

BÉNÉDICTE LEDENT

## Voyages into Otherness: *Cambridge and Lucy*

Columbus's arrival in the so-called New World has given rise to a number of divergent and sometimes debatable interpretations. However, there remains the indisputable fact that the Genoese sailor's crossing of the Atlantic shaped the societies that make up today's American continent, among others the Caribbean. It determined the racially kaleidoscopic nature of its population and, more importantly, triggered off a vast, wide-ranging and often painful migratory phenomenon which in turn led to an almost 'infinite rehearsal', to use Wilson Harris's by now famous phrase, of the initial collision between two worlds. Whether forcible or voluntary, displacements and encounters with otherness have always been at the very heart of the Caribbean condition.

If Columbus is the man who has come to stand symbolically as the prime catalyst of the most seminal changes in Caribbean history, he is also sometimes regarded, in a very ambiguous way, as having a lot in common with the displaced humans that were to people the Caribbean islands as a result of his voyages and conquests. In an article entitled 'The Caribbean Writer and Exile', in which he highlights the centrality of the exilic experience in contemporary Caribbean literature and reassesses early Caribbean history from the point of view of the colonized, Jan Carew portrays Columbus as 'a schizoid being, a Janus astride two worlds, one medieval the other of the Renaissance',<sup>1</sup> a kind of forerunner of the archetypical Caribbean migrant: 'Columbus led an early life that was very similar to the one that future Caribbean artists, vagabonds, sailors, writers and immigrants would lead centuries later.... His whole life ... was ... a journey into new illusions.'<sup>2</sup> Even if this admittedly arguable point requires some qualifications, the ambivalence of Columbus's role as both alienating agent and, eventually, alienated subject – as his well-known later history indicates<sup>3</sup> – somehow prefigures the duality of Caribbean experience that has so often inspired the best literature from the area.<sup>4</sup>

Two recent novels written by Afro-Caribbean writers, Caryl Phillips's *Cambridge*<sup>5</sup> and Jamaica Kincaid's *Lucy*<sup>6</sup> focus on this paradigmatic duality in the context of a journey into another culture, an echo of Columbus's original confrontation with the uncharted realities of a new world. Situated at different points of the Caribbean historical spectrum, *Cambridge* at

the beginning of the 19th century, and *Lucy* in the late 20th century, both centre on experiences of otherness that are as much fraught with the contradictory mixture of lucidity and conscious or unconscious delusion as Columbus's enterprise was. Relying on what Helen Tiffin called 'a dynamic interaction between European hegemonic systems and peripheral subversion of them',<sup>7</sup> the two novels suggest a dismantling, or at least a calling into question, of the traditionally binary categories of self/other, slave/master, victim/victimizer making up the "Manichean aesthetic" of post-colonial societies,<sup>8</sup> which, according to Fredric Jameson's theory of the text as symbolic act, narrative fiction simultaneously articulates and deconstructs.<sup>9</sup> *Cambridge* and *Lucy* do this in different ways, *Cambridge* through the dialogic multi-voicedness of the narrative while in *Lucy* this double process surfaces in the main character's own intuitive 'subjectification'.<sup>10</sup>

The appropriation of power and the corollary deception necessary to maintain that power which have characterized the colonial venture from Columbus's arrival onwards are inscribed but also questioned in the very structure and title of Caryl Phillips's novel *Cambridge*. Set in a 19th century Caribbean plantation, the novel centres on two characters: Emily and Cambridge. Emily Cartwright is a 30-year-old Englishwoman who has been sent to the Caribbean by her father to survey the plantation he owns there, and Cambridge is an African slave, both a Christian and an emancipationist, who lives on the Cartwright plantation. Significantly, Emily's narrative dominates the novel by its volume and the place it occupies: the prologue and the epilogue expressing her point of view frame the three chapters that make up the core of the novel. The first and longest chapter is Emily's own journal, which gives an account full of unconscious ironies and understatements of the young woman's encounter with the unknown. The third chapter consists of a very brief semi-official but glaringly biased report of the events described in the previous chapters. Cambridge's life story, which is also his spiritual testament delivered before his hanging for killing the plantation manager, is wedged between Emily's journal and that report. It is a relatively short chapter apologetically opening and closing with the words: 'Pardon the liberty I take in unburdening myself with these hasty lines' (pp. 133 and 167), as if intruding into the Euro-dominated narrative. It nevertheless occupies the central position, whereas the colonizer's enclosing narratives actually make up the margins of the novel. The centrality of Cambridge is also reflected in the title, suggesting that the history of the Caribbean is rightfully his in the first place in spite of European appropriation.

Emily appears at the start as a relatively enlightened person for her time, who seems to be, in principle, against 'the iniquity of slavery' (p. 8) and is critical of the system of absentee landlordship represented by her father.<sup>11</sup> She resents her powerless position as a woman: she feels she has been 'sacrificed' (p. 3) to the avarice of her father who has promised her

to a wealthy fifty-year-old widower she is supposed to marry on her return from the West Indies. At the mercy of her father's authority and reduced to silence, she experiences a mild form of the paternalism that African slaves have to suffer at the hands of plantation owners, a parallel made all the clearer by her father's view of women as 'children of a larger growth' (p. 4). However, Emily never truly realizes what she shares with the African slaves, whom she herself patronizes. Incidentally, by a kind of ironical inversion, Cambridge too reproduces on the domestic level the paternalism he has to endure at the hands of the plantation managers. Speaking of the wayward behaviour of his wife Christiania, he concludes: 'This caused my heart to swell with both sorrow and anger, for, as is well known, a Christian man possesses his wife, and the dutiful wife must obey her Christian husband' (p. 163).

Emily's journal, which she first intends as a kind of report for her father, is an example of what Gordon K. Lewis has called the 'Middle Passage of systems of values and thought'.<sup>12</sup> Although her journey to the island colonies is also for her an escape 'from the lonely regime that fastened her into backboards, corsets and stays to improve her posture. The same friendless regime which advertises her as an ambassadress of grace' (p. 4), she finds it difficult to get rid of her mental constraints and not to perceive the new world through the lens of her education and social prejudices. Two contradictory trends contend in her diary, which is a masterpiece of unreliability and ambiguity.

In order to escape the intoxicating effect on her senses of the 'careless beauty' (p. 17) of this 'dark tropical unknown' (p. 18)<sup>13</sup> and to keep clear of what she perceives as the surrounding chaos and savagery, Emily classifies and categorizes the things and people she comes across. Two slaves on the plantation, Christiania and Cambridge,<sup>14</sup> escape her taxonomic control because they challenge her myth of the happy-go-lucky black who leads 'a happy hedonistic life' (p. 67). With her magico-religious obeah rites Christiania embodies the ancestral African roots of the slaves and the non-rational character of the tropics which threaten Emily's European cartesianism. Cambridge too undermines Emily's supremacy by his knowledge of the Bible and his mastery of the English language: 'The curious behaviour of this over-confident, Bible-reading slave demanded immediate attention.... He seemed determined to adopt a *lunatic* precision in his dealings with our English words, as though the black imagined himself to be a part of the white race' (p. 120). Emily's compulsive attempts at sounding rational and objective surface in the way she introduces her pseudo-scientific truths with expressions such as 'I am led to believe that...' or 'It should be clear that...'. She plans to do a lecture tour on the Caribbean islands when she returns to Britain or possibly publish a pamphlet 'framed as a reply to the lobby who, without any knowledge of life in these climes, would seek to have us believe that slavery is nothing more than an abominable evil' (p. 86). As a would-be scholar Emily never

fails to mention her sources, whether slaves themselves (p. 37) or fellow colonisers, whose euphemistic explanations of the extermination of native Indians, for example, she swallows uncritically: 'The gentleman informed me, in a short but edifying lecture, that the true natives of this region were of Indian origin (hence the name 'West Indies'). Sadly they were discovered to be too troublesome and unused to European ways and had to be dispatched. However, this proved no simple task ...' (p. 24) Yet, in spite of an apparently rational wrapping, her subjectivity is betrayed by the very words she uses to formulate her conclusions. For example, blacks are consistently associated with vocabulary normally used to describe animals: they live in 'nests' (p. 67), their children are 'black wolf-cubs' (p. 64), their skin is a 'hide' (p. 102) and their hands are 'paws' (p. 111). It is not exaggerated to say that her journal gives an almost complete inventory of the anti-black prejudices that have been perpetuated since slavery time and still feed today's racism.

In stark contrast to her graphic descriptions of plantation life and her unsuccessful pretence at objectivity, Emily gets enmeshed in a complex network of omissions, misrepresentations and double standards of judgment which the reader is left to unscramble. This is especially true of what touches her emotionally, in particular her relation with Mr Brown, a brutish man who has usurped the manager's authority on the plantation. Quite ironically, Emily, who is so eager to spot moral depravity, hypocrisy, laziness and general corruption in the black population, is blinded and beguiled by one of the most unscrupulous men on the island. Mr Brown, who becomes 'Arnold' without a warning from p. 100 to p. 101, seduces Emily before deserting her pregnant. Emily alludes only very indirectly to her pregnancy and desertion; whites have to keep up appearances. Yet, with Mr Brown's death at the hands of a humiliated Cambridge, the end of her diary bears the cracks of her coming disorientation, and the epilogue, which opens with Emily giving birth to a stillborn baby, sees the collapse of a carefully built edifice. The continuous flow of her journal has been replaced with the fragmented and cyclical structure of a third person narrative. She has changed and has become physically and mentally closer to the African slaves she used to observe at the beginning, some of whom have to have amputation when a small insect called *chegoe* cannot be extracted from under their feet: 'Her lightness of step had gone as though her foot had been chopped off. Her body had become leaden, but her vision had begun to pulsate with a new and magical life, her mind had become a frieze of sharp stabbing colours' (p. 182). Significantly, too, she has moved away from the Great House, an obvious symbol, to live with her servant Stella in Hawthorn Cottage, a small derelict shell of a house, matching her own physical and mental emptiness. Emily will always stay 'the mistress', yet her arrogance has been replaced by some degree of compassion for others whose plight she now shares to some extent. At one point she recites a prayer 'dedicating [it] to those, like herself,

whose only journeys were uprootings' (p. 180). While at the beginning of her stay in the Caribbean, Emily simply posited 'otherness' as an object of observation, thereby precluding any relationship except one of domination, she has now finally started her true voyage into otherhood, and in her 'I am not sure of what I am' (p. 179) might lie the germ of some form of creolization – not the devastating Eurocentric creolization described by Emily as something that would 'soon replace all memories of Africa, and uproot such savage growths from West Indian soil' (p. 64), but rather the second stage of creolization which E.K. Brathwaite defines, in *Contradictory Omens*, as a cultural process involving acculturation but also interculturalization.<sup>15</sup>

While Emily had set out to tell '*the truth*' (p. 4, italics mine), Cambridge tries to convey 'the truth as it is understood by David Henderson (known as Cambridge)' (p. 167), a statement that both confirms Cambridge's honest acknowledgement of his subjectivity but is also the sign of his tragic alienation.

Operating on a narrative rather than descriptive mode and avoiding generalizations, Cambridge's story is more reliable than Emily's with which, to use one term dear to Bakhtin, it 'dialogizes', in spite of Emily's refusal to exchange any word with this 'base slave' (p. 93). Not only does Cambridge's narrative fill a few blanks in hers, but the complexity of his story and the deeply human contradictions it contains also undermine Emily's pseudo-scientific discourse. Indeed, as Bakhtin wrote, 'the entire methodological apparatus of the mathematical and natural sciences is directed towards mastery over *mute objects, brute things*, that do not reveal themselves in words, that do not *comment on themselves*'.<sup>16</sup> Besides, by providing a balanced account of the reactions of fear and surprise that naturally enough underlie a first intercultural encounter, Cambridge throws a different light on Emily's superior or disgusted comments on blackness. Remembering his first meeting with white men, Cambridge recalls that English 'at this stage, resembled nothing more civilized than the manic chatter of baboons' (p. 135). He was also shocked at the whites' physical appearance and used to suspect them of cannibalism: 'I wondered constantly if these men of no colour, with their loose hair and decayed teeth, were not truly intent upon cooking and eating us, for they seemed overly fond of flesh, carrying upon them pounds of salted meat for sustenance' (p. 135). However, Cambridge's narrative contains ambiguities that match the exceptional character of his life. Captured at 15 in Guinea as Olumide, he was then transported to England, via the Americas, to be the servant of an English gentleman who called him Thomas. After being taught what is to him 'the blessed English language' (p. 142) and converted to Christianity at his own request, he changed his name to David Henderson. Later, on his way to Africa as a missionary, he was captured again and sold as a slave to a Caribbean plantation, where he was named Cambridge.

In spite of his discerning analysis of the economic implications of the slave trade and its traumatizing effects on Africans, Cambridge fails to see its ideological dimensions, which he unconsciously condones as a Christian missionary who tours England 'to present a spectacle of salvation and collect money for exploratory travels' (p. 147) in the country of his birth. Adopting both the language and the religion of the conqueror, he also internalizes the allegedly liberal view of Africa as a place associated with barbarity and paganism and of Africans as devils and heathens. The confused identity brought about by his Christian education appears clearly in one of the biblical quotes he uses in his sermons: "'Did not He that made them, make us'" (p. 148). One wonders who the pronouns 'them' and 'us' actually stand for. While he condemns the atrocities of deportation, he cannot help being outraged that he, 'a virtual Englishman, was to be treated as base African cargo' (p. 156). For Cambridge, the voyage into English otherness, mirrored in his successive names,<sup>17</sup> entails a corruption or at least a silencing of his ancestral self. Like Caliban, Cambridge is Prospero's 'convert, colonised by language, and excluded by language. It is precisely this gift of language, this attempt at transformation which has brought about the pleasure and paradox of [his] exile. Exiled from his gods, exiled from his nature, exiled from his own name!'<sup>18</sup> For Cambridge, as for Caliban, mastering English is both a blessing and a curse.

Unlike *Cambridge*, *Lucy* is a truly eponymous novel. It focuses on a nineteen-year-old Afro-Caribbean girl who has gone to the States to work as an *au pair* for a white family with four children. What strikes us from the start in Lucy's narrative is her ruthless lucidity. None of Emily's evasiveness and stylized 19th-century English here, but a deceptively simple prose and plain, undisguised clear-sightedness that, in spite of appearances, can also shelter deception. Early on in the novel, Lucy analyses her homesickness and her disappointment at realizing that the ordinary reality does not live up to what she has looked forward to for years. Yet, she writes home 'to say how lovely everything was, and I used flourishing words and phrases, as if I were living life in a greeting card' (p. 10), thereby helping to sustain the myth of the foreign metropolis as a land of milk and honey in the mind of her family and friends left behind in the Caribbean.

From the outset, too, Lucy is very much aware that she is locked in the destructive dialectic of history initiated by the 'foul deed' (p. 135), as she calls it, of Columbus's arrival in the Caribbean. The historical subtext of the novel also hints at parallels between the Middle Passage of the slave trade and her own arrival in what is to her a new world. Soon after she starts living with her American employers, Lucy is nicknamed 'the Visitor' in a way similar to the slaves being given a new name on arrival in the Caribbean. Moreover, her room in Mariah and Lewis's flat is 'like a box – a box in which cargo travelling a long way should be shipped' (p. 7).

Lucy realizes that her colonial past determines her perception of things, people and events, and so impinges on her freedom.

For example, experiencing and doing the things of which she so far knew only through literature do not cause the expected thrill, for Lucy perceives them in terms of her own history. Sitting in a dining car with Mariah she observes people and is unable to see them otherwise than in terms of masters and slaves (p. 32). She is also unable to share Mariah's admiration for freshly plowed fields because they only remind her of plantation work. Similarly, Mariah's fascination for daffodils as heralding spring only revives in Lucy painful memories. Obligated to memorize and recite Wordsworth's poem about daffodils<sup>19</sup> when she was ten years old, she has come to perceive these flowers only as a threat to her true inner self. So when Mariah leads her blindfolded to a garden full of daffodils and shows them to her for the first time, Lucy answers scathingly but then feels sorry that:

I had cast her beloved daffodils in a scene she had never considered, a scene of conquered and conquests; a scene of brutes masquerading as angels and angels portrayed as brutes. This woman who hardly knew me loved me, and she wanted me to love this thing – a grove brimming with daffodils in bloom – that she loved also.... It wasn't her fault. It wasn't my fault. But nothing could change the fact that where she saw beautiful flowers I saw sorrow and bitterness. (p. 30)

For Lucy the only way out of seeing 'hundreds of years in every gesture, every word spoken, every face' (p. 31) is to put distance between herself and things, to avoid all emotional involvement. In the same way she keeps away from her mother, whose love has become 'a burden' (p. 36) because she wants to make her daughter 'into an echo of her' (p. 36). Already in Jamaica Kincaid's previous fiction, *At the Bottom of the River* (1983) and *Annie John* (1983), the mother/daughter relationship is metonymic of the colonial condition, 'a paradigm of the struggle between the self and the other'.<sup>20</sup> As the author herself put it in an interview:

I've come to see that I have worked through the relationship of the mother and the girl to a relationship between Europe and the place I'm from, which is to say, a relationship between the powerful and the powerless. The girl is powerless and the mother is powerful.... So it's not unlike the relationship between the conquered and the conqueror.<sup>21</sup>

Lucy's will to achieve freedom from her colonial heritage and love/hate bond[age] to her mother dictates the behaviour she adopts in her voyage into Western alterity. 'Very crucial to understanding Lucy is her name',<sup>22</sup> says Jamaica Kincaid herself. Of her full name Lucy Josephine Potter, Lucy is the only part the heroine really cares about, the other two being related in some way to slavery. Although Lucy first appears to her as a name 'without substance' (p. 149), without the romantic appeal of names such

as Emily, Charlotte, Jane or Enid, she comes to appreciate it when she realizes that Lucy is short for Lucifer. Learning that she was named after Satan himself, Lucy comments: 'I was transformed from failure to triumph. It was the moment I knew who I was' (p. 152). Lucy is clearly aware of the subversive quality of this name from her reading of *Paradise Lost* and the Bible. But for the reader the apparently commonplace name also carries a load of ambivalent connotations that are a measure of the ambiguities bequeathed by Lucy's colonial past.

Caribbean novels abound in examples of the alienating nature of colonial education. We all have in mind the teacher in Lamming's *In the Castle of my Skin* who dismisses the existence of slavery or Ralph Singh's teacher in Naipaul's *The Mimic Men* who makes his pupils believe that the real world is in a traffic jam in Liège. In *Myal*, a recent novel by Erna Brodber, the main character has to learn Kipling's 'The White Man's Burden' by heart, which Helen Tiffin pinpoints as an example of 'interpellated colonial subjects proudly witnessing against themselves from a British perspective'.<sup>23</sup> The last line of the first stanza of that poem decries the colonized as 'half devil and half child'. Clearly, by opting for the 'devilish' rather than the 'childish', Lucy lives up to the more 'prestigious' prejudice of the two, at least the one that leaves her pride unharmed and allows her more independence. But 'Lucy' is ironically also the title of one of Wordsworth's poems, the self same author of the much hated 'Daffodils',<sup>24</sup> suggesting that Lucy cannot really escape colonial tutelage and in some way also belongs to Wordsworth's world, whether she wants to or not. Last but not least, the name 'Lucy' has now become famous as the first female human fossil that was found in 1974 in Ethiopia, a kind of African Eve challenging the Euro-imposed biblical ancestor who, with Lucifer, was said to be responsible for the loss of Paradise.

Lucy's voyage is, of course, also a confrontation with a different system of apprehending reality. In the Caribbean world of her childhood, opposites could exist side by side and 'there was no such thing as a "real" thing, because often what seemed to be one thing turned out to be altogether different' (p. 54). The Western world, on the contrary, has a monolithic nature that accounts for its hegemony, but also its frailty. Mariah's ideal and closely united family impresses Lucy, but collapses like a house of cards, whereas Lucy's informal family circle endures better, in spite of violence and mobility. The disintegration of Mariah's couple leads Lucy to ponder, while looking through the family album, on the mechanism of historical records that, as was the case for the history of colonisation and slavery, often leave out the most significant details and, under the pretence of comprehensiveness and objectivity, operate a purely subjective selection.

In the process of self-discovery that goes hand in hand with her exploration of another world, Lucy proceeds undogmatically:

But the things I could not see about myself, the things I could not put my hands on – those things had changed, and I did not yet know them well. I understood that I was inventing myself, and that I was doing this more in the way of a painter than in the way of a scientist. I could not count on precision or calculation; I could only count on intuition. I did not have anything in mind, but when the picture was complete I would know. (p. 134)

She also resists the totalizing trend of the new world which, for example, keeps referring to the West Indies as *the* islands (italics mine), but rarely bothers asking from what island she comes. Significantly too, Lucy rejects the wholesale theorizing about herself that Mariah presents her with through Simone de Beauvoir's *The Second Sex*, the bible of feminism, another bible:

Mariah left the room and came back with a large book and opened it to the first chapter. She gave it to me. I read the first sentence. 'Woman? Very simple, say the fanciers of simple formulas: she is a womb, an ovary; she is a female – this word is sufficient to define her.' I had to stop. Mariah had completely misinterpreted my situation. My life could not really be explained by this thick book that made my hands hurt as I tried to keep it open. My life was at once something more simple and more complicated than that ... (p. 132)

The novel ends with Lucy crying over what she has started writing in a notebook given her by Mariah, again the colonized inheriting from the colonizer the means to express herself. But things are different now. The final 'big blur' (p. 164) on the page encompasses the numerous overlappings and dismantlings of traditional categories which recur in the novel and match the motif of the deceptiveness of appearances. One of the most telling examples of this is built around the figure of the painter Paul Gauguin and suggests that Lucy, like Columbus himself, is at once agent and subject of discovery. Lucy identifies with the French painter's devilish search for edenic independence and she understands his 'wanting something completely different from what you are familiar with, knowing it represents a haven' (p. 95). In a way similar to the artist portraying the inhabitants of the tropics, she takes on the hobby of taking pictures of people walking on the street. But in turn she is herself the prey of someone else's artistic exploration. Indeed, her boyfriend, also an artist named Paul, takes a picture of her on which she strangely looks like one of Gauguin's vahines. 'That was the moment he got the idea he possessed me in a certain way, and that was the moment I grew tired of him' (p. 155) comments Lucy, who has come full circle from being a colonial subject to being an artistic/sexual one.

Western intrusion in the New World meant, among other things, the imposition of writing on essentially oral civilizations, a very ambivalent legacy indeed. Both *Cambridge* and *Lucy* illustrate the potentially hegemonic qualities of the written word: Emily's diary, the Bible taught to

Cambridge, Wordsworth's poem or even Lucy's mother's letters are cases in point. But, by denouncing the abuse of language as a means of taking control of the other and by disrupting the established colonial order on which the dominance of the written word relies for its effectiveness, the two novels testify that writing combined with imagination can also be a powerful tool of resistance.

## NOTES

1. Jan Carew, 'The Caribbean Writer and Exile', *Komparatistische Hefte*, Nos 9/10 (1984), p. 24.
2. *Ibid.*, p. 24.
3. See on this subject Kenneth Ramchand, "'Columbus in Chains'", *Wasafiri*, No 16 (Autumn 1992), p. 19-20.
4. See Michael Gilkes, 'Creative Schizophrenia: the Caribbean Cultural Challenge', The Third Walter Rodney Memorial Lecture, University of Warwick, December 1986.
5. Caryl Phillips, *Cambridge* (London: Bloomsbury, 1991). All references are to this edition and are included in the text.
6. Jamaica Kincaid, *Lucy* (New York: Plume Books, 1991). All references are to this edition and are included in the text. First edition: New York: Farrar, Straus & Giroux, Inc. 1990.
7. Helen Tiffin, 'Recuperative Strategies in the Post-colonial Novel', *SPAN*, No 24 (April 1987), p. 27.
8. Bill Ashcroft, Gareth Griffiths and Helen Tiffin, *The Empire Writes Back* (London: Routledge, 1989), p. 172.
9. *Ibid.* p. 171-172.
10. 'Subjectification' in the sense of 'self-formation'. See Michael Dash, 'In Search of the Lost Body: Redefining the Subject in Caribbean Literature', *Kunapipi*, Vol. 11, No 1 (1989), p. 17.
11. The novel obviously 'writes back' to the episode in Jane Austen's *Mansfield Park*, in which the absentee landlord, Sir Thomas, visits the Caribbean.
12. Gordon K. Lewis, *Main Currents in Caribbean Thought* (Baltimore and London: The Johns Hopkins University Press, 1983), p. 32.
13. It would be interesting to see how the same theme is treated in both *Jane Eyre* and *Wide Sargasso Sea*.
14. Whose names hint at Western religion and scholarship, two of the pillars of colonial oppression.
15. Edward Brathwaite, *Contradictory Omens: Cultural Diversity and Integration in the Caribbean* (Mona: Savacou publications, 1974).
16. Mikhail Bakhtin, *The Dialogic Imagination*, Michael Holquist, ed. (Austin: University of Texas Press, 1981), p. 351.
17. A characteristic he shares with Columbus himself.
18. George Lamming, *The Pleasures of Exile* (London: Michael Joseph, 1960), p. 15.
19. The correct title of the poem usually referred to as Wordsworth's 'Daffodils' is actually 'I Wandered Lonely as a Cloud'.
20. Patricia Ismond, 'Jamaica Kincaid: First They Must Be Children', *WLWE*, Vol. 28, No 2 (1988), p. 389.

21. Allan Vorda, 'An Interview with Jamaica Kincaid', *Mississippi Review*, Vol. 20, Nos 1 & 2, p. 12.
22. *Ibid.*, p. 22.
23. Helen Tiffin, 'Decolonization and Audience: Erna Brodber's *Myal* and Jamaica Kincaid's *A Small Place*', *SPAN*, No 30 (April 1990), p. 31.
24. It is interesting to note that Wordsworth was also the author of a poem on Toussaint L'Ouverture, the famous Haitian hero, a poem which apparently was not deemed worth teaching to Caribbean children in spite of its obvious relevance to the history of the area.