her Caribbean world presents is an indelible fact that white Caribbean Creoles are culturally tied to and defined by Caribbean colonial syncretism, which has formed Caribbean subjective identities that are distinctly different from those of Europeans though they share some cultural traits, skin-color, genealogies and nationalities. She also articulates that such syncretic African-based religions are integral to all Caribbean social interactions whether they are believed in or not and have great influence among all Caribbean inhabitants regardless of race and class (see chapter five). These incidents and discussion of obeah launches it as a haunting force throughout the text that is, on many occasions, deemed the cause of mysterious deaths and madness, and, as Paravisni-Gebert asserts, invites applications of quasi-gothic and gothic conventions and features.

Like Melville's Captain Benito Cereno and the "San Dominick," Carpentier's Ti Noël, Mootoo's Mala Ramachandin and Nuñez's Carlos Coderington and the island of Chacachacare, Lilith and her colonial plantation environment are central figures in all applications of quasi-gothic and traditional gothic conventions and features. Lilith describes the initial feature in a poignant version of a Caribbean folk belief regarding the

dangers that exist for slaves in the sugarcane fields that they work. While running through a Montepelier sugarcane field one night in fear and she ponders,

Just about every nigger know that sometimes the most wretched thing about being a field slave is the field itself... There was other things nigger fear in the field that have nothing to do with flesh. Rolling calf that come up from hellfire to take people back and Imilozi bush spirits that run ten pace behind a nigger, waiting for he err and look back. Duppy, especially of that girl they burn in 1785. Lilith hear a creak and think of snakes all over her body... [She] see nothing but dark, not a darkness like the sky or like the cellar, but a dark with prickly thing to scratch her” (65).

Lilith relates how plantation slaves’ beliefs in syncretic African–derived religions and folk superstitions are psychologically integrated with the constant terror, violence and madness that welcome supernatural possibilities to explain the incomprehensible, the unexplainable horrors that they witness and fear every day of their lives. This is no more evident than what occurs during Lilith’s savage killing and mutilation of a fellow slave, a Johnny Jumper, who had attempted to rape her. She recalls, “That was the first time she feel the darkness. True darkness...that make a man scream. She shudder and feel ‘fraid and proud and wicked and she feel good... [while T]he man jerking...and he still screaming, [s]top stop stop stop (17). Homer discovers Lilith bloodied and terrorized next to the Johnny Jumper’s hacked up corpse. Assured that Lilith would be severely punished or killed, Homer disposes of the corpse and hides Lilith in the plantation house’s kitchen windowless cellar (15–9). The darkness that Lilith felt welling within her during the attempted rape is a psychological trauma that continues to develop in the blinding darkness of the windowless cellar where she is hidden. The cellar’s darkness seems to become an extension of the darkness that is developing within her, in which they merge into a distinct physical netherworld, a liminal space that allows her

psychological ghosts, guilt and fear, to manifest into perceived images that appear during bouts of madness or sensitizes Lilith's perceptions beyond reality into the realm of the supernatural. It is at this liminal site where James' application of traditional gothic literary conventions and features disrupts time and space, confusing perceptions of reality and oscillating them with those of the imaginary as they do on the "San Dominick" of *Benito Cereno* and in the Haitian countryside for Ti Noël in *The Kingdom of the World*.

The narrator notes,

Lilith wake up in a darkness that grip her throat. She try to scream, but the dark steal her voice... This was not night darkness that show things once the eye get used to it... She fling around her hand like a madwoman... At first she think she think the scurrying was her mind gone aflutter in the dark... Rats... She run away from the sound and trip... As she land on the floor, something jump on her back and jump off. A light open up and flood the stairs and banister. –Quit with you screaming, fool! She say... The woman is only a shadow...[who] leave the door ajar...enough for one thin blade of light... She set herself on a barrel and wait. A long time, ...[l]ong enough that what she know happen, what she think she know happen and what she feel goin' happen bend and stretch and break and mix back into each other so that she could no long tell for sure which was which. The shadow on the floor dark and sharp but it then start to creep across the wood like blood. Lilith pull up her feet and squeeze herself in tight. In the dark she smell...the Johnny–jumper...sweat and blood. She hear him scream... Most night as Lilith fall asleep, she fly up awake in fear that the Johnny–jumpers [are] in the cellar...to kill her. Is a week since and right in that instant between dreaming and waking she hear a whisper calling her the wickedest woman... Maybe she be the one that evil... Lilith looking for him in the dark, coming for her with no head on him shoulder (20–1 & 28).

Lilith clearly suffers from a posttraumatic psychological state of mind similar to the lesser trauma suffered by the narrator and children in Kinciad's *The Autobiography of My Mother*; however, Lilith must resolve the trauma of a much more traumatic event, isolated, alone in the dark of her own mind and that of the cellar with the terror of slavery weighing heavily upon her. The gothic conventions and features applied to this passage

structures James' intentions to convey the psychological trauma that is connected to the harsh and brutal reality of Caribbean slavery and allows a young black female to derive pleasure from savagely killing a man (17). They also structure her nightmares that are manifestations of this terror, guilt and confusion as to what is "right" and "wrong" in a mad world of inhuman cruelty, contradictions and perpetual terror, betrayal and death, and, more significantly, her extreme sensitivity to her own feelings and environment.

It is within this context of Lilith's psychological ordeal and sensitivity that James' constructs uncanny events, supernatural occurrences and overarching madness when rationality is insufficient to develop an understanding of the events that have transpired. The most uncanny and sensational supernatural events occur with Lilith in the cellar.

The narrator relates,

Two night in a row, Lilith wake up [in the cellar] and see a woman watching her. The first night she go to scream but catch her mouth. She first think it be Andromeda in the shadow but this woman thin. Her hair wild and natty and her skirt spread wide like bat wing. Lilith can't make out the face. She don't see no eye, only the blackest black. When she leave something visit Lilith mind and don't leave for the rest of the day. *Six tell six tell six*...the words like a chant... The following night Lilith didn't sleep, thinking that the woman was some sort of dream-witch that wouldn't come if she stay awake... Lilith go upstairs the kitchen to wash her face and look around... [She]...turn to leave but at the doorway be the dark woman. Lilith jump back...her heart beating hard as she wait for somebody to wake up... Nobody. At the cellar doorway, the dark woman gone. [She] stoop down to the kitchen floor, watching the [cellar] doorway. Tiredness and fear fight for so long that as soon as she close her eyes she would jump up, giving herself a fright. Tiredness soon win (144-5).

Not unlike her Caribbean progenitors, Lilith's uncanny experiences are linked to intense psychological trauma and madness; however, as Melville does with the Cereno's cabin and the "San Dominick," in *Benito Cereno*, James breaks from the traditional Caribbean

literary mold by depicting the cellar as a characterization that actively participates in projecting terror and the supernatural by applying traditional gothic conventions and features. However, James expands his applications of gothic literary conventions and features beyond those Melville applies to *Benito Cereno* by not figuratively describing possible supernatural occurrences and rationally reconciling them within accepted perceptions of reality. As this passage exemplifies, James uses gothic literary conventions and features to structure a specter and unexplainable, supernatural visitations that are not reconciled by rational explanations or mistaken perceptions. Furthermore, while Lilith's Caribbean fictional progenitors are all catalysts of, influenced by, victims of or embody a form of Caribbean colonial madness, Lilith's remembers and describes her perceptions of supernatural events with the precise clarity of a terrorized rational mind rather than an ambiguous description that is traced to a succumbency to madness.

His creative applications of the traditional gothic conventions and features expand even further as the dark woman's haunting visitations increase and intensify as the narrative progresses and Lilith experiences the most intense terror and witnesses the most horrific, incomprehensible brutality inflicted on slaves by their masters and fellow slaves. The dark woman follows Lilith to the Coulibre plantation where she is sent at Isobel's suggestion for re-indoctrination to a stricter slave-discipline code. Lilith had just settled in the kitchen where she would sleep when the narrator notes,

Lilith lie down...and stare at the dark and moonlight that come through the window... The house quiet but she wait and listen to the silence... [She] feel something coming inside her, that feeling of the devil... Lilith breathe in the night for she know what coming... She get up and look in the direction of where the moon coming through the window. She know the night woman be there, standing and looking at her. The black woman dressed in black like she coming from a God funeral. Lilith still. Is long

time since she see her, and not at Coulibre... Then the woman raise her right hind with one finger point up. She point he finger at her own heart and tap seven time. Lilith look at her own chest...[and] look up again, but the woman gone. [As] a little girl Circe tell her about the Abarra... Abarra is a tricky spirit. Something white man would call demon. When Abarra come after you, she take the form of somebody you know but she can't talk since he Abarra got no tongue...but [the dark woman] don't look like nobody she know (224).

This passage is structured to illustrate the most significant haunting of the novel. As Lilith experiences a familiar sensation, “the feeling of the devil,” rise within her, she expects to a visit from the “dark woman.” Her calm demeanor indicates that the mysterious specter has regularly appeared to Liltih in the cellar at Montpelier and, to her surprise, it is the clearest image that Lilith has ever seen. She perceives the ghost to be wearing a black funeral gown and, for the first time, the specter communicates to her with peculiar but deliberate hand gestures before disappearing. This haunting is not only the most intense of all the past hauntings, the dark woman never reappears again; however, the darkness, “feeling of the devil” within continues to emerge when she is or feels threatened. It also emerges with a vengeance when master Roget tries to have his way with her while Lilith bathes him. As she struggles to resist him, he suffers a seizure and Lilith pushes him under the bath water and drowns him. After he dies she recalled beating his chest seven times before he died and remembers that the dark woman pointed to her chest own chest seven times in her last haunting. She recalls, “Seven, the number that a woman tap in the dark... Lilith pin him down again... Massa Roget still... Lilith feel anew thing under her skin, something that tingle as her heart jump up and down... True darkness...that make a man scream... Lilith not thinking...not frightened, the only sound she her is her heart beating... Seven drumbeat. Seven tap of finger from the

Abarra woman. True darkness...that make a man scream. Now she know what the woman in the dark want. The woman want blood” (228–9). After Lilith realizes Roget has drowned, she rushes upstairs and kills Mrs. Roget and ignites a fire in the house that burns the Mr. and Mrs. Roget’s bodies and their children alive (229–30). Fortuitously for Lilith, “Francine, the mistress lady in waiting” panics as she returned from town in the buggy when she sees the blaze and tries to escape. She is ridden down and captured by the military and blamed for the murders and fire, brutally tortured and mutilated beyond comprehension with a number of male slaves and hanged as warnings to the other slaves (234–6).

Lilith is returned to Montpelier where she reunited with Homer in the kitchen. Her guilt for killing the Roget children drives her to confess the deeds to Homer. Homer replies, “Me know you have the darkness, but me didn’t know it so black.” Lilith responds, “Blacker than midnight when me ready” (327), which suggests that the dark women may have represented a psychological process by which Lilith would realize that she is capable of striking back with purpose and enjoying it. It is at this juncture in the narrative that James alters the perspective of the supernatural to a manifestation of colonial madness and ceases to apply gothic literary conventions and focuses on Lilith’s self-analysis and self-criticism with which she indicts herself, fellow slaves and all Caribbean peoples in general of “murderer madness.” The narrator states, “By Lilith own reckoning, seven people dead because of her... Maybe she sick with murderer madness, she think. Lilith curse her mind that give her the madness to kill... She look at her hand and don’t see no monster. Don’t every niggerwomen have blood on they hands? Mayhaps that be the nigger way. This colony always one step away from the bloodshed

anyway and mayhaps she not different... Maybe she not the child of [overseer] Jack Wilkins but Satan himself. Seven souls, she thinking... What kind of woman can walk right after killing seven souls” (374–5). Although Lilith realizes her new power, she still lived in perpetual fear and, at times, terror while she lived with the overseer, Robert Quinn, as his concubine. Eventually, she has to kill again when Homer leads a climactic but unsuccessful slave revolt that results in many deaths and her cruel execution. Lilith begins that last chapter with an ominous but thought provoking statement that relates to the dominant, overarching Caribbean madness and as a forewarning of a Caribbean state of mind that would develop into an inherent postcolonial socio-cultural trait. She states, “Perhaps nigger take things as they be for nigger what used to be will always be what is. Maybe it better for backra and nigger that things go back to what white people think is the best until the fire next time. White man sleep with one eye open, but black man can never sleep” (421).

In this last chapter, Lovey Quinn, Lilith’s daughter fathered by Robert Quinn, is introduced as the narrator of her mother’s historical narrative, which is also her historical narrative, the foundation of her subjective self other than that constructed by her masters. By permanently disengaging the Gothic before the climactic slave revolt, which allows Lilith to sensationally unleash the “darkness” that haunted her for most of the novel, James reaffirms his commitment to writing the traditional Caribbean literary fiction that integrated the Gothic in a manner that sufficiently supports many of Paravisini–Gebert’s notions (see chapter six). James’ creative expansion into the Gothic illustrates the late twentieth and twenty-first – century literary trend that I have postulated; however, *The Book of Night Women* was not intended to be a gothic literary fiction. Like the authors of

Benito Cereno and *The Autobiography of My Mother*, James successfully provides a creatively written transitory work that may help to establish Caribbean gothic fiction as this trend continues. The emphasis that he attributes to Lilith's written history and her daughter's reading clearly offers representation of the opportunity for future generations, future writers to creatively relate comprehensive histories, which include the unspoken unspeakable, within contexts that accommodate its effective reception.

Conclusion

This dissertation's discursive journey into the origins and development of the Western Literary Tradition provides a clear understanding of the historical, cultural, psychological and literary elements of Gothic's origin and establishes a fundamental discursive connection between Caribbean literature and Western European literature. In turn, these connections illustrate how twentieth and twenty-first – century applications of quasi-gothic and traditional gothic literary conventions and features to Anglophone Caribbean literary fictions are part of a natural course of literary development that will allow Caribbean literature to emerge from traditional discursive restrictions. It is important to reiterate that this study's primary focus on early modern Anglophone works, analysis of Horace Walpole's "Gothic Odyssey," and the inception and authorship of *The Castle of Otranto: A Gothic Story* is due to Walpole's Anglophone cultural and educational indoctrination, and intertextual reliance on particular early modern English literary works. This emphasis on Anglophone literary works, however, is not an indication that quasi-gothic and traditional gothic literary conventions and features are not applied in late twentieth and twenty-first – century non-Anglophone literary works.

In fact, Alejo Carpentier's *The Kingdom of the World*, a key work in the development of Anglophone Caribbean fiction and example of artistic creativity that expands beyond traditional revelation of horrors and victimization, is actually a Hispanophone Caribbean fiction (Cuban) that has been translated from its Spanish version *El Reino De Este Mundo* into English. There are a number of quasi-gothic literary conventions and features, and thematic and stylistic elements (see chapter six)

that have been consistently reused and adapted to many Caribbean literary works. In this respect, *El Reino De Este Mundo* may be considered one of the foundational works of the Caribbean literary tradition and genre. With this in mind, for this dissertation to establish a meaningful sense of credibility I have included an examination and analysis of a number of Francophone and Hispanophone Caribbean literary works in this chapter to indicate that quasi-gothic and, rarely applied, traditional gothic literary conventions and features may be identified in late twentieth and twenty-first – century non-Anglophone literary works. As previously noted, Carpentier’s work has been and still is a great influence on many, if not most, twentieth and twenty-first – century Caribbean writers in all three major Caribbean language categories, and its influence may be readily observed in the following Hispanophone and Francophone works. Although *I, Tituba, Black Witch of Salem*, *Geographies of Home*, *Soledad* and *Chango’s Fire* are not set or partially set in the Caribbean and *The Serpent and the Rainbow* is written by an English writer, they all portray the thoughts and behavior patterns that are deemed peculiar to Caribbean subjects and establish historical, psychological and socio-cultural connections to specific Caribbean island nations and colonies.

Joseph Zobel’s *La Rue Cases-Nègres* (1974) or *Black Shack Alley* (1996) is set in the French colony of Martinique. José, the protagonist, narrates a poignant autobiographical style that develops and addresses the traditional Caribbean themes and issues that are illustrated in the Anglophone works, if not more. José, like Thelwell’s Ivan, is a young black Caribbean boy raised in a rural environment who conveys a view of the world through rural experiences, sensibilities and the folk beliefs. He states, “As it turned out, I already knew by intuition that the devil, misery and death were more or less

the same evil individual who persecuted blacks above all. And I wondered in vain what blacks could have done to the devil and the *béké* to be so oppressed by both” (Zobel 37).

This sort of folk logic, superstition and beliefs in the supernatural are the basis of the very few quasi-gothic structured narratives illustrated in the novel. Like the few that are illustrated in Thelwell’s novel, Zobel’s quasi-gothic narratives revolve around perceptions of death, superstitions and beliefs in the supernatural.

After José’s elderly father-like friend and storyteller Mr. Médouze is found dead, José experiences or imagines an uncanny event during the burial ceremony. He relates,

Little by little, a new buzz of voices arose outside, and I was quite surprised to find, sitting on the ground in the darkness in front of the shack, some men whom I could scarcely make out and whose voices I couldn’t recognize. Suddenly a slow, drawling song rose from the ground, from the spot where those invisible people were sitting, filling me straightway with a violent fear. But the song continued rising in a slow, enchanting fashion, calming my anxiety, carrying me off...in its flight in the night, toward the summit of darkness... Then, having mysteriously wandered for a long time throughout the night, it slowly descended to the ground and made its way deep into the hearts of those present (57–8).

José’s terror, the foreboding darkness and perception of the ghosts, “invisible people,” and his psychological succumbency to the intoxicating ritual illustrated by this uncanny narrative are structured by quasi-gothic literary conventions and features whether imagined or not. Caribbean folk superstition and belief in the supernatural stage the fear, terror and wonder structured in the following narrative. José recalls,

[The] *gens-gagés*, ...[were] people who, at night, would turn into any beast... and who, in that form, did evil things to others, to Christians, on orders from the devil. Vireil had already heard about *batons-volants*, *gens-gages* in the form of sticks with wings who at night flew over the countryside with a noise of the wind that seemed to talk and spread sickness, misfortune and death even in the shacks... The animal whose form the *gens-gages* assumed more often...was the hare...[and] also...assumed the form of huge dogs that

you would come across at night, at a crossroad, its eyes projecting blinding light, its mouth all aflame. How upset we all were...the day Vireil informed us that every night...there was a horse with only three legs running up and down, from one end of the village to the other. When there was absolute silence, all the people of the village could hear the footsteps of the hideous animal. [He] cited names of people in the village reputed to be *gages*...like Mr. Julios, Mme Boroff, Mr. Godisart, Mam'zelle Tica. He gave us recipes for protecting ourselves from the evils done by *zombies* (83–4).

Though many of the locations, situations, animals and people that are mentioned in this narrative most likely have practical reasons why they should be avoided and, of course, everyone is vulnerable to dangers that may be encountered in the darkness of night, once again, quasi–gothic conventions and features structure the supernatural possibility, horror, terror and wonder. This passage is followed by the uncanny, supernatural story of Polo, a young boy sent to live with his evil and wicked godmother who beat him daily and viciously. At times, she drew blood with her assaults and washed the wounds with brine. At night he would hear strange noises and calls. One night he followed the sounds to her room where he witnessed her chanting, shedding her clothes and then her skin and fly away to do diabolical deeds (84–6). This sort of story coincides with and children's rationalization of the brutality that they received from their parents and schoolteachers for misbehavior and bad memories (21–4 & 94–5), which may be explained as preparation for a harsh Caribbean future.

Wade Davis' *The Serpent and the Rainbow* (1986) may be technically considered an English fiction that is written about the Caribbean; however, the narrative is derived from his in–depth doctoral research of Haiti and Haitian history, culture, Voodoo, madness, Zombiism and all related socio–cultural attitudes. Davis integrates Haitian historical narrative, politics and certain figures and factions to his novel to provide a

fundamental understanding of the socio-cultural indoctrination of Haitian subjects that allows Voodoo or Vodoun to play such a significant role in developing viable socio-cultural systems within the world of madness created by European colonialism and slavery, which is exacerbated by revolution, independence, and political and economic instability (Davis 64–75). It is within the context of the protagonist-narrator's objective exploration of the peculiar behaviors that characterize the inhabitants of this mysterious and widely publicized syncretic Caribbean world (45) that Davis' applies quasi-gothic literary conventions and features (see chapter four). This is immediately exemplified by his opening experience in witnessing a Vodoun ritual, in which a diminutive woman is possessed by spirit and performs extraordinary, supernatural feats and the violent, torturous sacrifice of a white dove (49). Quasi-gothic literary features surface again when the protagonist visits Marcel Pierre's vodoun temple to acquire information about a paralytic poison that creates zombies for American pharmaceutical investors. As he peruses through the dark, eerie space, an ominous thought emerges into his mind while he examines the mysterious artifacts stored in the temple. He states, "...after forty-eight hours in Haiti, I was becoming aware that in this surrealistic country anything might be possible" (54–5).

During the protagonist's Haitian adventure, he realizes that the cruelty he witnessed in ritual animal sacrifices seems to be intertwined with the ever-present psychological traumas that may be traced to incomprehensible rage, fears and terrors that are embedded in the Haitian collective and cultural memories, and cultural imaginary (55–8). Applications of quasi-gothic literary conventions and features intensifies as the protagonist delves further into a relatively unknown and reputedly dangerous Caribbean

netherworld that is shrouded in ritual, secrecy, poison, fear and violence, Vodoun or Voodoo (87–8). They structure one sensationally horrifying and morbid experience, in which he accompanies Marcel and his assistants on a very dark night to secretly exhume and steal a coffin containing the corpse of a small child from a rural graveyard to perform the necessary ritual that ultimately produces the notorious and feared but secret poison that creates zombies. The protagonist's description of the adventure is structured by quasi-gothic and gothic conventions and features, which convey his desire and terror, and the horror, trepidation, mystery, suspense and transgression that characterize the narrative (92–101). He relates,

There was no moon...[and] it was pitch dark... On a dry knoll, with the hills all around like a finely placed shroud, the air tasted damp and decayed... The people were asleep, while we were about to steal one of their dead. The tomb was unmarked... I felt a flush of fever and fought off the spasms... From the grave the strong, distinct smell of moist earth... [H]e crept into the grave, tied a rope to...the coffin and hoisted it out... It was...three feet long... Then I felt horror. I saw a small shrunken head, lips drawn back over tiny yellow teeth, eyes squinting I toward each other. It was a child, a baby girl, her bonnet intact, stiff and gray-brown... Like a wound, the gaping hole drew me back in strange fascination... Bodies decompose rapidly in such a climate: this child could not have been in the grave more than a month... I had watched Jean ease his thick fingers into the coffin, inch his way along the corpse of the child, and close his hand like a vise on the skull. It collapsed, releasing a chemical scent, foul and repulsive. With great trepidation he had lifted the shattered remains...and carefully placed them in a jar (92–3 & 95).

Although this passage may reflect Caribbean stereotypical behaviors that may be problematic due to Davis' cultural and racial backgrounds, many Caribbean writers have referenced such behaviors and events in their fictions for sensational effect; therefore, Davis' backgrounds are of no consequence regarding the context of this study. More, significantly, the passage exemplifies the uncanniness and supernatural possibilities that

gothic literary conventions and features structure into illustrations of particularly peculiar behaviors and events, which are not witnessed by outsiders of a secret societies.

Davis' seems to be attempting to construct a distinct Haitian identity that does not retain the personal and cultural biases that may overemphasize certain themes, eccentric behaviors and madness that seek to melodramatically sensitize readers with emotional embellishment. In fact, he expands his Caribbean format by intertextually integrating postmodern scientific narrative (108–19), which he presents in detail but draws inadequate conclusions that do not fully explain the full effects of the zombie poison and its antidote, and dismiss the drug's unexplainable qualities as insignificant anomalies. This scientific interaction and its connection to the global pharmaceutical industry reveals one aspect of neocolonial exploitation, which is structured by the notion of globalization, and its socio-cultural influence that seems to have permeated and continues to affect Haitians as it does every Caribbean country and colony. He also subtly criticizes the continuous and apparently unproductive and destructive U.S. American involvement in Haitian politics in his observations regarding the inherent resistance to colonial subjugation that seems to be instilled in Haitian socio-cultural attitudes and embedded in Vodoun. Furthermore, Davis presents an entire chapter that addresses the stereotypical rhetoric found in popular works such as Zora Neale Hurston's *Tell My Horse*, which incorrectly labels Vodoun and depicts related beliefs and practices as culturally underdeveloped, primitive beliefs and expressions that resist modernity and characterize the pervading madness in Haitian culture and societies (189–215). Nevertheless, Davis' narrative structure closely follows general traditional Caribbean literary thematic and stylistic patterns, the haunting quality of the few quasi-gothic and gothic structured

passages and the overarching haunting quality of Voodoo or Vodou that shrouds the entire novel and aids in the construction of Caribbean Francophone characterizations that may be used as raw discursive material for creating an alternative Haitian subjective identity and that is also indicative of the aforementioned late twentieth and twenty-first – century creative literary trend.

Maryse Condé's *I, Tituba, Black Witch of Salem* (1992) is written as an autobiography that is narrated by Tituba, the protagonist and seventeenth – century female black Caribbean slave. The novel is set in both the Caribbean, the English colony Barbados, and North America, the Puritan colony of Salem. It is intertextually connected to the historical narrative of Salem's seventeenth – century witch trials and executions, Arthur Miller's play *The Crucible*, Nathaniel Hawthorne's novel *The Scarlet Letter* and Alejo Carpentier's *The Kingdom of the World*. It is this intertextuality that seems to be the source of a quasi–gothic quality. It allows the gothic horrors of the Salem witch–hunts and trials to seep into Condé's novel. There is also another quasi–gothic connection that emanates from *I, Tituba, Black Witch of Salem*. Its source is Jean Rhys' *Wide Sargasso Sea*. As Rhys develops Brontë's gothic character, Bertha Mason–Rochester's voice through Antoinette, the Caribbean subject and victim of European madness, Condé provides Tituba with a distinctly Caribbean voice to break the silence of her original American characterization as the ambiguous slave of the Salem colony who was charged with witchery and consorting with the devil (Condé *Forward*).

Like so many Caribbean novels, *I, Tituba, Black Witch of Salem* begins with violence directed against women and girls. In a flashback memory, Tituba recalls her mother's assault on a white plantation overseer who was attempting to rape her, her

subsequent execution by hanging and her own banishment from the plantation as a seven-year-old. This is the extent of a Condé's sensational narratives and, like Nuñez in *Bruised Hibiscus*, offers no other specific narratives that are structured by quasi-gothic or gothic literary conventions and features for sensational effect; rather the entire novel is haunted by a quasi-gothic quality. This quasi-gothic quality may be traced to a backdrop that is established by Mama Yaya, the feared and respected elderly slave, healer and obeahwoman, who adopts Tituba to whom she passes all of her knowledge of healing and poisoning (7–11). It is this knowledge that emerges as the source of her horrific experiences in Salem, where it caused her to be charged, beaten, threatened, jailed and forced to indict innocent people as witches against her will. Ironically, it also aids her to escape from the Puritan's prevailing obsession with and dangerous madness regarding witches, black magic and the devil or Satan (89–114), a cultural madness that may be traced to the centuries of such obsession, persecution, torture and execution of thousands of convicted witches throughout Europe and European colonies (26–8) (See chapter four). Condé's distinctive creativity in this Francophone Caribbean fiction is predominantly exhibited by its masterful intertextual integration of completely unrelated narratives, the quasi-gothic or gothic quality that emanates from these other texts seems to have permeated her novel through Mama Yaya's obeah and European notions of witchery. It is this quasi-gothic quality that emanates from her narrative that duly places it within the late twentieth and twenty-first – century Caribbean literary trend that seems to be breaking with tradition.

Both René Piloctéte's *Massacre River* (1989) and Edwidge Danticat's *The Farming of the Bones* (1998) are Haitian, Francophone fictions that address issues and

themes of race, nationality, class, subjectivity, history, cultural difference, skin-color, labor exploitation, genealogy, genocide, madness and Haitian and Dominican folk beliefs within traditional Caribbean literary thematic and stylistic patterns. They focus on the very tumultuous and violent period in both Haitian and Dominican histories, in which Rafael Trujillo's madness haunts the entire island as it haunts every word of this narrative. An omnipotent narrator that follows the characters and lovers Pedro Alvarez Brito, a Dominican mulatto and Adèle Benjamin, a young black Haitian, who do not survive Trujillo's 1937 reign of terror, narrate *Pilote*'s haunting nightmare. In contrast, *Danticat* offers an intimate autobiography narrated by Amabelle, the young black Haitian, who is employed as a servant and nanny in the Dominican republic for an upper-class Dominican family and attempts to flee back to Haiti to survive Trujillo's madness. She is the site of uncanny interaction and oscillation of the real and imaginary that is a consequence of the overarching madness that filters from Trujillo into his Dominican constituents and Haitians. The narrative serves as an embodiment and manifestation of fear, dread, and terror, and incomprehensible violence and horrific genocidal, mass killings of Haitians in the Dominican Republic. While *Danticat*'s uncanny narratives are subtly illustrated in her dreams and memory flashbacks, and associated with the horror of Dominican massacre of Haitians at Trujillo's orders, *Pilote*'s entire narrative is uncanny.

Though *Pilote* opens his novel with Caribbean superstition and folk beliefs in omens (*Pilote* 20–1), they immediately acquiesce to the prevailing cries for violence shouted by Dominicans who are enthralled with Trujillo's god-like image and madness, possibly under the ever-present threat of death for disloyalty. They shout, “we hail thee

Lord of Blood and horror... By the power of the agony we hail thee, Lord of demented death... The Blue Danube sings: For the head for the Haitian man, the accolade of Trujillo; for the body of a Haitian child, male or female. The smile of Trujillo; for a Haitian woman hacked in two, the gratitude of Rafael Leónidas... The reign of the dagger is within heart's reach, announcing to the loyalty of the people in the coming harvest of death" (25–6). Such a collective form of madness dominates the narrative to the extent that it transforms it into a haunting, surreal nightmare, in which machetes act as characters wielding themselves with minds of their own and dance as they mutilate and decapitate Haitians. The Dominicans that hold them are almost evil zombie-like pawns who are just holding them and enjoying the carnage. He writes,

Armed with *la couline* – a long, thin, flat, gleaming machete... whirls around... A head rolls... The machete cuts, cleaves, chops, carves, slices, dices. Guts tumble... The machete amputates, mutilates, decapitates... And the machete cuts capers, turns somersaults. The machete pirouettes... And slashes, sunders, severs, shears. A bladder bursts... The machete slits, struts its stuff... Bisects, beheads... And disjoints, dismantles, dismembers... Operation Haitian Heads has been going on now for over an hour. The scene is the Haitian–Dominican border; the characters: both peoples – more than 120,000 human beings interconnected through their languages, their pastimes, their dress, their customs, their environment – plus the machetes... by Dajabón... are cutting a current tally of more than thirty heads a minute; in Pedernales, a less hurried pace is racking up only eighteen... [T]he machete gives confidence, guarantees power, promises a role in the grand finale plus conveyance of kind regards to the *Cabezas Haitianas* Committee... [T]he machete opts for the Reason of State, the purity of the Dominican nation... it's the champion of the *blancos del la tierra*... The machete makes up its mind, comes to a conclusion, and falls on the back of Adèle's neck (67–9 & 91–2).

Trujillo's madness not only infects Dominicans, he also infects machetes as he does the narrative, which festers with horror, terror and inhuman transgression. Quasi-gothic literary conventions structure this passage to illustrate this Caribbean form of madness in

such a manner that it seems to manifest into a supernatural, demonic form that has the ability to control inanimate objects. This uncanny and sensational passage is the key element in the transformation of the narrative from a description of a historical account into quasi-gothic nightmare, in which Adèle's decapitated head interacts with other heads. Her body, as those of other dead Haitians, tries to reconnect her head and they seem to be journeying to the afterlife or a state of being called a "dead calm," where they can rest in peace and everything makes sense (115–31, 164–85 & 191–3). It is within these uncanny contexts that quasi-gothic literary conventions and features reveal the suffering Haitians and Dominicans endured under Trujillo's madness.

Piloctéte offers another narrative of quasi-gothic applications that creatively illustrates Dominicans' realization of the horror of the massacre and the internalization of a weighted guilt for their participation or neutrality and how madness seems to be an inevitable consequence. In the aftermath, as Trujillo's standards of the white "Spanish Dominican" began to haunt Dominicans, ninety-nine percent of them examine themselves daily to determine if their physiognomy corresponds with in what Piloctéte describes as the "mirror syndrome." As a result, the population of Dominicans that did not fit the desired standard claimed the mirrors were not portraying their true images and were, therefore, suffering from nervous breakdowns, which was confirmed by all of the Dominicans. The narrator notes,

Anyone who saw himself as a light brown, betwixt-and-between brown, could breathe easy; he fit the anthropologico-Trujillonian criterion: *blanco de la tierra*... Suitable for social advancement... Sometimes, though, the mirror would reflect you as a freshwater turtle, a painted basket, a child's balloon, a cucumber, a coconut, a tiled roof, a sewing machine, a stick of barely sugar, or a pink flamingo with an umbrella head. The Dominicans concluded that the mirrors were having nervous breakdowns.

Ophthalmologists, psychiatrists, psychics, film directors, first-aid workers, and economic prognosticators all confirmed the popular diagnosis... The Dominicans got all the mirrors they wanted and then some... Morning, noon, and night people looked at themselves in mirrors, but deep down, they didn't trust them. Someone who had seen himself as snow-white fifteen minutes earlier would detect a café-au-lait tint and hour afterward. Sometimes people wound up as jugs, accordions, skylarks, or varying amounts of horsepower. And lost all their faith in themselves, their specificity, their *roots*... In the end, the supreme authority made firm proposal to all native-born Dominicans... whatever the color, from then on they would powder themselves with wheat flour! It was done. And well done (109-13)!

Although this passage adds a ridiculously comical quality to the narrative that is characteristic of Caribbean folktales, it may be considered as a symptomatic manifestation of madness that may be traced to intense fear and terror that Trujillo has instilled in Dominicans, especially those who have any African ancestry. The difference between life, misery or death was determined and balanced by skin-color, a haunting notion that causes every Dominican who may have genealogical secrets to desire invisibility. To this effect, the narrator states, "Thus did the [Dominican] people walk around in their skins. Thus did Trujillo's racism turn joyous Dominicans into ghosts (112), which is illustrated in a creative oscillation between perceptions of reality and the imaginary that merges within the psyches of the characters and forms uncanny, sensational and surrealistic psychological states. Piloctéte also firmly grounds historical and political accounts and figures that include U.S. economic and political manipulation and exploitation as a possible instigating force. In contrast, Danticat firmly establishes and focuses on specific relationships among her characters and illustrates how these relationships are affected by the subtle trepidation caused by Trujillo's power dynamics and madness. Many chapters of the narrative are what seem to be Amabelle's oscillating

memory flashbacks and dream-thoughts of her life, which, at times, merge factual memories with the dream-thoughts so that they seem indistinguishable and reveal Amabelle's most intimate fears and secret desires. It is within these contexts that horror, madness, terror, transgression and desire are structured by an ever-present quasi-gothic quality that corresponds with manifestations of the overarching of Trujillo's madness, which consumes all characters and both countries. This quality allows the narrative to reveal the great extent and the incomprehensibility of the suffering that one individual experiences and witnesses, which is extended to fellow Haitians and her Dominican acquaintances and friends. Danticat begins her novel with a childhood flashback that reflects the natural beauty of Haiti and offers a poignant but haunting memory of her playing with her shadow that seems to convey an ominous premonition. Amabelle recalls, "When I was a child, I used to spend hours playing with my shadow, something that my father warned could give me nightmares...like seeing voices twirl in a hurricane of rainbow of colors and hearing the odd shapes of things...and speak to define themselves. Playing with my shadow made me, an only child, feel less alone... [My] playmates...were never quite real or present for me. I considered them only as replacements for my shadow. There were many shadows, too, in the life I had beyond childhood. At times Sebastien Onius guarded me from the shadows. At other times he was one of them" (Danticat 3-4). While Amabelle's haunting references to her shadow, her father's warning and other shadows may be interpreted as manifestations of childhood imaginary perceptions or symptoms of madness, memories, ghosts, omens and spirits or orishas, they clearly seem to oscillate between Amabelle's perceptions of reality and her imagination, which, at some point, merge into an alternative reality. Such

shadows drive the plot as they do Amabelle's will to survive what she describes as a hurricane (25) as if Trujillo's madness was a natural force, which may be considered as such when the United States involved itself in both Dominican and Haitian economic and political domains. Of all the shadows Amabelle mentions, the two most significant that she experiences and haunt the entire narrative are the ever-present, all-consuming shadows of Trujillo's madness and death.

Danticat demonstrates another illustration of quasi-gothic structured narrative in another one of Amabelle's haunting dream-thoughts, in which she interacts with her imaginary specter. She writes,

I dream of the sugar woman. Again... Around her face, she wears a shiny silver muzzle, and on her neck there is a collar with a clasp lock hanging from it. The sugar woman grabs her skirt and skips back and forth around my room. She seems to be dancing a *kalanda* in a very fast spin, locks her arms in the air, pretends to kiss someone much taller than herself. As she swings and shuffles, the chains on her ankles cymbal a rattled melody... "Is your face underneath this?" I ask. The voice that comes out of my mouth... is the voice of the orphaned child... who... would talk only to strange faces." You see me?" she asks, laughing a metallic laugh that echoes inside the mask. "Why is that on our face?" I ask. "This?" She taps her fingers against the muzzle. "Given to me a long time ago, this was, so I'd not eat the sugarcane" (132).

The uncanny aspects of this dream or "shadow," reminiscent of Lilith's "dark woman" in *The Book of Night Women*, not only connects her to the distant, haunting slavery past and its cultural remnants, it also connects her to her own relatively recent past and the tragedies she has experienced, and an oppressive, terrifying present, in which she continuously grapples with her terror, anger, desires for love and possible despair in her effort to survive Trujillo's madness. Such quasi-gothic narrative coincides with her continuous encounters with and horrific stories of violence committed against Haitians in

the Dominican Republic (156–7, 173 & 191–4). These two flashback/dream–thoughts not only foreshadow anticipated horrors, they also forecast further the appearance of quasi–gothic structured horrors as Amabelle and a small convoy of fleeing Haitians follow a mountain pass to the river at the Haitian–Dominican border. She narrates,

From the back of a cart fell a [young Haitian] girl... A machete had struck her at the temple and on both her shoulders... Her face flapped open when she hit the ground, her right cheekbone glistening as the flesh parted from it... The men did not notice... The crowing roosters echoed from the mountains. The girl's corpse had rolled out of sight... Over [Yves'] shoulder, a funnel of dark charcoal smoke was rising from one of the small villages we'd left behind... There was no mistaking the stench... It was the smell of blood sizzling, of flesh melting to the last bone, a bonfire of corpses... [Yves] looked up again, in spite of himself, it seemed. I followed the rise of his face. At first I couldn't tell what they were, these giant presences, which cast no shadows on the ground. They were dangling at the end of bullwhip ropes: feet, legs, arms, twelve pairs of legs... Their inflated faces kept the nooses from releasing them. Three men. Five women. And two young boys... [At the river] there was a splash from upstream; something had dropped from the bridge. "They are throwing corpses into the water"... The river reached up to our chests... An empty black dress buoyed past us... [S]omeone was calling out... I reached for Odette's mouth and sealed it with both my hands when the shot rang out... I kept one hand on her mouth and moved the other one to her nose and pressed down hard for her own good, for our good. She...abandoned her body to the water...for the lack of air... We lay Odette face down. Even though she was still breathing, she would not gain consciousness... (168–9, 181 & 186).

These sensational, uncanny and horrific narratives are structured by the morbid and ghastly details formed by quasi–gothic literary conventions and features. Clearly, the information offered by these narratives could have been described with less detailed morbidity and horror and still conveyed the intended Amabelle's tale of struggle for life; however, it would not have evoked the sensibilities necessary to capture readers with the possibility of providing a basis for a fundamental human association with the results of such madness literally transforming the living into ghosts and shadows along with those

that haunt their psyches. Amabelle notes, “I strolled like a ghost though the waking life of the Cap; wondering whenever I saw people with deformities...had they been there? ...I couldn’t recognize anymore any place that resembled where our house had been, nor did I want to. Land is something you care about only when you have heirs. All my heirs would be like my ancestors: revenants, shadows, ghosts” (243 & 278). Such creatively structured narratives and those that Piloctéte writes to construct his nightmarish novel significantly offer evidence of quasi-gothic applications in Francophone literary fictions and their creative expansion of traditional Caribbean literary conventions, features and thematic and stylistic patterns.

Loida Maritza Pérez’s *Geographies of Home* (1999) is set in the predominantly Dominican section of Brooklyn, New York. It is a biographical styled narrative about a U.S. American Dominican immigrant family, which adheres to the traditional Caribbean thematic and stylistic patterns. While this novel is predominantly preoccupied with Dominican cultural fragmentation, acculturation and resistance to U.S. American culture, subjectivity confusion, historical connection to a Spanish colonial past, family, race, class, madness and psychological ties to the Dominican Republic and Caribbean region, it offers specific narratives that are structured by quasi-gothic literary conventions and features. The entire narrative is also haunted by an overarching theme of madness that manifests in a variety of forms such as mental illness and obsessive infatuation with a lost Caribbean colonial past and identity, acculturation, self-loathing, and passion within the complexity of an unpredictable U.S. Dominican acculturation process. Pérez’s prominent applications of quasi-gothic literary conventions and features structure narratives that are associated with madness. Marina, the eldest of four siblings of this particular family was

seventeen–years–old when the family immigrated to the United States to escape the retaliations that followed Trujillo’s fall from his dictatorship of the Dominican Republic (Pérez 147). She is presented as the family embarrassment due to her uncontrolled emotional outbursts and eccentric and, at times, dangerously aggressive behavior (13–6 & 41–3). Marina, who sleeps in the darkest room of the house, the basement, where she experiences a number of uncanny, haunting episodes that ambiguously oscillate between her perception of reality and imaginary. The narrator relates,

Marina immediately made him out: a tall, lean figure absorbing the room’s darkness so that he appeared only as a blacker silhouette... [S]he knew that if she screamed her parents would claim that she was crazy, that no one else was there... [Her eyes] had betrayed her. Having doubted evil, they had welcomed it into their home. Now, there it stood: embodiment of her worst fears. She had known it would arrive...as the man who’d raped her. She recognized the shape of his body and its stench—an odor of rotting greens... Paralyzed by fear...her...body collapsed onto the floor. A hand clamped onto her mouth. Another held her down. “You want to know your fate?” he had asked the first time. “Here it is!” The cold steel of his zipper cut into Marina’s hips. His penis found an entry... “Look at me!” he yelled, tightening his mount and jamming into her... Marina felt herself fragmenting and her limbs recoiling from the desecrated flesh. She gathered what remained of her strength and sunk her teeth into his palm. Oblivious to blood seeping from his hand, he continued to pound into her...womb... Unable to see his face, she detailed it from memory so as to draw courage from her hate. Marina opened her eyes and searched the room. Detecting only darkness, she pushed herself off the floor... Blood congealed on her lower lip. Bruises swelled throughout her body...[as] proof of the events (16–8).

While this passage is reminiscent of Lilith’s uncanny, haunting dark woman visitations in the dark cellar of James’ *The Book of Night Women*, Marina’s incident, as haunting as it is, seems to originate from a memory from which the image of the assailant’s face is drawn. This psychological phenomenon suggests that it is likely a nightmare, a manifestation of trauma experienced, imagined or secretly desired. Nevertheless, Pérez

structures this haunting episode to coincide with madness and provide the possibility of a supernatural event within the perception of reality in the novel through her application of traditional gothic literary conventions. Another related incident occurs in the basement while Marina's sister, Iliana, who has been sharing it since her return from her university, are attempting to sleep. The narrator notes,

Iliana lay in bed. It was so dark in the basement room she shared with Marina that she was unable to detect even her own hands when she raised them to her eyes. Such darkness unnerved her. As a child she used to imagine that [if] her limbs [were] to dangle over the bed's edge they would be devoured by the darkness or by the evil lurking in its midst...[S]he had learned that Lucifer existed as surely as did God. She also heard enough tale so of ghosts and worse from her parents in the Dominican Republic to know beyond a doubt that phantoms were real... [The devil] was also able to appear to them in the shape of their deepest fears and to possess their souls... Tonight...staring in to the darkness, ears attuned to the merest whisper of a sound, she grappled with guilt and with the forebodings that had accompanied her to bed... Several times during the night she had glimpsed a denser darkness moving toward her only to then hear Marina tossing in her bed. She had also felt breaths lightly brush her face and caught whiffs of scents, which...were different from her own. Iliana seized the hand tugging at her blankets (280–3).

Iliana's experience in the basement and the intense trepidation that she feels in the darkness allows her "deepest fears" to emerge from her autobiographical memory from which tales of the devil, evil, demons and the darkness itself as a supernatural force manifest themselves in her imagination. While this haunting event, at first seems supernatural or a psychological episode, Iliana quickly learns that Marina had been hovering over her and trying to sleep with her in Iliana's bed, which was not only uncomfortable for Iliana but unimaginable when Marina's attempt to seduce her fails and rapidly becomes violent (283–5). Marina's questionable psychological condition, the basement's foreboding darkness and uncanny images produced by these women's

stimulated imaginations are the most prominent sites for Pérez's applications of gothic conventions and features in the novel; however, she also provides a very haunting and morbid narrative that emerges from severe domestic violence and abuse inflicted on Rebecca, the second eldest sister, and her children by her Dominican husband Pasión.

After a particularly violent episode that occurs while she is pregnant with her third child, Aurelia, Rebecca's mother, discovers her wounds and the dire conditions of the children and ushers them out of their poverty-stricken, filthy home and leads Rebecca and her children to the family home (57–60). As Rebecca recovers from Pasión's beating, her obsession with him also recovers. Her desire to return to him manifests into a disrespectful tirade that she directs toward Aurelia, who has lovingly cared for her and the children through this crisis. Aurelia, whose rage and hate for Pasión is clearly conveyed in her vehemently angry response, temporarily intimidates Rebecca with her own tirade; however, Aurelia realizes that Rebecca's history of obsession with men who abuse her, a form of madness, will not keep her home or safe. So, Aurelia turns to the mystical and supernatural to resolve Rebecca's situation and exact a vengeful death on Pasión. She had advised a butcher to not pluck the feathers from the freshly killed and drained chickens that she purchased for the family Christmas feast. The perplexed butcher jokingly asks, "You planning on working hoodoo with these birds?" Aurelia's flippantly responds, "That would probably be more fun... But no." As Aurelia plucks one of the chickens alone in her kitchen, she enters into a sort of self-induced trance, in which she dreamily visualizes Pasión's death while tending his chickens (251–6). After some time passes, Rebecca leaves her mother's house against her mother's wishes to see Pasión. As she enters her house, Rebecca encounters a stench of decay and complete

disarray with Pasión's chickens everywhere, which is unusual due to Pasión's obsessive care for them. Many of Rebecca's beatings and abuses have been inflicted on her for neglecting to follow Pasión's strict demands precisely in caring for his chickens, which he kept in the house on the third floor. When she reaches the third floor, she discovers Pasión's rotting corpse. The narrator describes her ghastly discovery: "Her feet tripped on the carcasses of birds as she continued toward the third floor. It was then that she glimpsed Pasión. Hens nested on his body. His face lay partially hidden under feathers and debris... [He] remained unearthly still. Feathers had been sucked into his mouth. Bit of flesh had been plucked from his face... As for his eyes...all that remains of them were orbs of congealed red (303–5). Pérez creatively structures this narrative with quasi-gothic literary conventions to provide the uncanny coincidence and possibility of a supernatural occurrence within the contexts of obsessive desire, passion, madness a haunting quality that hovers over this family.

Angie Cruz's *Soledad* (2001) is another biographical narrative about a U.S. American Dominican immigrant family in Spanish Harlem and is predominantly preoccupied with Dominican cultural fragmentation, acculturation to U.S. American cultural values, subjectivity confusion, family, class, race, folk superstition, madness, the Caribbean, specifically Cuban, syncretic African-derived religion of Santería, which has spread throughout the Spanish Americas in a variety of forms (Olmos 267–280) and historical, cultural and psychological connection to the Dominican Republic. Furthermore, these themes and issues are presented within traditional Caribbean thematic and stylistic patterns. A twenty-year-old American woman, Soledad, the narrator-protagonist of the novel, considers herself to be completely acculturated to U.S.

American values and seeks to abandon the behavior eccentricities that she associates with her Dominican cultural heritage (Cruz 1–6). Soledad has been asked to return to her childhood home in the Dominican section of Spanish Harlem to help her Aunt Gorda and grandmother with her mother's uncanny self-induced coma. Gorda, Olivia's sister, insists that Olivia's mind is grappling with psychological issues that are tied to unseen, spiritual issues, practices and states of being related to the spiritual dimension. Though other family members, including Olivia, dismiss many of Gorda's ideas, she remains steadfast in her folk beliefs in the supernatural and actively practices Caribbean folk healing much like santeras, obeahwomen, hougans and myal practitioners (9–15 & 18–9). It is within Gorda's outlook and Olivia's comatose, zombie-like state that Gorda and Olivia's respective secrets that have haunted them are revealed. It is also here that Cruz concentrates her application of quasi-gothic literary conventions and features; however, Cruz creatively extends her applications into the text so that the narrative participates as an uncanny character, a specter with a separate consciousness, which is illustrated as Olivia's unconscious dream-thoughts in chapters four, five, seven, eight and eleven. Only the reader has knowledge of Olivia's dream-thoughts, which provide an invaluable insight into her illness and desires. Therefore, these specific haunting narratives manipulate the reader's thoughts, a traditional gothic convention that integrates madness and dreams into a haunting perspective.

Gorda is Cruz's translocated Dominican peasant immigrant who not only imports traditional syncretic Caribbean values and socio-cultural attitudes to the United States; she embodies an ancestral past that is crucial to developing a positive, grounded subjective identity. She is also the center of all uncanny senses and events that suggest

the possibility of supernatural intervention, which unfold in her eccentric behaviors such as her ritual cleansing of Olivia's apartment, addressing ghosts and conveying an obsessive fear of angry ghosts and the evil spirits. At times, her eccentricities borders on madness due to the intense guilt she carries with the secret of her sexual affairs with Manolo, Olivia's husband, before he died. She believes that she killed him with thought and his ghost is haunting Olivia for revenge (58–9, 130–3 & 192). In a related scenario, Olivia's condition may be a result of a psychological breakdown that may have culminated with a surge of emotions caused by an overwhelming guilt of her subconscious desire for Manolo's death to end his vicious insults, beatings and rapes, and her accidental action that caused Manolo's fall to his death. This guilt is also intensified by the memories that she has carried with her from a life of forced prostitution in the Dominican Republic when she was a very young girl and knowledge that Soledad was conceived before she met Manolo (46–52 & 192–5). Much of Manolo's anger and abuse originated from his awareness that his daughter, Soledad, was not his as she developed the European physical features that she could not have inherited from him (134–6). While these haunting secrets, eccentric behaviors, ghosts, evil, dreams and madness provide a general quasi-gothic quality to the narrative, the most haunting gothic-like narrative appears when Soledad begins to develop similar symptoms that her mother experienced before her illness. She began hallucinating and entering in and out of dream-like trances until Gorda slaps her back to reality. After a few occurrences of such episodes, Gorda decides that she must take Soledad and Olivia to the Dominican Republic to heal (205–6). During their journey and after they arrive in the Dominican Republic, Olivia remains in her silent, wide-eyed, zombie-like comatose state (214).

Their destination in the Dominican Republic is *Las Tres Bocas*, a sacred, liminal area that evokes fear, wonder and respect from Dominicans. It is the country's most haunted site, a place of supernatural possibilities and mysterious, uncanny and unexplainable occurrences. It is night by the time they arrive at *Las Tres Bocas*, three caves that were carved out by the sea and haunted by the spirits of people who have disappeared in them and a legendary monster that devours unlucky souls (221–2). They enter and follow a cave to an opening in the ceiling that allows the moonlight to shine on the clear waters of a large pool in the middle of the cave that is considered to be an oracle. As they begin a ritual that requires them to paddle out to the center in a boat or raft, each person throw pictures of people into the water with the expectation that those that float to the surface will be rejuvenated and live happy lives and those that sink will encounter sorrow, evil and death. During the ritual Olivia shows signs of life by taking the list of men that she had encountered when she was a prostitute that Soledad had found and brought with her to throw into the pool without knowledge of their meaning from Soledad and burns it (223–4). As the women toss photographs into the sacred water, all seem to float to the surface except for Soledad's picture; it begins to sink uncannily and Soledad commits a sacrilege by diving into the sacred water to retrieve it. It is in these sacred waters that Soledad conveys a haunting, disturbing but magical dream-like experience:

I don't care about the tale of the monster. If I am going to die, rot, who knows what terrible thing, I might as well fight... "Soledad, no! Cristina screams as I dive into the water. The young boy is pulling the raft back to the shore... Primo Bienvenido is yelling... "What are you doing? ... The waters will be mad at us," ... "we must get off its skin... I try to splash around, try to come out of the water, but there is no splash, the water is warm and beautiful...as I swim under the photographs... I can see my

mother, Cristina and Bienvenido screaming but I can't hear them. I try to come up to them...and tell them I'm OK... I'm not drowning... Everything is becoming harder to understand. I don't know if I'm dying... I try to...grab the photographs as they slip away from me... [W]hen I surrender to the warmth of the water, I feel the past, present and future become one... I can hear the high pitch of my mother's scream... I grab my mother's photograph... I find myself washed up on the rocks, I lie down to catch my breath. When my eyes open, my mother is holding me, my head on her lap, her hands combing through my hair (223-7).

This passage is definitively structured by quasi-gothic and gothic literary conventions and features, which are exemplified by the haunting folk tales, spirits of the dead, haunted caves, the ominous premonition of the ritual, sacred waters, a resident monster, Olivia's uncanny awakening and Soledad's spontaneous transgression. While these features build the mystery, suspense, wonder and trepidation that result in a sensational, climactic conclusion, it is the narrative's integration of Olivia's thoughts and dreams and Soledad's memories of her childhood visit to the Dominican Republic that complete the haunting experience. They saturate the narrative until they begin to merge into one another, oscillating between perceived reality and the imaginary, and memory and dream, in which memory becomes dream and dream becomes memory (221-7). The narrative creates a haunting ambiguity, a liminality with its manipulation of dream and memory that offers the possibility that the entire episode may be Soledad's dream, which has become her reality as she slips into the same zombie-like condition that has befallen Olivia and, somehow they communicate to each other within the worlds of their trances.

Ernesto Quiñonez's *Chango's Fire* (2004) is also a biographical Caribbean tale narrated by a young male protagonist, Julio Santana, about his Puerto Rican-American family and dynamic atmosphere of a continually changing Puerto Rican section of Spanish Harlem (6-7). While the narrative is preoccupied with the complexities of

Puerto Rican cultural fragmentation, acculturation to U.S. American cultural values, subjectivity confusion, family, class, race, religion, Santería and folk superstition within traditional Caribbean thematic and stylistic patterns, like Conté, Quiñonez does not structure specific narratives with quasi-gothic and gothic literary conventions and features to create horrific, haunting, uncanny and sensational narratives. *Chango's Fire*, like *Bruised Hibiscus, I, Tituba, The Black Witch of Salem* and most of *Soledad*, provides a quasi-gothic quality that emanates from a haunting backdrop created by Caribbean folk beliefs and practices of Santería. Papelito, a homosexual and cross-dressing santero or *babalawo* (32–5), represents and embodies Santería and its influence over the local Puerto Rican community. He is the site of Quiñonez's haunting backdrop, which continually emerges in Julio's thoughts throughout the narrative. Papelito operates out of the Spanish Harlem brownstone that he owns and his botanica on the bottom floor. His power and presence disseminates throughout the community through his advice, charms, spells and remedies; however, his powerful ever-presence haunts the narrative in Julio's continuous references to Papelito and his premonitions. Despite Señora Santana's Protestant fear and vehemently despisement of Catholic idolatry, Santería, Papelito and his botanica (46–7, 95–7, 139, 208 & 230–3), Julio's interest in Papelito's importance to the community as a spiritual leader, healer, counselor and friend to his clients (70–81) allows him to seek Papelito's advice. He constructs an altar in his bedroom and, eventually, enlists Papelito's spiritual aid in the botanica by participating in a cleansing ritual that also provides Julio with his patron Orisha, Chango, the god of fire, to protect him (212–8). It is within this quasi-gothic backdrop Quiñonez that integrates two foreboding and threatening, ever-present specters, the U.S. Federal Government and

Organized Crime, which often plague invisible U.S. immigrant populations such as Mexicans and Puerto Ricans.

Mexican illegal immigrants are truly living ghosts, for they do not exist legally in the United States; therefore, they have no rights that protect them from all sorts of exploitation. In this novel, they travel and exist between two worlds for survival, in which their invisibility provides opportunity to earn money for their families in Mexico but make them vulnerable to the labor schemes of organized crime (see chapter five). While the large majority of Mexicans are not considered Caribbean subjects, they suffer many of ills that Caribbean illegal immigrants suffer all over the globe, including the United States. This liminal, ghostly condition becomes evident in Julio's situation Eddie Naglioni's arsonist burning buildings in New York for a fraudulent insurance scheme (4–5), which supports an illegal labor scheme that involves illegal Mexican immigrant laborers and treats them as expendable assets in construction trade (56 & 220–6). Eddie refuses to pay Julio for his last job due to an error and expects compensation from Julio, which involves the burning of houses in Washington D.C. and a lost cabinet of INS N–50 American citizenship certificates that may be sold for great sums of money or the burning of Papelito's building that Julio's parents also occupy (150–5). Julio's precarious situation becomes more unstable when Mario, a federal government agent approaches Julio on the street without showing his identification like some kind of demon seeking his soul. He inquires about Julio's income discrepancies, which would interest the IRS, and threatens him with arrest, prison and parole due to his alleged association with Eddie Naglioni and payoffs to acquire the deeds to buildings all over New York. He also offers Julio a deal that involves providing information on Maritza Sanabria, Julio's childhood

friend and proprietor of the First People's Church of God, where she aids Mexican immigrants with their INS problems. She is suspected to have in her possession a lost cabinet of blank INS N-50 American citizenship certificates (167-9 & 182-7). This incident, which is exacerbated by Naglioni's pressure for compensation, sends Julio to Papelito for consultation and is haunted by Papelito's ominous warnings (239-42). This sets the stage for a sensational climactic narrative that uncannily fulfils Papelito's premonition that Chango would protect Julio with fire as Papalito sacrifices himself for Julio when he saves Julio's parents from the fire that is engulfing his building and burns to death (253-5). Since the blaze, Maritza Sanabria disappears, a ghostly fugitive of the United States Federal Government (262). The Mexican immigrants return to their liminal worlds and Julio is released from his debt to Naglioni. He decides to follow Papelito's path and seeks the *babalawo* at a botanica in Brooklyn, Papelito's Santero-padrino. He persuades the *babalawo* to be his padrino in his education of Santería and invites him to meet his family where Julio's mother welcomes the *babalawo* with open arms (268-72). While *Chango's Fire* differs from *Geographies of Home* and *Soledad* in that it does not construct obvious connections to Puerto Rico and the Caribbean region and may be, technically, considered a U.S. American fiction; however, Papalito, Santería, their haunting influences on characters and the narrative and Julio's fulfillment of Papelito's premonition directly connects the narrative spiritually and culturally to the Caribbean, specifically, the Spanish Caribbean. For this reason, it is included as a sample of Hispanophone expansion into quasi-gothic and gothic literary conventions and features.

While Anglophone Caribbean fictions would seem to have a clear advantage in the application of quasi-gothic and traditional gothic literary conventions and features to

structure the sensational narratives of horror, fear, terror, uncanny, supernatural and madness that allows suppressed traumatic memories and hidden histories to emerge, there is an uncanny similarity with the Francophone and Hispanophone applications. The creative trend that I have postulated for Anglophone works very closely fits those of the Francophone and Hispanophone, which may actually support Glissant's notion of Caribbeanness (see chapter five) and global cultural influences, especially those from Europe and the United States. The selected fictions suggest that late twentieth and twenty-first – century Caribbean literary fictions are breaking from traditional Caribbean thematic and stylistic emphases by creatively applying literary conventions and features, specifically quasi-gothic and traditional gothic; however, with the exceptions of Melville's *Benito Cereno*, a nineteenth – century fiction, Wade's *The Serpent and the Rainbow* and James' *The Book of Night Women*, they remain relatively within the traditional Caribbean literary novelistic parameters.

Despite this postulated creative literary trend, all Caribbean literary works are primarily concerned with exorcizing the colonial “ghosts in the [Caribbean] machine” that profoundly influence the postcolonial present to dispel or explain disparaging stereotypes and form comprehensive histories to ground positive subjectivities on their own terms. This traditional literary course is necessary, as previously mentioned; however, in order for Caribbean writers to completely rewrite Caribbean discursive subjectivities that have been and are being established within non-Caribbean contexts and imaginaries, it also seems necessary to establish a concrete Caribbean Imaginary that is comprised of Caribbean contexts and may be expressed within a number of creative literary styles and formats that can surpass outright discursive confrontation, which, at

some point, becomes common and tiresome, unattractive and, therefore, ignored. Horrors of the mind that terrorize the essence of the human condition and the uncanny obscurity that are produced by oscillations of temporalities and spaces, and the merging of reality and fantasy have always captivated audiences and readerships since antiquity. It is possible that innovative creative artistry may be the venue by which Caribbean writers, the Caribbean region and its peoples foster the global recognition of their historical significance as the foundation of modernity. Writers like Shakespeare, Carpentier and Melville have written early templates of such creative endeavors, which late twentieth and twenty-first century Caribbean writers seem to be acknowledging in their works. After considering the examination and analysis of these Caribbean literary novels, the origins of gothic literature, determining a specific course for constructing a gothic narrative, developing connections between Western literature and Caribbean literature and Parivisini-Gebert's assertions of the Gothic's appropriation of the Caribbean experiences and contexts, I conclude that Caribbean Gothic or the Gothic Caribbean has not yet emerged in Caribbean literature. However, Caribbean works like Kincaid's *The Autobiography of My Mother* and James' *The Book of Night Women* continue to creatively develop dominant themes of madness and horror by applying quasi-gothic and traditional gothic conventions and features to structure their narratives with the intention of gothicizing the Caribbean novel without compromising traditional Caribbean themes and issues, then, a Caribbean gothic literary genre will eventually emerge.

Notes

¹ David Macey describes, “discourse” as a term “... traditionally used to designate a formal discussion of a topic, a treatise or homily, or an exposition of a thesis with a pedagogical or methodological purpose... In most forms of linguistics, “discourse” is used to refer to an extended piece of text, or its verbal equivalent, that forms a unit of analysis. In the contemporary HUMAN SCIENCES, the term is... used to describe any organized body or corpus of statements and utterances governed by rules and conventions of which the user is largely unconscious. The very wide use of the term reflects STRUCTURALISM’S promotion of the linguistic model as a model for all communication... Here, ‘discourse’ easily becomes a near-synonym for ‘IDEALOGY’. More generally, the new emphasis on discourse is influenced by the thesis that language, and symbolic systems in general, is not an expression of subjectivity, but rather the agency that produces subjectivity by positioning human beings as SUBJECTS. The traditional position that “discourse” functions within the linguistics’ notion of discourse as any verbal expression of human thought coincides with Booker’s “any use of language, but Macey expands on Booker’s reference to the common set of conditioning “assumptions, attitudes and goals” with “the contemporary Human Sciences” view, which proposes that discourse is governed by “unconscious rules and conventions.” The “new” premise originates from (French linguist) Benveniste’s definition, which stresses, “discourse... is an intersubjective phenomenon... and has a constituent role in the production of the symbolic systems that govern human existence” (100).

² In *Order of Things: An Archeology of Human Sciences* Michel Foucault comments on the fundamental codes of a culture and how they structure order for all aspects of human lives (xx-xxi).

³ In *Order of Things: An Archeology of Human Sciences* Michel Foucault asserts that systems of order that govern the actions and thoughts of human beings originate from a “hidden network” of “inner law” and can only materialize within discursive expressions. Without discourse human systems of order cannot exist (xx).

⁴ David Macey illustrates how necessary discourses are in the process of the discursive formation of objects, positioning of human beings as subjects, and construction of systems of order. He writes: “**Discursive Formation** [is a] group of statements in which it is possible to find a pattern of regularity defined in terms of order, correlation, position and function.... A more formalized description of discursive formations will be found in his *Archeology of Knowledge* (1969a). Following Foucault, SAID analyses ORIENTALISM (1978) as a discursive formation that justified the West’s dominance over the East in terms of supposedly innate superiority. Discursive formations are products of DISCOURSES and of their formation of objects, SUBJECT-positions, concepts and strategies... Relations of force and power are involved in every level of discursive formation; for Foucault, knowledge is always a form of power. Discursive formations...constitute...objects and generate knowledge about those objects... and are...constituted by ARCHIVES or anonymous collections of texts that have acquired a dominant role in their field (101). As collections of regularized patterns of statements discursive formations function to form objects and position subjects, and are fundamental in the construction of “concepts and strategies” that determine and maintain power relations within cultural, socio-political and economic hierarchies.

⁵ In *The Archeology of Knowledge &The Discourse on Language* Michel Foucault explains his notions of discursive formations and the rules of formation that govern their existence, and the discursive transformations that enable discursive formations to construct systems, subjects, objects and power relations (47-8).

⁶ In *Discipline & Punish: The Birth of the Prison* Michel Foucault explains how the knowledge and power relationship functions within a reciprocal system, in which power is achieved through the discursive designation of things governed by discursive “rules of formation (27-8).

⁷ In “Ideology and Ideological State Apparatuses” Louis Althusser refers to the determination of unconscious subject performativity (Rivkin 297). Although Althusser’s notion refers to subject formation

as a process of ideology, note that Macey refers to a concept that defines “discourse” as a “near synonym to ideology.”

⁸ Donald E. Pease reflects upon the notion of authorial authority in his essay “Author” written for Frank Lentricchia and Thomas McLaughlin’s *Critical Terms for Literary Study* (115). Pease insist that authors have a definitive power to represent and produce cultural and historical realities.

⁹ In *Orientalism* Edward Said comments on authorial and textual authority (93–4). Said notes that the inherent power of object and subject formation wielded by Western European authors do not distinguish between empirical and fictional texts.

¹⁰ Sigmund Freud’s essay “Interpretation of Dreams,” included in *The Literary Theory: An Anthology* edited by Julie Rivkin and Michael Ryan, hypothesizes a conceptual process called “dream–work,” a conceptual process that describes the conscious attempt to interpret, translate and transcribe dreams into narrative forms. David Macey defines dream–work in *The Penguin Dictionary of Critical Theory* as a “term used in PSYCHOANALYSIS to describe the mechanisms that transform the raw materials of a dream into its MANIFEST CONTENT, [interpretation of dream–thoughts] (Freud 1900). Typically, the raw materials, [dream–materials], will include physical stimuli, day’s residues (elements from the day’s waking state that appear either in the dream itself or in the dreamer’s FREE ASSOCIATIONS) and dream–thoughts (LATENT CONTENT). The principle mechanisms of the dream–work are CONDENSATION, [fragmentary versions or representations of complete dreams], and DISPLACEMENT, [the transference of high psychical value to or overestimation of low psychical value of dream–materials during the formation of the condensation process]. Considerations of representability select, transform and censor dream thoughts so as to allow them to be represented—usually in the form of visual images—whilst secondary revision arranges them into a relatively coherent scenario or narrative. The dream–work does not create anything and merely transforms existing material. It is the dream–work and not the latent content that constitutes the essence of a dream” (102).

¹¹ Freud describes and explains the intricacies of the dream–displacement psychical process that involves the notions of *means of over–determination* and *a transference and displacement of psychical intensities*, in which he concludes, “Dream–displacement and dream–condensation are the two governing factors to whose activity we may in essence ascribe the forms assumed by dreams...the consequence of the displacement is that the dream gives no more than a distortion of the dream–wish which exists in the unconscious” (Rivkin 146–8).

¹² In his essay “The Restoration and the 18th Century” of David Damrosch’s *The Longman’s Anthology of English Literature* vol. one, Sherman Stuart notes the dramatic economic and socio–cultural changes that characterized the seventeenth – century Europe and affected every aspect of eighteenth – century Europe and all European colonies, especially England and its colonial territories (571).

¹³ In “The Restoration and the 18th Century” of David Damrosch’s *The Longman’s Anthology of English Literature* vol. one, Sherman Stuart illustrates the most powerful effect that the flow of exorbitant wealth produced by New World colonies had on European, specifically English, socio–cultural hierarchies and politics, rise of the lower and middle classes, a new burgeoning bourgeoisie and increase in cultural production, which reshaped Europeans’ sense of themselves as nations and empires (1984).

¹⁴ E.J. Clery explains in his “Introduction” to the 1996 publication of *The Castle of Otronto* that “Disruption of [the ideal balance of power guaranteed by the Gothic Constitution between the English monarch, his lords, and the commoners] gave rise to the tumultuous events of the seventeenth – century: the Civil War, the establishment of a Commonwealth followed by the Restoration of the Stuart line, the deposing of James II, and finally the installation of the Protestant William of Orange and Queen Mary. The [members of the] Whig party were chief supporters and beneficiaries of this last ‘Glorious Revolution’ of 1688, and set themselves up as guardians of the Constitution against any threat from the Jacobites

[supporters of James II] in exile abroad, or any suspected extension of the royal prerogative at home. Walpole, with all the force of his lively imagination, identified with the cause, declaring himself ‘a Whig to the backbone.’ He arranged around his bed the trophies of limited monarchy: a copy of the Magna Carta on one side, the warrant for the execution of Charles I on the other. The Gothic castle at Strawberry Hill was itself a monument to a life in which fantasy and politics were inextricably combined” (Clery xxvi–xxvii).

¹⁵ In “The Restoration and the Eighteenth – Century” of David Damrosch’s *The Longman’s Anthology of English Literature* vol. one, Sherman Stuart explains how an entire new British royal court was imported from Hanover, Germany after the death of Queen Anne. He illustrates that George I, the grandson of James I staunch Protestant, spoke no English and was not interested in England at all. He also describes the situation, which followed George II and allowed for a displacement of monarchal power by Robert Walpole his majesty’s prime minister for two decades (1721–1742), who ruled with ruthless efficiency (1981–2).

¹⁶ E.J. Clery’s interpretation of *The Castle of Otranto* attests to the fears and anxieties of the landowning gentry such as the Walpoles and the Whig barons, which manifest themselves in the supernatural occurrences that combat the unnatural threat to a natural order. He writes, “The principality of *Otranto* has become separated by criminal means from its rightful possessors. And now, after two generations... supernatural forces take shape to effect restoration... The demands of property are inimical to human happiness: this is the message of numerous fictions of the period... In [place of the doctrine of the divine right of kings that was the ultimate form of providential property–holding, the great Whig Lords had managed to disabuse themselves in 1688] and established a cult of landed wealth as the foundation of aristocratic hegemony. Legal provisions for maintaining the integrity of estates were strengthened in response to the rising fortunes of the trading classes... The preservation of property was all. As Henry Home writes of the law of entail, it enabled ‘every land–proprietor to fetter his estate forever; tyrannize over his heirs;’ property becomes ‘in effect a mortmain,’ literally speaking, the dead hand of the past weighing on the present” (Clery xxx–xxxii).

¹⁷ In *Society Must be Defended – Lectures at the College De France 1975–1976*, Michel Foucault explains the how the “execration of feudalism...supplies the context for the ambiguous celebration of gothic,” as gothic novels, which are tales of terror, fear, and mystery, are political novels. He describes gothic novels as narratives that are primarily about the abuse of patriarchal and political power, i.e., “unjust sovereigns, pitiless and bloodthirsty seigneurs, arrogant priests, and so on.” For Foucault, Gothic was a product of “an issue in what was now a hundred–year–long struggle at the level of knowledge and forms of power” (211–2).

¹⁸ “The Restoration and the Eighteenth – Century” of David Damrosch’s *The Longman’s Anthology of English Literature* vol. one, Sherman Stuart explains how the invention and development of inexpensive print “had managed to appropriate all...modes of [eighteenth – century European] study and sociability,” and stimulated readers’ imaginations about global events, characters and “savor such imaginative pleasures, they spent long hours in the privacy of the own quarters, in silent acts of reading” (2000–1).

¹⁹ “The Restoration and the Eighteenth – Century” of David Damrosch’s *The Longman’s Anthology of English Literature* vol. one, Sherman Stuart discusses the “rise of the novel,” an eighteenth – century literary phenomenon that was very popular among Europe’s rising middle classes and bourgeoisie (1999–2000).

²⁰ Fourteenth, fifteenth and sixteenth – century histories and travel narratives provided the literary conventions that were widely employed by late medieval and early modern fiction writers. The most popular literary conventions and features were appropriated from *The Travels of Sir John Mandeville* by popular works such as Thomas More’s *Utopia* (1516), Edmund Spenser’s Canto II of *The Faerie Queene* (1590), Thomas Nashe’s *The Unfortunate Traveler* (1594), William Shakespeare’s *The Tempest* (1608),

Francis Bacon's *New Atlantis* (1627) and Bishop Francis Godwin's *The Man in the Moon* (1627). C.W.R.D. Moseley's 1983 translation of *The Travels of Sir John Mandeville* offers some valuable insight on this narrative's literary influence and fundamental cultural assumptions that it maintains (18–9). Constance Jordan and Clare Carroll's essay "Early Modern Period" in David Damrosch's *The Longman Anthology of British Literature* comment on the general European receptive attitude and response to John Mandeville's travel narrative, which is illustrated by sixteenth and seventeenth – century European curiosity and love for the information of previously unknown, different lands, peoples and creatures (581). In *the name of their Shakespeare book* Joseph Papp and Elizabeth Kirkland offer historical insights on the widespread dissemination of titillating the travel information that connected England to the outside world (154–5), may be perceived as a microcosm of the greater European continent where global trade had already began.

²¹ His letter in *The Four Voyages of Christopher Columbus*, edited by J.M. Cohen, Penguin USA (1969), describes his first voyage to the Americas, Columbus writes, "I found very many islands with large populations and took possession of them all for their Highnesses; this I did by proclamation and unfurled the royal standard. No opposition was offered. I named the first island that I found 'San Salvador,' in honor of our Lord and Savior who has granted me this miracle (115). Also, see "Introduction," (pp. 2 & 33–5) of Louise L. Cripps' *The Spanish Caribbean: From Columbus to Castro*, Schenkman Publishing, Boston (1979) and (pp. 454–5) of Norman Davies' *Europe: A History*, Harper Perennial, NY (1996).

²² In his 1996 publication of *Europe: A History* Norman Davies discusses Spain's ten war against the Muslim province of Granada that ended in 1481 with Spain acquiring the territory and offering Muslims and Jews the option of their conversion to Catholicism or banishment (453–4).

²³ In Verene A. Shepherd and Hilary McD. Beckles' *Caribbean Slavery in the Atlantic World: A Student Reader*, Philip P. Boucher's essay "First Impression: Europeans and Island Caribs in the Pre-Colonial Era" provides foundational historical narratives that explain how the resistant New World indigenous group called the Caribs inherited their blood-thirsty man-eater reputations originated in the fertile imaginations of those who explored to the New World and stimulated the imaginations of sixteenth and seventeenth – century Europeans with stories of their ferocious resistance to Spanish colonization (100–1).

²⁴ Amerigo Vespucci sailed under the financial patronage of Lorenzo Pietro Sodeini of the powerful Florentine Medici family (Adams viii) and Clements R. Markham's translation of Vespucci's third voyage journal renders a second encounter with a sensational description of New World cannibals and their consumption of human flesh in great detail (37–47).

²⁵ In his 1983 translation of *The Travels of Sir John Mandeville*, C.W.R.D. Moseley offers John Mandeville's descriptions of cannibalistic humanoids and cannibalistic practices of a specific human culture during his travels to exotic lands called Lamory [Sumatra], Natumeran [Nicobar islands] and Ryboth or Gyboth [Tibet] (127, 134 & 186–7).

²⁶ In the 2007 publication of *The Landmark Herodotus: The Histories*, Robert B. Strassler, ed. And Andrea L. Purvis, trans. provide a number of the renowned ancient Greek historian Herodotus' descriptions of cannibalistic practices and cannibalistic peoples in his historical narratives, which had been referred to as factual truths and produced a variety of preconceptions about "others" through to the early modern period (1.216, 3.25.6, 3.38.4, 4.26.2, 4.106 & 3.99 – 101).

²⁷ In Robert Fitzgerald's 1998 translation of Homer's *Odyssey*, Homer's protagonist encounters a member of a race of primitive, uncivilized and savage giants, the Cyclops that eat men by the handful (IX.148 – 159.113 – 125, 299 – 374) and a primitive race of men called the Laistrygonês who savagely attack, kill and eat men they encounter (X.168 – 9.110 – 143). In Allen Mandelbaum's 1971 translation of Virgil's

Aeneid, Virgil recounts Ulysses' (the Roman name for Odysseus) encounter with the Klyklops (III.77–8.801–48).

²⁸ In the Norton 2002 edition of *Beowulf: A Verse Translation*, translated by Seamus Heaney, Beowulf the Geat, the heroic protagonist of the epic, is pitted against a ferocious and savage cannibal called Grendel who is a member of a wretched race that traces its ancestry to Genesis' character Cain and inherited God's curse upon him for killing Abel. Although Grendel genealogically descends from human ancestry, the poet explains that God's curse has made Cain's descendents demonic monsters such as elves, ogres and giants (Donoghue 5–7.101–113). An example of Grendel's cannibalism occurs when he stealthily attacked the sacred Hall of the Dane king, Hrothgar. “[Grendel] saw many men in the mansion, sleeping,/ a ranked company of kinsmen and warriors/ quartered together. And his glee was demonic,/ picturing the mayhem: before morning/ he would rip life from limb and devour them, feed on their flesh” (20.728–32).

²⁹ In Philip P. Bulcher's essay “First Impressions: Europeans and Island Caribs in the Pre - Colonial Era, 1492 – 1623” of Verene A. Shepherd and Hilary McD. Beckles' *Caribbean Slavery in the Atlantic World: A Student Reader*, Bulcher illustrates and discusses how particular sixteenth – century European courtiers, writers and philosophers, such as Pietro Martire d' Anghiera, Gonzalo Fernández de Oviedo, Francisco Lopez de Gomara, Sebastian Münster, François Belleforest, Theodore DeBry, Jean Mocquet, José de Acosta, Pierre d' Avity, Jean Bodin, Antonio Pigafetta and Han Staden, discursively structured the notion of Caribbean cannibalism in the European Imaginary (102–5&107).

³⁰ M.A. Screech's edition and translation *Michel De Montaigne, The Essays: A Selection* he notes that during Michel de Montaigne's retirement from government service and under a state of melancholy that addressed and criticized Western European religious ideals, socio-political principles, colonial policies and cultural values (xi). Montaigne's narrative, “On Cannibals,” provides an extremely unique and controversial approach to the imaginative descriptions of New World cannibals. While all of his knowledge of New World indigenous peoples and cannibals. Girolamo Benzoni's *Historia del Mondo Novo* provides an almost positive view of the anthropophagi that rationalizes cannibalism as a natural course for peoples who were Nature's subjects living according to the laws of Nature” (82–4). It seems to relate to the notion of the “noble savage,” who knows no better and is a product of his environment.

³¹ In Nigel Griffin's 1992 publication of *Bartholomé de Las Casas: A Short Account of the Destruction of the Indies*, Bartholomé de Las Casas writes on the horrible atrocities committed against the Tainos of Hispaniola by Columbus' *conquistadores* that he personally witnessed (14–5).

³² Patricia Seed provides this detailed translation of the Spanish *El Requerimiento* or Requirement in *Ceremonies of Possession in Europe's Conquest of the New World 1492 to 1640*, (Cambridge University Press: NY 1995), 3: 69. This declaration, at least in the minds of the Spanish, completely legitimized their control over all indigenous groups they encountered (69).

³³ In *The Spanish Caribbean: Trade and Plunder, 1530-1630*, Kenneth R. Andrews provides Bartholomé de Las Casas' narrative regarding Hispaniola's governor Nicolás de Ovando's description of the tragic results of the implementation of the *repartimiento* system of colonization (8).

³⁴ In the “Introduction” of Kenneth R. Andrews' *The Spanish Caribbean: Trade and Plunder, 1530-1630*. Anthony Pagden describes the royal institution of the Spanish *repartimiento* colonial system of order, which includes a definition of the *encomienda* (xx & xxv–xxvi).

³⁵ In *Europe: A History*, Norman Davies writes “[T]he world was yielding to adventurous explorers of all the European nations as they sailed off in search of wealth and fame. The race was on to discover – and claim – sea routes to the phenomenal storehouses of wealth... A whole new order of global economic activity was in the making, promising lucre and glory” (513). In *Shakespeare Alive* Joseph Papp and Elizabeth Kirkland note, “The Spanish discovery of gold and other precious metals in the New World

unleashed an obsessive desire for wealth and power that was cultivated at the cores of every facet of seventeenth and eighteenth – century European cultures. “The international sea trade multiplied by leaps and bounds. To the west, the transatlantic route was long dominated by Spain. By 1600, 200 ships a year entered Seville from the New World. In the peak decade 1591 – 1600, 19 million grams of gold and nearly 3 million grams of silver came with them” (20–1).

³⁶ In *Europe: A History* Norman Davies describes the European medieval mass migrations, bloody invasions, opportunistic conquests and convenient alliances that involved the region’s Germanic tribes that overran the Roman Empire’s western provinces such as the Visigoths, Salian and Riparian Franks, Alamanians, Burgundians, Ostragoths, Lombards, Thuringians, Avars, Picts, Britons, Scottish Celts, Angles, Saxons, Slavs and Visigoths of Aquitaine from the fifth – century’s fall of Rome to the eleventh – century’ Norman invasion of England (232–5, 293, 339 & 345–6).

³⁷ In their essay, “The Medieval Period,” in David Damrosch’s *The Longman Anthology of British Literature* Constance Jordan and Clare Carroll comment on overcrowding and unsanitary conditions of fifteenth – century European cities, specifically in England, that resulted from the prosperity of the burgeoning new international commerce and the enclosure of rural lands for sheep grazing, which caused the migration of thousands of displaced rural folk, who sought work in manufacturing centers and ports (570–1).

³⁸ In *Madness and Civilization: A History of Insanity in the Age of Reason*, Michel Foucault offers insight into the European cultural obsession with resolving the many socio–political problems that plagued the entire continent, England and Ireland during the late medieval and Renaissance periods. His historical recount of this cultural phenomenon and how it influenced European economics, political and social hierarchies during the late medieval and Renaissance periods provides further insight into the impact on the discovery of the New World and ensuing fervor for colonization had on the “maddening” of Europe during this period. Europe’s madness manifested into a sensibility of indifference for human life and condition that would characterize the treatment of Caribbean subjects for the following four centuries (45–7).

³⁹ In *The Many Headed Hydra: Sailors, Slaves, Commoners, and the Hidden History of the Revolutionary Atlantic* (Peter Linebaugh and Markus Rediker (15) and Norman Davies in *Europe: A History* (510, 513) illustrate the early and late European participants in the sixteenth and seventeenth – century colonization fever that had been initiated by the Portuguese.

⁴⁰ Peter Linebaugh and Markus Rediker illustrate Court sponsored explorer Richard Hakluyt’s observations on England’s concern in ridding its overcrowded and unsanitary cities of the dispossessed rural poor flooding from the country sides by sending them abroad for colonization of the New World in *The Many Headed Hydra: Sailors, Slaves, Commoners, and the Hidden History of the Revolutionary Atlantic* (15–17).

⁴¹ Martin A. Conway notes in *Recovered Memories and False Memories* that autobiographical memory recall is dependent upon the hierarchical knowledge structures that have developed from personal life–experiences stored and organized within the autobiographical knowledge framework that comprise memories (4–5).

⁴² In his biographical “Introduction” of the to the 1996 publication of *The Castle of Otranto*, E.J. Clery reveals proto–Romantic authors of the early eighteenth century had already begun to experiment with literary conventions that resembled gothic literary conventions. He illustrates the proto–gothic trend that already was being experimented with by “modern authors” before Horace Walpole’s *The Castle of Otranto: A Gothic Story* appears, such as Daniel Defoe, Robert Blair, Tobias Smollet, Thomas Leland, William Collins Thomas Gray and Edmund Burke. Interestingly, Clery also notes that they were all involved on an “emerging cult of Shakespeare... There are many echoes of Shakespeare in *Otranto*, but although certain scenes and devices may be derivative, this does not undermine the novel’s central claim to

innovation. For whereas previous defenses of gothic writing and ‘irregular’ imagination had served to increase appreciation of works by authors of the past, such as Spenser and Shakespeare, Walpole’s idea was to write using the same devices in the present, but in a style adjusted to contemporary tastes” (Clery xii–xv).

⁴³ Joseph Papp and Elizabeth Kirkland indicate in *Shakespeare Alive!* the extent to which William Shakespeare borrowed from other authors that he may be the early modern father of intertextuality. They claim that none Shakespeare’s stories in his plays were his own creation. He borrowed themes, plots and conventions from English, Italian, Portuguese, French, Spanish, Scottish and ancient Greek and Roman (153–4).

⁴⁴ The oral storytelling tradition and conventions continue to be the foundational elements of all literary forms. Before the advent and development of writing, orally communicated stories provided all of the information needed to maintain survival and order, and this process required the acute memorization of the knowledge that comprised stories. In *Illuminations* Walter Benjamin discusses the significance the storyteller and storytelling in the development of human transmission of knowledge and literary expression (83–98). In *Time Passages: Collective Memory And American Popular Culture* George Lipsitz refers to the importance of storytelling in human history and culture (212–6).

⁴⁵ Robert Fagles’ “Introduction” to his translation of the *Iliad* explains the ancient Greek cultural and historical connection to Homer’s depictions of ancient Greek reality in his poems (24–5, 27). Fagles also indicates that cultural familiarity allows readers and audiences to intimately relate to the relevance of historical narratives. “The human soul, in this poem, is shown always in its relation to force... Those who had dreamed that force...now belonged to the past, have seen the poem as a historic document; those who can see that force, today as in the past, is at the center of all human history, find in the *Iliad* its most beautiful, its purest mirror’ (29). The discursive conventions Homer applied to the *Iliad* formulate vivid scenes of an ancient form of heroic warfare that is intimately ties the lives and deaths of characters to the larger, more general, cultural and historical picture beyond the Trojan War. Homer’s thorough intimation of the characters’ guilt, fear, desire, rage, despair and madness are masterfully communicated within the context of cultural familiarity and meant to sensitize audiences to these sensibilities, which are also evoked from them.

⁴⁶ The “Introduction” of Robert Fitzgerald’s translation of the *Odyssey* explains how, unlike the *Iliad*, the *Odyssey* is not shackled by the heroic values of the battlefield. Instead, it showcases the importance of the ancient Greek values that bind human relationships and are crucial to the fabric of human communities. These values are communicated within the contexts of myth, legend, supernatural, fantastic, mysterious and mystical instead of intimate accounts of brutality and death. The discursive conventions Homer applies to the *Odyssey* explore the internal or psychological processes of humanness by subjecting Odysseus, its protagonist, to numerous tests as he and his fellow Greeks aimlessly wander encountering unknown and mysterious spaces, great storms, unpredictable gods, cunning witches, man-eating sea monsters, cannibals and ghosts of the underworld. The battlefield in the *Odyssey* occurs in the mind and pits the psychological against desperation, fear, anxiety, despair, guilt, desire and madness. These sensibilities emerge in foreboding scenes that draw the audiences and readers into the narrative (IX.154–61, 168.98–112, 170–171.196–220, 180.551–5 & 189–91.170–239). Odysseus’ madness seems to be a culmination of a ten-year journey filled with anguish, fear, anger, despair and desire. As Homer’s sensational tales oscillate between predictable reality and the unpredictable supernatural or mythical dimension, in which vengeful gods, great, legendary sea monsters, treacherous man-eating beasts, cannibals, beguiling witches and sirens, and spirits of the dead haunt the memories of his audiences and readers, he also haunts them with Odysseus’ psychological and emotional trauma that he may never be able to forget or suppress.

⁴⁷ Virgil applies literary conventions to Allen Mandelbaum’s translation of the *Aeneid* that structure a number of uncanny or supernatural occurrences during scenes when Aeneas experiences intense emotional strain, psychological turmoil, bouts of madness and supernatural occurrences (36–7.282–316, 39–40.427–

33, 48–49.771–838 & II.54–5.991–1070). Virgil links his episodes of madness to uncanny and supernatural events, which act to stabilize and reorient the rationale that integrates such possibilities within the normal Roman perceptions of reality. These can also be viewed as discursive representations of Aeneas' complex psychological struggle with his personal desires, guilt, anxiety, despair and resentment, which continuously threaten his divine destiny, and the uncanny occurrences represent his resolution to disregard these sensibilities for his duty to the gods. In yet another context, the uncanny, supernatural incidents may be deemed as Aeneas' involuntary psychological response to his madness, his way of coping with his intense psychological and emotional trauma. The conventions that Virgil applies manipulate meanings and temporal spaces, depict psychological complexity, frailty of the internal human emotional condition and stimulate the imagination.

⁴⁸ In his "Introduction" to his translation of the *Aeneid* Allen Mandelbaum presents an extensive comparative discussion of Virgil and his work that includes a variety of commentaries and perspectives offered by a number of authors and critical analysts. The themes discussed are Virgil's adaptation and variance with Homer's works and the influence Virgil and the *Aeneid* had shaped much of Western literature. It is important to note Virgil's literary conventions, themes, plots and Virgil himself, as a character, have been borrowed, adapted and applied just as he applied those of the Homeric epics by various authors well into the twentieth – century, and the same conventions were directly or indirectly applied by prominent writers such as Saint Augustine (430 A.D.), Dante Alighieri (1207 A.D.) and John Milton (1667 A.D.), who celebrates Homer, Virgil and Dante within a staunch Christian context in the timeless epic *Paradise Lost and Paradise Regained* (Ricks x).

⁴⁹ Michael D. Coogan's "Introduction" to the *Pentateuch* in the third edition of the *New Oxford Annotated Bible* provides an in–depth analysis of the Old Testament that focuses on these narratives as a "medium of instruction" for ancient Israelites as the term *torah*, which is another name for the first five books of the Old testament or Books of Moses is often understood as "law," "instruction" or "teaching" (3–4 & 3–7). In effect, a very close, intimate relationship between an all–powerful, omnipotent deity and his chosen people, the ancient Israelites, is forged in these narratives within a context of personal audiences, sensational demonstrations of power and relationships developed and sealed between this deity and certain ancient Israelite patriarchs through covenants. Though the emotional and psychological factors are not specified in his analysis, the work itself illustrates these factors through dramatic interactions between God and the Israelites, between the Israelites and other groups and among themselves.

⁵⁰ Norman Davies, in *Europe: A History*, describes Jesus of Nazareth (c. 5B.C.–33A.D.) as a Jewish nonconformist and preacher who circulated his teachings throughout Judea during the reign of Augustus Caesar. He was crucified during the reign of Tiberius for treasonous activities against Rome. "He claimed to be the 'Messiah,' the long–foretold savior of the Jewish scriptures (192). Michael D. Coogan, in his "Introduction" to the New Testament of third edition of the *New Oxford Annotated Bible*, discusses the origins of the New Testament "gospels" and the influences and authors that had the greatest impact on disseminating this history and teachings throughout the Roman Empire and beyond. Like Homer and Virgil, the authors of the gospels also evoke the sensibilities of love, respect, self–sacrifice, humility and forgiveness of trespasses that characterized their hero, Jesus of Nazareth, who was also a supernatural figure (3–6). Furthermore, Saul of Tarsus or Saint Paul, the zealous self–proclaimed disciple and missionary of Jesus (50–65 A.D.), wrote a number of New Testament "Epistles" or letters to many Christian communities he established throughout the Roman Empire, which referred to narratives and conventions from numerous oral and written discursive sources from which he gathered information (240–1).

⁵¹ In his translation of *Saint Augustine: Confessions* H.S. Pine–Coffin provides an in–depth autobiographical description of a fourth – century conversion of a learned Roman–Carthaginian rhetorician, Aurelius Augustinus, to Roman Christianity (354–430A.D.), who produced literary narratives that define and examine the notions of goodness, faith, sin, evil and the Judeo–Christian god, which he developed during his arduous journeys throughout the Roman Mediterranean seeking universal truths and a subjective

identity he associated with Christian spirituality. Though his narratives were predominantly structured by Christian ideological concepts and beliefs, these particular works indicate that they were products of his scholarly research of numerous literary sources such as the books of the Old Testament, the Gospels and St. Paul's Epistles of the New Testament, and ancient writers like Homer, Virgil, Cicero and Ambrose (13–5). Not unlike Homer's Odysseus, Virgil's Aeneas, Moses of Exodus, Jesus of Nazareth or St. Paul, St. Augustine, in *Confessions* Augustine presents himself as a character that endures an intense psychological journey of self-analysis, which seems to coincide with an arduous physical journey, a mandatory theme for ancient authors. In his "Introduction" to the second edition of F.J. Sheeds translation of *Augustine: Confessions*, Peter Brown notes that Augustine subsequently becomes a cleric and renowned Christian theologian, appointed to the high position of the Bishop of Hippo and eventually canonized St. Augustine of North Africa sometime after 427A.D. (xv).

⁵² In his narrative *Europe: A History*, Norman Davies provides a brief historical account of the role of Roman Christianity in the development of the European medieval cultural, political and social systems of order between 330 and 410 A.D., which includes the cultural pluralism that it forged among Romans and a number of powerful Germanic tribes that would eventually develop the religious-cultural institution of Christendom (210–1, 212–4 & 275–6). In their essay "The Middle Ages" of David Damrosch's vol. one of *The Longman's Anthology of English Literature*, Christopher Baswell and Anne Howland Schotter describe the acculturation process that occurred in Britannia between the "Britannic" Celts Roman occupiers from the first to the fifth centuries A.D. Christianity help facilitate this process after the Roman emperor Constantine converted in the fourth century and established the religion as the official imperial religion. In adopting Christianity many Britannic Celts incorporated their cultural memories, myths and legends to combine these two worlds (5–7). This historical process set the stage for the formation of the new memories, knowledge and histories that construct new subjective identities, which were explicitly represented by the literary works produced during this time.

⁵³ In "The Middle Ages" of David Damrosch's vol. one of *The Longman's Anthology of English Literature*, Christopher Baswell and Anne Howland Schotter provide historical information of the fifth and sixth – century Britons found in the chronological writings in The Venerable Bede's renowned and influential *Ecclesiastical History of the English People*, written in early 700s" (126). Lewis Thorpe's "Introduction" of his translation of *Gregory of Tours: The History of the Franks* provides a brief biographical exposé on Gregory of Tours and the significance of his writings on the lives of sixth – century Gaulic Franks (27–33). These "histories" were written and compiled to instruct, inform and inspire future scholars to continue to write historical narratives as Gregory indicates when he writes, "I, Gregory, have written the ten books... I conjure you all...that you never permit these books to be destroyed, or to be rewritten, or to reproduced in part only with sections omitted... Keep them intact...as I have left them to you" (Thorpe X.31).

⁵⁴ Baswell and Schotter's essay "The Middle Ages," in David Damrosch's vol. one of *The Longman's Anthology of English Literature*, provides as much information that can possibly be attained for the relatively ambiguous origins of *Beowulf*, a poem that was "transcribed in the West Saxon dialect of Old English at the end of the tenth – century, ...was most likely composed two centuries earlier, [and]...remained virtually unknown until its first printing in 1815 (27–8). Given *Beowulf's* obscure origins, it is difficult to ascertain whether Walpole and the other eighteenth – century writers would have had the opportunity or desire to read it, since it is not considered a classical or religious work but a "vernacular" literary work that would not likely had been part of their academic curriculum. Unlike the classical connection that the Homeric works have with Greek civilization, and Virgil's work with the Roman civilization, historical and religious prose of the works like *The History of the Franks*, *Beowulf* originates from an ancient oral tradition that British scholars would likely have deemed as a primordial testament and historical artifact of a barbaric, uncouth and brutish past. However, there are a number of mid-eighteenth – century British Antiquarians who, like Horace Walpole, were proud of their medieval Anglo-Saxon heritage and sought to revitalize and emulate the feudal past and would likely have known and studied a copy of, if not the real, *Beowulf* manuscript.

⁵⁵ Norman Davies' *Europe: A History* provides a brief but detailed description of the historical events, political and religious figures, religious fervor and European preconceptions of cultural superiority that led to the Crusades to capture the Holy Land from the Muslim infidels, which began in 1095 and stimulated European imaginations with manuscripts that described battles and so on (345–49).

⁵⁶ In *Europe: A History*, Norman Davies illustrates and compares specific late medieval courtly literary works that represent the genre and their significant impact on the development of Western European Literature (349–50). These works provided the literary conventions that structured the poignant, sensational and magical narratives of the imaginary, fantastic, liminal and mythical, which oscillate between the worlds of reason and imagination, often merging them into alternate realities for Renaissance and Romantic writers to exercise imagination to its fullest potential.

⁵⁷ In their essay "The Middle Ages" of David Damrosch's vol. one of *The Longman's Anthology of English Literature* Baswell and Schotter follow the historical development of late medieval "ideas and rituals of courtliness," the "controlled and stylized behavior [exhibited] in the presence of great power," that characterized Western European courtly societies from the eleventh – century to the Renaissance period and aided in the development of the Courtly Literary genre (20–21).

⁵⁸ Norman Davies outlines, examines and illustrates the theoretical inception of western European medieval feudalism, which developed from the chaos that followed the decline and fall, and a number of cultural traits of the Roman Empire in *Europe: A History* (311–4). "Connected to feudal relations was the notion of a chivalric code among the knightly class... which involved not just loyalty to the lord but also honorable behavior with the class, even among enemies" In their essay "The Middle Ages" of David Damrosch's vol. one of *The Longman's Anthology of English Literature* Baswell and Schotter also offer, "In theory, feudal tenure involved an obligation to personal loyalty between lord and vassal that was symbolically enacted in the rituals of enfeoffment, in which the lord would bestow a fief on his vassal... Yet feudal loyalty was always fragile and ideologically charged" (15).

⁵⁹ Baswell and Schotter's essay "The Middle Ages," in David Damrosch's vol. one of *The Longman's Anthology of English Literature* provides a historical exposé on fourteenth – century western Europe, a period in which ideological, cultural, linguistic, literary and political development and achievements were overshadowed by devastating starvation and the Black Death (22–3). Sensibilities of fear, anguish, despair and anxiety mercilessly shadowed the minds of fourteenth – century Europeans with the expectation of a horrible death waiting with every breath taken.

⁶⁰ According to Thomas G. Bergin's "Introduction" to the 1982 publication of Mark Musa and Peter Bondanella's *The Decameron*, Giovanni Boccaccio wrote *The Decameron* during the height of the devastating Black Death infection in Western Europe (1350 and 1352 A.D.) and used his first hand experience with the devastating quality of this disease to write *The Decameron*, "a very influential literary work that revitalizes the character and thematic complexities of Virgilean literary conventions "by which he illustrates the world as it really is, with its faults and mankind's fragility and fallacious nature" (xxiv–xxix).

⁶¹ In the 1976 publication of *Petrarch's Lyric Poems*, Robert M. Durling provides biographical information on Francesco Petrarca or Petrarch and an analysis of his extremely poignant and personal poetry (1–5). Though Petrarch's themes and narrative structures were considered traditional courtly literature, "his treatment of them [was] profoundly original." For example, he invented a number of poetic forms that were mimicked and adapted by poets throughout Western Europe, including the very popular Italian sonnet (9–12). Note that Petrarch borrowed and adapted many conventions, themes and literary devices from Ovid, Virgil, Andreas Capellanus and St. Augustine; however, his overwhelming reliance on allegory and irony, emphasis on the metaphysical and fantasy, Augustinian obsessions with controlling sexual desire or lust, virtuous love and despair, extreme pessimism and self–denigration, and the paradoxes with which he psychologically and emotionally challenges himself without resolution offers a unique perspective and

poetic expression that has been borrowed extensively by Renaissance and Romantic Western European poets (18–23).

⁶² The “Introduction” of Mark Musa’s translation of *The Portable Dante* provides an in–depth examination and analysis of Dante Alighieri’s three–part allegorical poem, the *Commedia* or *Divine Comedy* (1207–1321), that revolutionized Western European Christian concepts of the afterlife, hell, purgatory and heaven (xxxii–xxxvi). As Francesco Petrarca and Boccaccio, his contemporaries, Dante borrowed and adapted discursive conventions from the classical works of antiquity, especially those written by Ovid, Virgil and Augustine. The literary conventions Dante applied to construct the *Commedia* completely reshaped European poetics and literature from the thirteenth – century through the Renaissance to the Romantic period.

⁶³ Baswell and Schotter’s essay “The Middle Ages,” in David Damrosch’s vol. one of *The Longman’s Anthology of English Literature* offers an insightful analysis of Geoffrey Chaucer’s production of *The Canterbury Tales* that illustrates its significant contribution to Western Literature. “He...borrowed the conventions and imagery of Guillaume de Machaut and Eustache Deschamps...[and] Italian influences can be seen in [his] use of Dante’s *Divine Comedy* and his extensive borrowing from Petrarch and Boccaccio.” Chaucer’s resourceful adaptation of Italian poetics and conventions, poignant dialectics, unpretentious depictions of medieval life and the exploitative nature of feudalism offered Renaissance writers a novel but risky approach to socio–political, cultural and ideological criticism (16–7 & 274).

⁶⁴ Norman Davies’ *Europe: A History* offers an insight into the medieval world that first harbored the angels, ghosts, goblins, witches, elves, sorcerers, demons and a host of magical creatures that haunted castles, monasteries, glens, forests, villages and, more importantly, the clergy who sought suppress such paganistic, pre–Christian beliefs. “In fact, it was the Church that fostered the late medieval Christendom’s hysteria in combating witchcraft and sorcery with Pope Innocent VIII’s 1484 A.D. proclamation against witchcraft *Summis Desiderantes*. Literature on witchcraft and battling related evils circulated during this period and launched a three–hundred year campaign and epidemic of witch–hunts and executions throughout Europe and its colonies that were aimed almost exclusively at women, who were portrayed as weak, vulnerable and easily tempted” (432 & 437).

⁶⁵ Norman Davies’ *Europe: A History* illustrates the late fourteenth – century situation in which a number of very wealthy and powerful European families like the Bardi, Medici, Fuggers, Neckers and Rothschilds financed extensive trade transactions throughout Europe, North Africa, the Near East and Asia. This long distance mercantilism, Christian missionary operations and expansion of the Ottoman Empire to the Eastern Mediterranean provided healthy commercial and cultural intercourse between Western Europe and Byzantine and Islamic communities in the south and east. This trend facilitated the introduction of “oriental” languages, philosophies, geometry and other novel ideas that greatly influenced Western European cultural development like Johann Gensfleisch zum Gutenberg’s 1436 A.D. invention of the printing press, which was developed from ancient Chinese principles involving “woodblocks, metal engraving plates, and stone lithographs”. Gutenberg’s printing press began operating in 1450 A.D., coincidentally, the year that conventionally designates the commencement of the European Renaissance (443–5 & 468). In *Shakespeare Alive* Joseph Papp and Elizabeth Kirkland provide insight into England’s initial and rather late entrance into global exploration and trade during a period the characterized a burgeoning international trade system (20–1).

⁶⁶ Evil and madness are notions that may comparatively differ periodically and culturally; however, these modern definitions provide a point of reference from which an analysis of these two notions can be made. The eleventh edition of the *Concise Oxford English Dictionary* defines evil as “extremely wicked and immoral, embodying or associated with the forces of the devil, harmful or tending to harm...great wickedness and depravity, especially when regarded as a supernatural force...” (495), and Madness as “mentally ill; insane...extremely foolish... [F]renzied; frantic...very enthusiastic...very angry” (855).

⁶⁷ Although Robert Fagles translations of Homer's *Iliad* and *Odyssey* are ancient Greek epic works, they illustrate numerous incidents of madness that correspond with modern definitions. Madness in battle is illustrated in the *Iliad*'s book 5, "Diomedes Fights the Gods," Book 18, "The Shield of Achilles," Book 20, "Olympian Gods in Arms" and Book 21, "Achilles Fights the River." The *Odyssey* offers less intense bouts of madness as that which stirs in battle. The madness illustrated in the *Odyssey* is more personal and related to the uncanny and supernatural. A Greek hero of the Trojan War, Odysseus is journeying home to Ithaka from the ten-year war. Madness occurs in Book 11, "The Kingdom of the Dead (48 & 97-8)," and Book 12, "'The Cattle of the Sun (199-210).

⁶⁸ In Allen Mandelbaum's 1971 translation of the *Aeneid*, madness is illustrated much more throughout its narrative and intimately personalizes it. Virgil revolutionizes the literary representation of psychological turmoil and the acute emotional pain that dictates the actions that are symptomatic of psychological turmoil or disorder. He associates madness with darkness, chaos, war, uncontrolled passions and unreason. All prominent characters seem to exhibit some form of madness during emotionally stressful situations. Furthermore, incidents of madness are also afflictions that originate from responses to denied or forbidden natural human desires. (See Books II.427-432, 793-803, 991-2 & 1004-5, IV. 402-3 & 620-42, VII.455-515 & 603-10).

⁶⁹ In the "Old Testament" or Hebrew Bible of Michael D. Coogan's third edition of *The New Oxford Annotated Bible*, madness is not clearly represented without religious implications and notions of transgressions against the ancient Israelites' god as illustrated by the Egyptian Pharaoh in "Exodus"; however, *Proverbs* illustrates an account of possible madness without sin involved: "For at the window of my house/ I looked out through my lattice,/ and I saw among the simple ones,/ I observed among the youths,/ a young man without sense" (7.6-8). the "New Testament" specifically illustrates a direct connection with madness to demonic possession. In the Gospel of Mark "a man out of the tombs with an unclean spirit met them. He lived among the tombs; and no one could restrain him any more, even with a chain; for he had often been restrained with shackles and chains, but the chains he wrenched apart, and the shackles he broke to pieces; and no one had the strength to subdue him. Night and day among the tombs and on the mountains he was always howling and bruising himself with stones" (5.3-6).

⁷⁰ Biblical notions of evil and disobedience in the Old and New Testaments are directly associated with every sinful thought and behavior that threatens the faith in the ancient Israelite deity, religious doctrine and the faith in the Judeo-Christian deity and doctrine. See the following citations and pages for representations of evil, which, eventually, permeate Renaissance and Romantic literatures, and are still present in postmodern Christian beliefs. Old Testament: Lucifer page 999, Isaiah 14. New Testament: Luke 10:16-20, Satan 605, Chronicles 21:1, page 728, Job 1:6, page 1359, Zechariah 3:1, New Testament: the devil 12, 111, Luke 8:11, Satan 33, 58, 62, 64, 138, 296, 342, 347, 409, 418, 436, 445-6, Beelzebub 22, 25, 63, 119, Baal - zebub 533. Baal OT 133, 448, 521, 552, 1093.

⁷¹ In their essay, "The Middle Ages" of David Damrosch's *The Longman's Anthology of English Literature* vol. one, Baswell and Schotter provide valuable insight into discursive conventions that were associated with the medieval Christian culture and emerged in late Medieval Courtly Literatures to structure sensational literary works that entertained, shocked, probed, instructed and challenged the human mind (19-21).

⁷² Norman Davies provides an in-depth description of the madness that embraces Europe during the fourteenth - century in *Europe" A History*, in which he illustrates the effects that the "Black Death" of 1347-50, a combination of bubonic, septicaemic and pneumonic or pulmonary plagues, had on a completely unsuspecting European population, which was decimated by at least one-third before the pandemic had subsided. The effects were resounding and catastrophic in socio-cultural, religious, political and philosophical arenas (409, 411-13, 417).

⁷³ In *Madness and Civilization: A History of Insanity in the Age of Reason* Michel Foucault provides deep insight into the Western European culture of madness, a madness that, for Foucault “symbolized a great disquiet” in the fourteenth – century, which had permeated every shadowy corner and niche of European life (13–5 & 19–21).

⁷⁴ In David Damrosch’s *The Longman’s Anthology of English Literature* vol. one, Jordan and Carroll explain in their essay “The Early Modern Period” how Man’s view of his world drastically changed from the fourteenth to the fifteenth – century. “Habits of thought that had prevailed during the medieval period now seemed to be incompatible (585). Therefore, it was believed that any disruptions of the balance directly affected thoughts, personalities and emotions. Fluid or “humor” imbalances produced intemperate impulses and inconstant behaviors that could escalate into severe cases of madness and life threatening diseases. All symptoms of these imbalances were diagnosed as melancholic, and, at times, associated with moral corruption and evil influence.

⁷⁵ Norman Davies comments on the resurgence of pre-Christian explanations of the natural world and perceived realities, which included folk superstitions and beliefs in the supernatural in early modern Europe in *Europe: A History* (471–3). Also, see *The Encyclopedia of Magic and Witchcraft: An Illustrated Historical Reference to Spiritual Worlds* by Susan Greenwood, *Reader’s Digest Spellbound: From the Ancient Gods to Modern Merlins, a Time Tour of Myth and Magic* by Dominic Alexander, and *Shakespeare Alive!* by Papp and Kirkland (34–47).

⁷⁶ In the “Preface to the Second Edition” of *Utopia*, Robert M. Adams explains the complexities involved in Thomas More’s writing of *Utopia* and how his work fascinated European readers of the period but also led to his demise (vii–viii). See Jordan and Carroll’s essay “The Early Modern Period” in David Damrosch’s *The Longman’s Anthology of English Literature* vol. one (636).

⁷⁷ In *Renaissance Self-Fashioning: From More to Shakespeare* (1980), Stephen Greenblatt asks, “But why should men submit to fantasies that will not nourish or sustain them?” and derives, “More’s answer is *power*, whose quintessential sign is the ability to impose one’s fictions upon the world: the more outrageous the fiction, the more impressive the manifestation of power. The vain cardinal may be in the grip of madness [as conveyed in his interaction with Hythloday], but he can compel others to enter the madness and reinforce it... The point is not that anyone is deceived by the charade, but that everyone is forced either to participate in it or to watch it silently... To try to break though the fiction is dangerous – one can have one’s head broken. To try to take part... ‘to play with them’ is equally dangerous” (13–4).

⁷⁸ In *A Norton’s Critical Edition of Sir Thomas More’s Utopia, A Revised Translation, Backgrounds, Criticism* Robert M. Adams, editor, explains how More’s *Utopia* may have been a manifestation of his Christian conscience in the form and narrative of Raphael Hythloday (30–3), in which Hythloday describes and criticizes the European model of civilization and its colonial and foreign policies (65–72). See also J.H. Hexter’s essay “The Roots of Utopia and All Evil” of this edition’s *Utopia: The Biography of an Idea*, which contemplates More’s Christian understanding of the roots of sixteenth – century evils and the sin associated with economic interests and activities (148). *Utopia* served as a primary model for later fictional travel narratives that would also question the values and principles European cultures and civilizations such as Francis Godwin’s travel fantasy *The Man in the Moon* (1615–1627), Sir Francis Bacon’s extraordinary Christian world of the *New Atlantis* (1627), and Jonathan Swift’s delightful imaginative *Gulliver’s Travels* (1726).

⁷⁹ See Jordan and Carroll’s essay “The Early Modern Period” in David Damrosch’s *The Longman’s Anthology of English Literature* vol. one for biographical material on Christopher Marlowe and commentary on his controversial play *The Tragical History of Doctor Faustus* (1604), in which he personifies evil within the contexts of his time (1117–8).

⁸⁰ Norman Davies' *Europe: A History* offers a brief historical exposé on the religious obsession of Spain's King Phillip II, who considered himself as the "absolute master of the [Catholic] Church of Spain (534). Henry Kamen provides a more detailed analysis of the Spanish arrogance and hegemonic endeavor to rule the globe with the most powerful navy in the world at the time in *Empire: How Spain became a World Power 1492-1763* (307–9). This is an indication of the sixteenth and seventeenth – century Spanish resolve to construct a Catholic Spanish world in Europe as well as the New World.

⁸¹ Jordan and Carroll's essay "The Early Modern Period" Of David Damrosch's *The Longman's Anthology of English Literature* vol. one offers biographical material on Edmund Spenser that led to his writing of *The Faerie Queene*, which launched his reputable career, royal support and connection to the Crown (735–6).

⁸² Jordan and Carroll's essay "The Early Modern Period" Of David Damrosch's *The Longman's Anthology of English Literature* vol. one provides an analytic exposé on Spenser's allegorical conventions and the extensive use of metaphor, which is very reminiscent of late medieval "courtly literature," that he applies to *The Faerie Queene's* poetic verses (740). Spenser's lush fairy–landscapes and dense foreboding forests of Queen Gloriana's realm, her loyal, brave and spirited knights and their encounters with a variety of manifestations of evil on cross–roads and paths, hidden glens, dark caves, old dead oaks, rolling rivers, meandering streams, glassy lakes, dense foreboding forests and dangerous foreign lands seem to mask cultural contradictions and inconsistencies, which includes heroes' fits of madness.

⁸³ Jordan and Carroll's essay "The Early Modern Period" of David Damrosch's *The Longman's Anthology of English Literature* vol. presents a brief account of the possible merger of Spenser's political life and personal tragedy that may have permanently shaped English colonial policy (736). In canto x of Book II, Spenser offers an allegorical history of the English conquest of a nearby island, which seems to represent Ireland. The native "Giants" that inhabit this land are brutish, filthy and uncouth savages that deserve to be subjugated.

⁸⁴ Richard Robinson, in *Essays In Greek Philosophy*, illustrates how Spenser created the allegorical space for "Acrasia," a term taken from Aristotle's twelve volume *Nicomachean Ethics* and primary source for establishing the virtues he illustrates in *The Faerie Queene* (Robinson 1–2 & 139–53).

⁸⁵ In *The Many–Headed Hydra Sailors, Slaves and Commoner, and the Hidden History of the Revolutionary Atlantic* Peter Linebaugh and Marcus Rideker illustrate how "The Wreck of the Sea Venture" on route to the Virginia colony seems to be the source for the scenario of Book II (8–14).

⁸⁶ In Canto II Spenser describes a seafaring voyage of the protagonist and his loyal attendant that certainly illustrates the discursive characteristics found in Homer's *Odyssey*, Herodotus and Pliny's ancient histories, ancient Scandinavian folklore, Mandeville, Columbus and Vespucci's travel narratives, More's *Utopia* and Nashe's *Unfortunate Traveler* and used to depict the sensational voyages to the New World in A.C. Hamilton's *Edmund Spenser: The Faerie Qveene* (II.xii.2–34).

⁸⁷ In the "General Introduction: Shakespeare as an English Dramatist" of the 1973 publication of *The Complete Works of Shakespeare*, Hardin Craig and David Bevington discuss how eighteenth – century proto–Romantic and Romantic writers enthusiastically appropriated and reestablished Shakespeare's literary genius (45–6).

⁸⁸ In the "Introduction" of the 1998 Signet Classic publication of *The Tragedy of Hamlet: Prince of Denmark*, Sylvan Barnet explains Shakespeare's application of an ancient Roman playwright's literary conventions in his works, especially, in *Hamlet* (77–80).

⁸⁹ In Sylvan Barnet's 1998 Signet Classic publication of *The Tragedy of Hamlet: Prince of Denmark*, A.C. Bradley's "From Shakespeare's Tragedy" provides an interesting notion regarding Hamlet's madness and the madness that overwhelms the text (Barnet 189–90).

⁹⁰ In the "Introduction" of the Bedford/St. Martin's 1999 publication of *Macbeth: Texts and Contexts*, William C. Carroll offers some interesting comments and perceptions of Shakespeare's three witches in *Macbeth* (2).

⁹¹ See *Myth and Magic*, pages (123,146–7, 153 & 6), and Susan Greenwood's 2005 publication of *The Encyclopedia of Magic Witchcraft: an Illustrated Historical Reference to Spiritual Worlds* pages (58–9 & 66) provide detailed historical information that concur, support and expand on Papp and Kirkland's comments on European beliefs in witches, witchery, black magic and the supernatural in *Shakespeare Alive!*.

⁹² Jerrold E. Hogle's "Introduction" of his 2002 compilation of essays on Gothic works, *The Cambridge Companion to Gothic Fiction*, provides an in–depth, informative discussion on the origin, rapid growth in popularity, and widespread geographical and cultural dispersion of the Gothic literary genre (1–17).

⁹³ *Life and Debt* (2001) is a very poignant Yorker Pictures' film documentary produced by Stephanie Black that examines the debilitating economic and socio–political effects of the neo–colonization process called "globalization" on Jamaica, which, as she states in the film, is a microcosm of what is japanning to most, if not all, Caribbean countries. Many of the themes and issues that Black addresses are also discussed and examined in the second edition of Harold Mitchell's *Caribbean Patterns* (1972) (4–5).

⁹⁴ Anthony Payne and Paul Sutton offer supporting comments in *Charting Caribbean Development* published by the University Press of Florida, Gainesville in 2001 as they note "The story of the Caribbean development." Four phases of development are identified and explained (1–2). Chapters 5 "Open dependent development in the Eastern Caribbean," 7 "Caribbean Regional Integration," 8 "Europe and the Caribbean," and 9 "North American and the Caribbean" provide the general scope of this situation relative to the global perspective.

⁹⁵ In the 2005 second edition of *Colonialism/Post – Colonialism: The New Critical Idiom* Ania Loomba offers an in–depth analysis of the terms "colonialism" and "post–colonialism," in which she subtly critiques an enduring desire for critical writers continually quote the foundational meanings that have circulated in critical writings since the turn of the century. Loomba offers insightful comments and notions on pages (8–10 & 12–7).

⁹⁶ Mimi Sheller also highlights the Caribbean Region's relationship with the outside world, specifically, with those ex–colonial countries and the "neo–colonial" countries, in the context of its continuous existence as a resource for them to consume. In the "Introduction" to *Consuming the Caribbean*, published in 2003 by the Routledge Group, Sheller provides on the global perspective of the Caribbean, the Caribbean self–perspective and its neocolonial exploitation (1 & 5–7).

⁹⁷ David McLintock's translation of *Sigmund Freud: The Uncanny* (2003) is the most widely known and acknowledged template for defining and explaining the notion of the uncanny or uncanniness and is well–referenced by Andrew Bennett and Nicholas Royle in their essay also titled, "The Uncanny, including in a compilation of critical essays titled, *An Introduction to Literature, Criticism and Theory*, Pearson–Longman (2004). Bennett and Royle provide ten forms or representations of the uncanny: Repetition, fated odd coincidences, animism, anthropomorphism, automatism, uncertain sexual identity, fear of being buried alive, silence, telepathy and death (35–8).

⁹⁸ In *Ghostly Matters: Haunting and the Sociological Imaginations*, Avery Gordon references Don DeLillo's conceptualizations of modern haunting and ghosts of modernity illustrated in his 1985 best–

selling novel *White Noise*, which is also the source of the movie *White Noise* and Gordon discusses postmodern ghosts within the contexts of popular culture, communication technology and critical notions of Barthes, Jameson, Kipnis, Taussig, Baudrillard and other critical thinkers on postmodern subject invisibility and visibility in connection with subjectivity formation (13–23).

⁹⁹ In her “Introduction” of *Caribbean Autobiography Cultural: Identity and Self Representation* Sandra Pouchet Paquet writes, “In *Contradictory Omens* [Kamau] Brathwaite emphasizes personal history as a crucial component in representing the problematics of cultural diversity and integration” (7).

¹⁰⁰ In his “Introduction” of *Caribbean Patterns: A Political and Economic Study of the Contemporary Caribbean* Sir Harold Mitchell provides a detailed commentary on the potent effects of twentieth – century U.S. and European influences on the Caribbean region within the context of globalization (1–4).

¹⁰¹ Editors Sidney W. Mintz and Sally Price’s compilation of essays in their 1985 John Hopkins University Press publication *Caribbean Contours* thoroughly examines and discusses the historical, cultural, socio–political, ideological and economic aspects of the Caribbean region and its inhabitants. H. Hoetink’s essay “‘Race’ and Color in the Caribbean” analyzes the different approaches to race in relation to Hispanic, French, English and Dutch colonial and cultural attitudes on ethnicity and skin color, and establishment of socio – political hierarchies.

¹⁰² Joe William Trotter Jr.’s *The African American Experience: From Reconstruction*. Vol. 2. presents the unfortunate situation that Marcus Garvey found himself in during his outspoken nationalistic movement of the 1920’s (414–5). In an exposé of Marcus Garvey written by general editors Henry Louis Gates, Jr. and Nellie Y. McKay in the 1997 publication of *The Norton Anthology of African American Literature* provides further criticism from renowned African American activists such as W.E.B. Du Bois and Wallace Thurman (972–3).

¹⁰³ African American author and literary critic of African American literature, Ishmael Reed, indicates this premise in his “Forward” of the 1990 publication of Zora Neale Hurston’s *Tell My Horse: Voodoo and Life in Haiti and Jamaica*, in which his admiration for Hurston’s literary proficiency and the narrative’s artistic quality is expressed in a rather defensive posture (xii–xv).

¹⁰⁴ In this poignant novel, *Invisible Man*, Ralph Ellison creates in Ras the Exhorter, a powerful Garvey–like Black separatist and nationalist who provides an interesting stereotypical image of a Caribbean immigrant in the U.S. and makes sensational appearances in two chapters (365 & 368–77).

¹⁰⁵ Toni Morrison’s *The Bluest Eye* is a fictional work that addresses a variety of African American socio–political, cultural and ideological issues regarding African American subjectivity, which includes a very interesting stereotypical image of a Caribbean character Elijue Micah Whitcomb (164–183).

¹⁰⁶ In his 2002 publication of *Paradise and Plantation: Tourism and Culture in the Anglophone Caribbean* Ian Gregory Strachan provides essays that offer in–depth analyses of the entire colonization process of the Americas and the significant role that discourses of Eden and Paradise played and still play in the development of particular preconceptions that formed the attitudes of inferiority that have formed within a well–established and enduring objectification process and consequential legitimization of modern and postmodern exploitation of Caribbean natural resources and inhabitants. A study conducted by the Center for Migration Studies founded in New York in 1964, *Caribbean Circuits: New Directions in the Study of Caribbean migration*, edited by Patricia R. Pessar (1997) examines intricate effects that Caribbean emigration from Jamaica, Haiti and the Dominican Republic to the United States, return migration back to their homelands and remigration back to the U.S. have on the development of certain behavior patterns and subjectivities of Caribbean peoples, which are perceived and interpreted by non–Caribbean U.S. populations. Barry B. Levine presents essays in *The Caribbean Exodus* (1987) that examine the migration phenomenon or exodus that characterizes the Caribbean region in a global context. They analyze the

economic, socio-political and psychological conditions that have prompted and the effects of the continuous flow of peoples into North America, Central and South America and Western Europe from the Caribbean nations such as Cuba, Haiti, Dominican Republic and Puerto Rico, various Central and South American nations, and Mexico in the first two quarters of the twentieth – century. In *Family in the Caribbean: Themes and Perspectives* (1996), Christine Barrow compiles a critical work that provides an in-depth and comprehensive study of families that trace their origins in the Caribbean region. She attempts to examine and analyze the most intimate tendencies, behavior patterns, structures and psychologies that characterize Caribbean families within historical, migratory, economic, socio-political, ideological, cultural, ethnic and racial contexts. These works provide insights into the global perceptions of Caribbean peoples that construct apparition-like images that haunt the postmodern era.

¹⁰⁷ In *Orientalism* (1979) Edward Said offers insight into the role that significant role that knowledge plays in discursively creating reality (discussed in the “Introduction” of this dissertation), a reality that is forced upon colonial natives and who ultimately accept it as such (116). In *Culture and Imperialism* (1993) Said also discusses the repressive factor of European repression of native identities during colonization (166). In *The Colonizer and the Colonized* (1965) Albert Memmi discusses this same process by which the psyches of the colonized are completely comprised by the colonizers (82–8).

¹⁰⁸ In her work *Caribbean Autobiography: Cultural Identity and Self-Representation*, Sandra Pouchet Paquet discusses the power that autobiographical discourses wield with regard to the release of the psychical apparitions that have haunted Caribbean peoples and become part of the subjective identities (3–5).

¹⁰⁹ David Morley and Quan-Hsing Chen offer the thoughts on the psychological trauma that has afflicted Caribbean inhabitants for five centuries from the personal experiences of Dr. Stuart Hall, the renowned British Cultural Studies professor and critical writer in *Stuart Hall: Critical Dialogues in Cultural Studies* (484–501).

¹¹⁰ In *The Repeating Island: The Caribbean and the Postmodern Perspective* Antonio Benítez-Rojo defines and discusses his theory on the system of Chaos on pages (1–3).

¹¹¹ In her work *The Imaginary Caribbean and Caribbean Imaginary* (2002), Michele Praeger thoroughly examines the very complex, misrepresented, misunderstood, unrecognized and limitedly discussed Caribbean formation of Caribbean identity and subjectivity (39–40).

¹¹² Frank Lentricchia and Thomas McLaughlin, editors of *Critical Terms for Literary Theory*, 2nd edition (1995), compiled a number of essays that offer substantive critical examinations and analyses of specific critical terms that operate within the discursive processes that are commonly utilized within the contexts of literary theory. While all of the essays contribute important notions and discussions that relate to the discursive process, those of particular significance in the definition, construction and maintenance of the realms of the “Imaginary” and the “Real” are: W.J.T. Mitchell’s “Representation,” J. Hillis Miller’s “Narrative,” Thomas McLaughlin’s “Figurative Language,” Donald Pease’s “Author,” Steven Mailloux’s “Interpretation,” Annabel Patterson’s “Intention,” Louis Renza’s “Influence,” Stephen Greenblatt’s “Culture,” John Guillory’s “Canon,” and Lee Patterson’s “Literary History.”

¹¹³ In his article “Historical Emplotment and the Problem of Truth” Hayden White conveys his views on the significance of storytelling on what he terms the “emplotment” of all written narratives (Friedlander 37–9).

¹¹⁴ Verene A. Shepherd and Hilary McD. Beckles in *Caribbean Slavery in the Atlantic World* provide insightful commentary regarding the importance of the Caribbean region and its inhabitants to seventeenth and eighteenth – century Europeans (135).

¹¹⁵ The Triangular Trade route began with Western European ships sailing from European ports to Africa and Asia laden with export commodities to trade for precious metals and stones, spices, exotic textiles and, more importantly, slaves that were bound for the New World to deliver slaves. Once their holds were emptied and cleaned, they were commonly filled with foodstuffs, spices, exotic flora and fauna, precious metals and stones and raw materials for textile production bound for Europe. Details of the commercial apparatus and its profound impact on the world are mentioned, examined and discussed in a number of historical texts such as Walter Rodney's essay "How Europe Became the Dominant Section of a World Wide Trade System" published in 2000 in the *Caribbean Slavery in the Atlantic World*, (2–10), Peter Linebaugh and Marcus Rediker's 2000 publication of *The Many-Headed Hydra: Sailors, Slaves, Commoners, and the Hidden History of the Revolutionary Atlantic*, (2), and Vincent Bakpetu Thompson's 1987 publication of *The Making of the African Diaspora in the Americas 1441–1900* (22–55).

¹¹⁶ Linebaugh and Rediker's 2000 publication of *The Many-Headed Hydra: Sailors, Slaves, Commoners, and the Hidden History of the Revolutionary Atlantic* offers a historical exposé on William Shakespeare's source material for *The Tempest*, who, like Edmund Spenser, used the *wreck of the Sea-Venture* and firsthand accounts of the incident, and his understanding of and involvement in England's budding interests in seventeenth-century colonization (14–21).

¹¹⁷ Prospero's obsession with magic redefines his Western European subjectivity into a comprehensive "self" by resisting and violating particular cultural norms at the risk of his dukedom and life. Miranda, Prospero's daughter, arrived on Sycorax's island when she was three-years-old and admits that her memory of Europe is dreamlike (1.2.35–43) and has never seen another European other than her father since they were marooned on the island until she sees the marooned royal retinue (3.1.49–54). Though Miranda is European, her subjectivity is creole. Sycorax, who Prospero describes as an evil Algerian witch, is the colonial ruler of the island that he conquers and dispatches with superior magic powers. Ariel, the true indigenous inhabitant of the island Sycorax's ex-slave is freed by Prospero for indentured service that Prospero extends beyond the agreed time (1.2.241–69). Caliban, the Creole son of Sycorax, admires Prospero, lusts for Miranda and desires to acculturate to Western European culture. His innocence and desires make him a vulnerable to Prospero's shrewd betrayal, enslavement, brutality and verbal abuse, which induce his intense hatred of Prospero and causes severe psychological trauma (1.2.336–41, 364–6 & 2.2.1–14). Trinculo and Stephano, marooned commoners, believe that they are freed from their service to their noble superiors and miserable lives of toil. When they encounter Caliban, he aids them in their survival as he did with Prospero and Miranda, they plot to overthrow and kill Prospero to claim the island as their own and enslave Caliban (2.2.1–180). When Prospero foils their plot, they are punished and arrested (4.1.193–256). Caliban remains Prospero's slave and seems to resign himself to his fate, while Trinculo and Stephano are placed in the custody of the king for his judgment (5.1.263–8). Gonzalo, the old royal councilor who supplied Prospero and his daughter with necessities for their survival, suppresses his disenchantment with Western European politics and system of government. He secretly desires to create a utopic, plantation society on the island that he would govern as king. All of these characters have been permanently affected by their experiences on the island to some degree and represent the array of Caribbean colonial caricatures, including European colonists and Creoles, Amerindian and European indentured laborers and African slaves that have been continually adapted to many Caribbean literary works.

¹¹⁸ Kamau Brathwaite's essay "Caliban, Ariel, and Unprospero in the Conflict of Creolization: A study of the Slave Revolt in Jamaica in 1831–39," included in Shepherd and Beckles' *Caribbean Slavery in the Atlantic World* (2000), utilizes *The Tempest's* characters Prospero, Ariel, Caliban, Sycorax, Alonso and Gonzalo as historical caricatures in an "attempt to examine...the creolizing influence on Afro-Caribbean [peoples] (specifically of Jamaicans) of African culture in (1) *lore* (direct and conscious teaching), (2) *behavior* (energy patterns of expression, speech, movement and socio-intellectual praxis) and (3) *ideological myth* (all three of these being subsumed into the term *nam...*, which have somehow kept Afro-Caribbean cultural expression 'African' and/or 'black,' especially at the moment of crisis or in the so-called margins of the society despite the obvious material and social advantages of Afro-Saxonism (879).

¹¹⁹ In his essay, “Introduction: The Gothic in Western Culture” in *The Cambridge Companion to Gothic Fiction* Jerrold E. Hogle comments on the versatility of gothic conventions and features that are identifiable as Gothic and allow for the possibility of designating the works as gothic literary works. In “The Genesis of ‘Gothic’ Fiction,” E. J. Clery details the origins and development of gothic literature, which includes intertextuality as the most significant element in its development from the inception of the gothic novel, *The Castle of Otranto* (Hogle 25).

¹²⁰ Paravisini–Gebert depicts Gothic as a “mixed genre” and “a literature of nightmares” (Hogle 229), which fundamentally coincide with Hogle’s view (1–2) and that of Teresa A. Goddu in *Gothic America: Narrative, History, and Nation* (5). These depictions minimize the significance of the complex integration of historical narrative, genealogy, class conflict, cultural heritage, political contradictions and madness. To regard Gothic within this context exposes the term, “gothic,” to becoming generic, a process I refer to as “term–casting.” Stephen Greenblatt notes the possible ramifications for such term appropriation in the second edition of *Critical Terms For Literary Study* when he addresses the generic appropriation of the term “culture” (Lentricchia 225).

¹²¹ In her essay “Colonial and Postcolonial Gothic: The Caribbean” in Jerrold Hogle’s *The Cambridge Companion to Gothic Fiction* Paravisini–Gebert argues that the “anxieties aroused by colonization” and revealed in slave narratives and abolitionist novels link the literary production of terror and colonial literature “where Gothic conventions play a crucial role in unveiling the atrocities of the slave system” (232–3).

¹²² Charlotte Brontë applies traditional, Walpolean gothic conventions and features with an eighteenth – century colonial Caribbean experience and context in a Victorian romantic novel, *Jane Eyre*. The mysterious appearance of Richard Mason and haunting of a mad Bertha Antoinette Mason, Jamaican–born European Creoles, alter the text dramatically within sensational narratives structured by gothic literary conventions and features (96–8, 133–41 & 187–94).

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¹²⁴ Bertha Mason–Rochester stealthily escapes from her chamber and haunts Thornfield Hall’s upper level chambers, hallways and hidden passages. She appears as a mad, disheveled, shadowy and mischievous specter that screams, cries, laughs, gurgles and moans until she is subdued and returned to her chamber. *Jane Eyre* is especially sensitive to Bertha’s hauntings, which intensify during Eyre’s visits, as Grace Poole claims, Bertha becomes “possessed by the devil.” When Eyre finally encounters her she describes Bertha image as a ghastly and disheveled savage being with a discolored face, red bloodshot eyes, swollen dark purple lips, thick black eyebrows and deeply furrowed brow. She likens her to “the foul German specter – the Vampyre” (187–8). Poole’s assessment of Bertha’s mad behavior and Eyre’s description of Bertha may coincide with the myths and stereotypes of Caribbean subjects that occupy the European Imaginary. Of all of the characters in *Jane Eyre*, Richard Mason and Bertha Mason–Rochester cause the most chaos in Rochester’s life and the tragedy besets him.

¹²⁵ In the “Preface,” *Jean Rhys Wide Sargasso Sea: Backgrounds Criticism*, Judith L. Raiskin offers biographical information on Jean Rhys, in which Rhys expresses intimate feelings on her subjective identity, her perception of self, as a displaced colonial born in 1890 on the Caribbean island of Dominica to a Welsh father and a ‘white’ Creole mother whose family had had great influence on the island for generations, the object of English disdain and hatred (ix).

¹²⁶ Part I of Jean Rhys' *Wide Sargasso Sea* is narrated by a young Antoinette Cosway–Mason, Brontë's character Bertha, a Jamaican Creole daughter of white Caribbean Creole mother, Annette Cosway, and a European father, Mr. Cosway, a colonial plantation owner. Antoinette relates a traumatic childhood that was related to mother's desperate struggle to keep her family and property safe after Mr. Cosway's death and desertion by her second husband, Mr. Mason. She learns of her existence as a creole and class unto itself, not black, not indentured white, not urban or continental European and not accepted by any of them. Antoinette's unnamed young English husband, Brontë's Edward Farfaix Rochester, narrates Part II. His arranged marriage to Antoinette secures his fortune in the Coulibri plantation estate as legal owner. Though he expresses initial enchantment with Antoinette's beauty, enthusiastic playfulness, intense sexuality, zest for life and special connection with Jamaica's tropical environment, he eventually changes his attitude toward her, the servants, especially Christophine, and the general Jamaican non-European atmosphere. His fear of losing himself, his English subjective identity, causes panic and despair. Eventually, he leaves for England and forces a now sullen and depressed Antoinette who he has renamed Bertha. Part III is once again narrated by a mad Antoinette secretly imprisoned by her husband in his family's manor in England, where she haunts its passages. Eventually, she succumbs to her madness and commits suicide and burns down the manor.

¹²⁷ Renowned American Gothic authors such as John Neale, Charles Brockton Brown, Nathaniel Hawthorne, Edgar Allen Poe, Louisa May Alcott, Charles Chesnutt and Harriet Jacobs successfully applied traditional Walpolean gothic literary conventions and features to develop and establish the American Gothic literary tradition and genre (see Teresa A. Goddu's *Gothic America: Narrative, History, and Nation*, New York: Columbia UP, 1997). Herman Melville closely follows this tradition in *Benito Cereno* but does so within a quasi-Caribbean context that may be applicable throughout the southern hemisphere of the New World. Although the San Dominick, like the houses, mansions, caves, swamps, forests, seas, prairies, deserts, mountains, valleys and so on that are gothic sites in American Gothic works, it uncannily interacts with characters as a character (see *Frontier Gothic: Terror and Wonder at the Frontier in American Literature*, ed. David Mogen, Scott P. Sanders & Joanne B. Karpinski, Rutherford: Associated UP, 1993).

¹²⁸ In his essay "Nationalism, Nation and Ideology: Trends in the Emergence of a Caribbean Literature," Roberto Marquez assesses the tasks that Caribbean writers have accepted in reforming Caribbean subjectivities and defragmenting Caribbean cultural systems has settled into a literary comfort zone that needs to be expanded upon (294–5).

¹²⁹ The twentieth – century Caribbean literary trend of attempting to discursively construct distinct Caribbean identities by emphasizing syncretic cultural elements and influences other than those of Western European origin are discussed thoroughly in Silvio Torres-Saillant's *Caribbean Poetics: Toward an Aesthetic of West Indian Literature*, Cambridge: Cambridge UP, 1997, J. Michael Dash's *The Other America: Caribbean Literature in a New World Context*, Charlottesville: UP of Virginia, 1998 and Sandra Pouchet Paquet's *Caribbean Autobiography: Cultural Identity and Self – Representation*, Madison: UP of Wisconsin, 2002.

¹³⁰ The extents to which Caribbean syncretic religions influence the lives of Caribbean peoples all over the world are discussed, examined and analyzed thoroughly within geographical, historical and cultural contexts of various Caribbean island nations, and emigration to Europe and the United States in works such as Margaret Fernández Olmos and Lizabeth Paravisini-Gebert's *Sacred Possessions: Vodou, Santería, Obeah and the Caribbean*, New Brunswick: Rutgers UP, 1989 and *Creole Religions of the Caribbean: An Introduction from Vodou and Santería to Obeah and Espiritismo*, New York: New York UP, 2003, Patrick Bellegarde-Smith's *Fragments of the Bone: Neo-African Religions in a New World*, Urbana: UP of Illinois, 2005, Michael Atwood Mason's *Living Santería: Rituals and Experiences in an Afro-Cuban Religion*, Washington: Smithsonian Institution P, (date needed), Lucie Pradel's *African Belief sin the New World: Popular Literary Traditions of the Caribbean*, Trenton, African World P, Inc., 2000, Hemchand Gossai and Nathaniel Samuel Murrell's *Religion, Culture and Tradition in the Caribbean*, New York: St. Martin's Press, 2000.

¹³¹ Alejo Carpentier's *The Kingdom of the World* closely follows the western intertextuality and storytelling traditions, and the plot is guided by the experiences of Ti Noël, an eighteenth – century black San Dominguen slave. It is through his eyes that Caribbean superstitions, mystical, magical and supernatural contexts are illustrated within quasi–gothic structures to actively engage the imagination. *The Kingdom of the World* integrates the historical events of the 1799 San Domingue Slave Rebellion or Haitian Revolution with syncretic myths and superstitions that derive from African, Amerindian and European forms. With this in mind and considering Caliban's claim of succumbing to a colonial madness during his enslavement in *The Tempest* that serves as a haunting backdrop that builds throughout the narrative until it finally manifests in Ti Noël's fantastic conclusion (180–6). Although Carpentier wrote this fiction in the mid–twentieth – century, it serves as one of, if not the most influential, literary blueprint for many late twentieth and twenty–first – century Caribbean works that followed and ventured to explore beyond the literary boundaries of the prescribed Caribbean literary genre.

¹³² Ti Noël describes Voodoo's cultural significance and hauntingly omniscient presence in the narrative as it is in much of the Caribbean experience. Though his observations and belief in the lore that surrounds the rebellious Jamaican slave and Obeahman, Bouckman (66–8), and Macandal, Mandingo slave and powerful and vengeful Voodoo *houngan* cannot be classified as gothic figures per se, they are, in some instances uncanny figures and are associated with supernatural occurrences (33–7). Ti Noël joins Macandal and meets Maman Loi, an old black enigmatic and powerful witch, who lives alone in a very secluded area of the mountains. She and Macandal share stories and knowledge, and engage in mysterious rituals and casting of spells that are the sources of their supernatural powers. Both are described as a spellbinding storytellers who possess Caliban–like knowledge of the island and its natural resources from which they derive their powers of healing, causing illnesses, killing and transform human beings into animals and insects (23–37).

¹³³ Michelle Cliff's protagonist of *Abeng* and *No Telephone to Heaven*, Clare Savage, provides a number of encapsulated historical narratives of Jamaica in both novels that consist of personal experiences, the experiences of others who were significant in her life and knowledge acquired from her education. These narratives often resonate with sarcasm and irony, which seem to illustrate the inherent absurdities and contradictions that characterize the development of Jamaican cultural systems and society. This evident in the example that she provides on page 5 of *Abeng*.

¹³⁴ (Michelle Cliff, *Abeng* 22–32, 111–66 and *No Telephone to Heaven* 53–84, 199–211).

¹³⁵ The Ramachandin story involves Mala's parents' respective love for Lavinia Thoroughly, daughter of Reverend Ernest and Mrs. Thoroughly, the white upper–class Christian missionaries of northern Lantanacamera known as the “Wetlanders” who lured her father, Chandin, from his rural life for education and Church service. As the first student of Indian descent in the Reverend's seminary school, Chandin was made aware of his racial, ethnic and cultural differences, and relative non–acceptance by his “Wetlander” peers. Nevertheless, suppressed feelings of despair and self–loathing, and failure to fulfill his obsessive desires to be become a Wetlander and marry Lavinia Thoroughly, who firmly rebukes of his declaration of his love for her, shatters Chandin's illusionary desires and endures great emotional pain and intense despair (26–39) He married Sarah, a young East Indian woman without knowledge of her past lesbian relationship with and love for Lavinia. Consequently, Lavinia returns and rekindles her relationship with Sarah and persuades her to abandon her family, which sends Chandin deep into a madness (30–45) that he directs toward his two young daughters, Mala and Asha, in the forms of paranoia, depression, drunkenness and incest (59–63).

¹³⁶ Lavinia and Sarah's lesbian affair violated some of the most fundamental socio–cultural sexual norms on the island, which negatively affects the Thoroughlys, Ramachandins and the islanders in general; however, Chandin and daughters receive he brunt of the community's disapproval as the story spread throughout the island and sent him into madness and incest (64–6).

¹³⁷ The only visible signs of her existence are her unseen retrievals of weekly supply deliveries, growing number of whitewashed snail shells accumulating along the fence of the property and sightings made by children, which fueled the local lore of a Ramachandin demon who captures children to “tear out their minds.” The sight of a “tall, upright, [and disheveled,] wire–thin woman with matted hair the color of forgotten silver” suddenly emerging from dense foliage carrying buckets of snails and, then, just as suddenly, disappear back into the bush struck frightened children with a fear that haunting their dreams in nightmares. For the most part, passing villagers avoided the property due to such lore and a putrid stench of decay that emanated from it (113–31).

¹³⁸ Tyler’s self–loathing, conflicted homosexuality and cross–dressing, Chandin Ramachandin’s destructive madness, Lavinia and Sarah’s destructive lesbian affair, Otoh Mohanty, Ambrose Mohanty’s homosexual and cross–dressing daughter, who has assumed the identity of a young man since returning from abroad, and, of course Mala. Tyler’s poignant story of Hector’s suppression of his homosexual desires, Tyler’s own self–accusations of “perverse” and “depraved” behavior regarding his homosexual desire and gender confusion (47–8 & 70–1), which he associates with Mala’s madness (76–77), Ambrose Mohanty, Boyie of Mala’s youth who has loved her all of his life, has a daughter, Ambrosia, whose gender confusion and homosexual desires compels her to rename herself “Otoh” and poses as a young man (100–1, 109–112 & 140–1). It is within this psychological tumult, which Mootoo indicates is a symptom of the uncompromising Lantanacameran conservative socio–cultural values, that madness is defined, Mala’s story emerges and quasi–gothic and gothic–like conventions and features are applied.

¹³⁹ *The Shorter Oxford English Dictionary* on CD–ROM, Version 3.0, 2007 defines the key terms that provide insight into the origination of the Indian surname “Singh” and the possible significance that it may possess in *Bruised Hibiscus*’s characters Boysie Singh, the arch–criminal, and Dr. Dalip Singh, the wife murderer. Further information may be accessed on the website <http://www.searchsikhism.com/beg.html> *Search Sikhism: Articles, Photo Gallery, Sikh Martyrs* about the seventeenth – century establishment of Sikhism and the Khalsa, and formation of the eighteenth – century Sikh confederacies that comprised the territories of Punjab peoples of northern India. This site also provides information about the Punjab resistance to British colonialism, which manifested into brutal and devastating wars against British colonial forces, the internal politics and most influential individual Sikh rulers. The surname “Singh” originates from the northern Indian, Punjabi word *si□gh*, which translates as “lion,” a title of respect assigned to a “member of a military caste of northern India” and “a surname adopted by [young] Sikh males who are initiated into a Khalsa,” a fraternity of Sikh warriors. In this respect, Boysie embodies much more than a ruthless, evil arch–criminal, he represents a deeply internalized colonial psychological reality that influences post–colonial collective and cultural memories with the suppressed resentment, anger, rage and desires of resistance that have been cultivated by centuries of European global colonization.

¹⁴⁰ A twenty–year–old Ho Sang Chin’s rural village and family brutally killed in China during the tumultuous period of “Opium Wars,” which had been demanded by the British. He was responsible for the deaths of his father and brothers, who were opium traffickers, wife and daughters and all of the villagers who were massacred. He escaped to the Caribbean carrying these ghosts (150–3). Zuela was a thirteen–years–old Red Indian of Venezuela (105) when her father placed her into Ho Sang’s care. As soon as they reached Trinidad, Chin drove out his wife, Ernestine, and legally married the young girl. Ultimately, the great guilt that haunted his dreams and paranoia of being poisoned sent him into madness, incest and drugs (81–93). Nuñez’s association of a positive Caribbean socio–cultural attitude toward a rebellious and ruthless arch–criminal with what seems to be a general socio–cultural condoning of sexual and other forms of physical the abuse inflicted on young girls and women, especially wives by their husbands, and residual psychological traumas that Indian and Chinese male immigrants (153–4) brought to the Caribbean from the madness of Indian resistance to British colonization and the Chinese Opium Wars depicts an example of the development of the intricate Caribbean socio–cultural madness that may be traced to the syncretic nature of colonial and postcolonial conditions.

¹⁴¹ Cedric's mother, Anna DeVignes-Ramloop, explains how Ramloop's emotional breakdown, alleged lighting of the factory and cane fields fires, and drowning suicide in the sea was a result of his homosexual affair with Thomas Appleton, the manager-overseer of the sugar factory and fields where his Ramloop was employed. Anna changed Cedric's surname to her maiden name to protect him from the maliciousness of the townspeople. Cedric's deep resentment compelled him to seek Rosa Appleton to be his wife (126-32). During their marriage, he viciously punishes her for her father's role in Ramloop's suicide and shame, which causes Rosa to live in constant terror and, eventually, sends her into a state of temporary madness (48-60 & 171-7). The madness that characterized the Chin and DeVignes families developed as survival strategies in response to their terrors and despairs, and parallel the sexual abuse of girls and violence inflicted on women in the novel, reflections of the broader socio-cultural sentiments of male domination over women (24, 28, 39, 50, 72-4, 78, 211-13, 244-45 & 287). Even the special childhood friendship that Zuella and Rosa had at one time was defiled by witnessing a mature man forcing a nine-year-old brown girl into oral sex with him while they hiding behind and peeking through a hibiscus bush (46-7, 282). As they watched the traumatic deed, a thirteen-year-old Zuella offers a statement that continuously haunts the narrative, "The Chinaman do that to me already" (40-3, 68, 72-3, 255, 273). The violence and abuse of girls and women that Nuñez illustrates in her novel haunts every page and is explicitly portrayed as a general socio-cultural phenomenon or condition, a general madness that may be extended to the broader sense of the Caribbean region (96).

¹⁴² The general public sentiment, including that of English colonial police and *The Guardian* newspaper, seems to be ambivalent or somewhat empathetic, especially when a provocatively dressed young woman flaunts her bosom, wears a skirt so short that her panties are visible and flirts with the same men on the night before at. In fact, the general feeling is that such a woman is begging to be raped, even if she is fifteen-years-old. The next day a newspaper article relates the "facts" and cause of the incident to the poverty-stricken conditions of Levantille. The reporter for *The Guardian* brazenly and unsympathetically associates the rape with desperation and hopelessness, which forces such young girls into compromising positions. Though the article incited a flood of letters sent to the newspaper, the reporter responds, "A wonder that her mother wasn't in the nightclub also selling her body? What do those women expect when they dress up in tight clothes ad to those clubs? Everybody knows the American sailors go there for cheap girls. She had it coming. How could her mother in good conscience call what happened to her daughter rape?" Due to the overriding lack of public sympathy for the young black Levantille girl, the incident warranted no further investigation or concern (4-5).

¹⁴³ Chapter one illustrates the fundament cultural difference among white Caribbean inhabitants and their secrets. It also brings the differences in their understanding of the Caribbean peoples, which, for Mumsford and, eventually, for Peter Gardner, are all based upon preconceptions of their cultural and racial superiority. The commissioner's physiognomy subtly offers the "tar brush" secret that many Trinidadian white families hide, a genealogy that may be traced to black African ancestry. The fundamental differences between the them are traced to their cultural differences and creates ambivalence, distrust, fear and anxiety for both. Furthermore, this contrast illustrates that, even though white Caribbean colonial Creoles and white Europeans share a skin color that determine their social class positions and certain preconceived notions of cultural superiority over all non-white colonials, they express slight differences in their fears, anxieties and cultural attitudes related to ethnic and national identities. The narrator notes, "Mumsford knew...that though the French Creoles on the island were linked to the English by the color of their skin, they were, nevertheless, culturally bonded to the Africans in Trinidad who had raised their children. More than once this knowledge had caused him to wonder whether, in a time of crisis, he could count on the commissioner's loyalty. Would he side with the English, or would he suddenly be gripped by the misguided patriotism and join forces with the black people on the island? He was always a little put off by the commissioner's singsong Trinidadian English, though he had no quarrel with his grammar"(5-9).

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¹⁴⁵ English patois is the linguistic syncretization of English, African and indigenous words and sentence structures, and has also occurred in Spanish, French and Dutch languages on many Caribbean islands and surrounding continental areas. According to *The Shorter Oxford English Dictionary* on CD-ROM *Patois* (Patwa) is "1. A dialect (orig. in France) of the common people in a particular area, differing fundamentally from the literary language; any non-standard local dialect; 2. The creole of the English-speaking Caribbean, esp. Jamaica. According to the eleventh edition of the *Concise Oxford English Dictionary* creole is 3. a mother tongue formed from the contact of a European language with a local language (especially African languages spoken by slaves in the West Indies).

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