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Abstract

This article is an experiment. I shall conduct an exercise towards a new approach to feminism in a Third World context with special attention to a concept of 'adaptation'. I wish to apply Edward Kamau Brathwaite's theory of Caribbean creolization as a process of adaptation based on 'sun-aesthetics' to writers Zee Edgell and Jean Rhys, with specific reference to Edgell's *Beka Lamb* and Rhys's *Voyage in the Dark*.

Mansong and Matrix: A Radical Experiment

This article is an experiment. I shall conduct an exercise towards a new approach to feminism in a Third World context with special attention to a concept of 'adaptation'.¹ I wish to apply Edward Kamau Brathwaite's theory of Caribbean creolization as a process of adaptation based on 'sun-aesthetics' to writers Zee Edgell and Jean Rhys, with specific reference to Edgell's *Beka Lamb* and Rhys's *Voyage in the Dark*.

It is an experiment prompted by two things: first, my curiosity regarding radical comparative studies of the New Literatures in English, and second, the context within which Gayatri Spivak cited Xavier Gauthier in a comment on an 'international feminism'. There Spivak argues that French Feminisms based on male-centred ideologies are inadequate because one must examine the fact that 'at the crossroads of sexuality and ideology, woman stands constituted (if that is the word) as object. As subject, woman must learn to 'speak «otherwise»', or 'make audible what ... suffers silently in the holes of discourse'.²

With this idea from Spivak as my starting point, I shall show that adaptation according to Brathwaite is male-centred and inadequate for interpreting writing by Caribbean women. Zee Edgell's fiction holds the key to an emerging woman-centred creolization/adaptation theory such as Brathwaite attempts to address. Where Edgell differs from Brathwaite is that she allows women to voice what remains silent in the holes of Brathwaite's discourse.

The main thesis of Brathwaite's creolization theory is presented over a ten-year period in his non-fiction, *The Development of Creole Society in Jamaica 1770-1820* and in the first two parts to his poetry trilogy, *Mother Poem* and *Sun Poem*.³ His definition of creolization reads:

[Creolization] was ... a cultural action — material, psychological and spiritual — based upon the stimulus/response of individuals within the society to their environment and — as white/black, culturally discrete groups — to each other. The scope and quality of this response and interaction were dictated by the circumstances of the

society's foundation and composition — a 'new' construct, made up of newcomers to the landscape and to the cultural strangers each to the other.⁴

Though Brathwaite spends much of his time presenting creolization as a cultural adaptation process within the special racial context of the Caribbean, his broader emphasis is on the place of sexuality in this adaptation: '...it was in the intimate area of sexual relationships that the greatest damage was done to white creole apartheid policy and where the most significant — and lasting — inter-cultural creolization took place.'⁵

He further insists that 'the development of creole society in Jamaica must be seen within this context and dimension', that is,

The visible and undeniable result of these [sexual] liaisons [e.g. between a white attorney and his favourite black or mulatto girl] ... acted as a bridge, a kind of social cement ... thus further helping to integrate the society. ...admissions of this interaction which, as the 'mulatto culturalists' hold, must have had not only physical, but metaphysical effects as well.⁶

The link between sexuality and ideology as noted above by Brathwaite is further translated into a male-centred memory of the history of this creolization/adaptation, and developed more fully in the later poetic works. In the introduction to *Mother Poem* Brathwaite writes:

...my mother, Barbados: most English of West Indian islands, but at the same time nearest, as the slaves fly, to Africa.... My mother having to define her home as plot of ground ... and the precious seedling children planted for the future. But that plot and plan is limited and constantly threatened or destroyed by the plantation and the fact that the males of her life have become creatures, often agents of the owner-merchant. Hence the waterlessness of 'Rock Seed'.⁷

Sun Poem is based entirely on the sun-god myths, emphasising patri-lineage and privilege, and hinting at an Eliotic attitude toward tradition in its 'water/Rock' stylistics. Gordon Rohlehr tells us in his review of *Sun Poem* that 'the arc which the sun seems to describe from east to west ... the most conventional metaphor of man's life' is the central consistent metaphor in this poem.⁸ Rohlehr offers the following interpretation of the link between male/patriarchal-based creation myths and the sun/son/sun metaphor in the poetic expression of the adaptation theory.

The sun is presented as a source of mythology, and as one reads one is aware of Dahomean, Akan, Egyptian, Dogon and Judeo-Christian creation myths....

The mention of 'sunsum' (personality/experience) alerts us that this poem will be about spirit and essence transmitted, as the Akan believe, through the fathers, and becoming part of the bloodline of family and nation.⁹

Maureen Warner Lewis's analysis of Brathwaite's extensive use of Akan creation myths shows that Brathwaite allows for androcentric birthing, so that even foetal blood may be credited to a male figure and the sea is the recipient of Father-Ancestor rivers. The female element in birthing is inactivated to a nominal figure as in the identification of Barbados as mother(land) of dispossessed slave/sons or waterless seedlings. Tracing the beginning of Brathwaite's use of Akan philosophy in an earlier trilogy, *The Arrivants*, Lewis clarifies this complex relationship for us by explaining that blood red and gold are male elements associated with birth and immortality.

That Onyame ['the ultimate, irreducible Godhead', a Sky-God] means the Shining One, probably the Sun, seems quite plausible from the fact that red and gold are the colours symbolic of Onyame and of the sun — the male element in society. Silver, on the other hand, is symbolic of the moon and womanhood.... Like the kra of Nyame, gold is believed to be 'life-giving'.¹⁰

Brathwaite extends his interpretation of Caribbean history by localizing the odyssey-archetype to Barbados in particular. This odyssey-archetype is relegated to chiefly male experiences of adapting, or, to use Brathwaite's own key word, 'man/oeuvring'.¹¹ As Rohlehr discerns: 'This constant «man/oeuvring» is really [about] a betrayal of both self and masculinity'.¹² 'The second major theme [i.e. Son poem] concerns the consequences of a society's continued disconnection from the past. We first see it in the absence of an indigenous hero-archetype on which the boys can pattern their games.'¹³

Despite objections of a one-sidedness in Brathwaite's creolization theory (for reasons other than the one I now argue) by Walcott, Bethune, Harris and Hearne, for example, Brathwaite's hypothesis, especially in its poetic form, is lauded rather than queried, and critics such as Lewis, Rohlehr and Brown write about Brathwaite's poetic technique with enthusiasm in their Caribbean and Afro-American contexts.¹⁴

In the experiment I now conduct I want to apply *Sun Poem's* expression on adapting to Jean Rhys's *Voyage in the Dark* and Zee Edgell's *Beka Lamb*. I wish to see what metaphoric shift occurs if/when the 'female subaltern' speaks.¹⁵ This phrase is to be understood in the context of Gayatri Spivak's paper 'The Literary Critic as Native Informant' with examples of the depersonalization of the Suttee as a means to male deification. As in that context, 'subaltern' denotes the relation of one proposition to another as in female to male/man/mankind, when 'the first is implied by the second but not conversely'.¹⁶

Brathwaite's sun theory relies on the male-female metaphor, the mother-offspring relationship. Adam-identified, it is an account of re-breeding, re-production.¹⁷ His seeds/sons worship sun and sun-heat, demanding like the 'man-faced seeds' they plant — botanical *and* human — a nourishing and prominent place under the sun, aiming to be possessors of land and men like their enslavers, the 17th and 18th century Europeans.¹⁸

Brathwaite's newly adapted New World inhabitant is a man who relates to the patriarchal colonizer/emerging merchant class, and the sun. These comprise the elements which will now afford him his own manscape, sons on *his* own terms. It is clear in *The Development of Creole Society* that this imitative possessiveness is another essential element in the creolization or adaptation process. Manipulating and man/oeuvring or patriarchal creationism is discerned also by Rohlehr as the wider significance in the development of Brathwaite's theory as it appears in the poetic works.

Out of the sea emerges coral, the 'Rock/Seed' with which *Mother Poem* begins. *Sun Poem* ... thus describes a circle back to the genesis of its progenitor, *Mother Poem*, and the children who rise up with the new sun, the adams and esses [i.e. feminine essence] are also Brathwaite's poems and the creativity of the [Caribbean] region at its renaissance.¹⁹

In contrast, the novels of Rhys and Edgell centre on young women whose personalities are seen to develop through their identification with woman-centred experiences, a process I shall refer to as woman-links. In order to clarify 'woman-links' I must go back to Brathwaite to show, by contrast, that 'son-links' offer very different terms of reference so that in Brathwaite's value system woman-links are non-existent/nullified. In Brathwaite's theory, woman is the 'subaltern' and thus voiceless as Spivak argues. However, in Rhys and Edgell we see what happens if/when 'she' speaks. 'She' in fact does not nullify the sons but sets them up in a different structure. What I intend to show is how solid and logical the woman-links structure is in Rhys and Edgell and how Brathwaite's theory, if applied to these writers, turns out to be invalid.

A summary of the 'general plot' of *Mother* and *Sun* poems shows that there are no woman-links of either physical or metaphysical relationships among women that are comparable to creolization mystified as masculine, creationist theory. According to Brathwaite, 'son' does, 'mother/woman' is. On one hand, 'son' can move in time and space to remember, to manoeuvre his process of adaptation. On the other hand, 'mother' is part of that which 'son' manoeuvres.

sun have you forgotten your brother
sun have you forgotten your mother
sun who gave birth to shango my uncle
 who was fixed in his place by ogoun the master of iron

sun who blows the elephant trumpets
sun whose hot nostril bellows in the bull
 testicle birth-sperm love-shout origin²⁰

Rohlehr's summary is useful here to explain my point. His statement that 'mother' is to be seen as 'principle of renewal and rebirth' should be understood in the light of Lewis's assessment of the life principle figure used by Brathwaite as masculine yet with female creative power as in birthing.

Mother Poem owes its dimension and structural coherence to the fact that the 'mother' is identified with the island itself, the sea surrounding it, the limestone caves and subterranean water beneath it, and all of these are metaphors for *anima* and muse....

Sun Poem unites three distinct themes ... the biographical 'Son' poem ... the historical theme [about] the leader of a nineteenth century slave revolt, to suggest ways of rewriting the history ... and to describe the island's loss of myth and a sense of the meaning of the hero-archetype.... Third is 'Sun' poem in which the micro-cosmic histories of both Adam, universal man, and Barbados ... are placed in a framework of cosmic principle, in which movement is simultaneously towards the waste and void of entropy, and towards the sunlight and rainbow of renewal.²¹

Further examples from *Sun Poem* clearly demonstrate the son-links emphasis in Brathwaite's adaptation theory which scarcely hints at any female individuation outside of being men's wives, prostitutes, mothers and sisters. The following illustrations could not be related to a woman-centred vision/memory which we find in Rhys's and Edgell's works. To describe local and sea-sensual experiences, Brathwaite writes of 'mangroves', 'manacles', 'manial membranes' and 'manawar jelly', for example. Tamarind trees grow from the spot where a man was reported to have died and bear seeds 'with the face of a man'. It is a male, seed-centred experience where 'sticks seeds pebbles' inspire 'forgotten divinations'.²²

Examples from 'Yellow Minnim' celebrate black sons rising from the sun: 'the sun made patterns on the water that gave birth to children' and 'eyes bright as sapodilla seeds are black/crack open with the suns glaze'. The active male principle is reiterated often as in: 'hens scuttled and clucked in the seaside sun while slowly and tall/ly above them turned and man/oeuvred the golden galleon cocks'. Sections of *Sun Poem* appear to be quite self-indulgent in debating male sexual potency:

do not seduce the headman's wife but his cook:
what he loves he will flart: look
to it: your cock might depend upon

it²³

Adam, tapping his mythic past, is likened to 'Ra ... son of Nu, the primeval «who gave birth to himself», or like the life-force Ram in the Dogon creation myth, like 'a rasta of water with rumbelling muscles and turrible turrible hair'.²⁴

Sun Poem concludes with what Rohlehr interprets as representing Ra's sun-ship preserving its light during the twelve hours in the underworld:

but suns don't know when they die
they never give up
hope heart or articule

storing up their megalleons of light
colliding with each other, hissing heir
white sperms of power
and continue to steam, issue heat, long
after their tropic is over²⁵

Jean Rhys and Zee Edgell present us, however, with a different pattern. There, the historic-witness is not defined as a virgin (in the patriarchal sense). Neither is she Adam's counterpart, in the Judeo-Christian sense, an Eve. She chooses to be a non-reproducer of sons, is uncomfortable in sun-heat but enjoys sunlight especially where associated with the sea. She is a haunter of seascapes and finds physical and metaphysical security in a female homosociety advised by worldly seed-matriarchs. The historic-witness, here, questions the patriarchal God and marriage. These women's process of adapting as expressed largely through the seed-matriarchs (contrasting with Brathwaite's male seeds) relegates men's affairs to be secondary to those of women, but not to passiveness or mere essences as Brathwaite's female elements appear.²⁶

Unlike Brathwaite's sun- and rainbow-cycles, Edgell's are derived from circular sea-strolls. *Beka Lamb* begins and ends with Toycie's wake. Toycie is Beka's best friend, and her wake also signifies Beka's adolescent awakening. *Voyage in the Dark's* narrative is patterned on Anna's material and psychical, subterranean cycle related as memories of and relationships with the Caribbean sea and with the women who help shape her life-decisions.

The women writers' treatment of sunlight is very different from Brathwaite's. In Edgell, the sun is shunned not revered. She writes of 'ragged sunlight' on 'hot sticky' days. The sun is a harsh element not credited with special powers of regeneration literally or symbolically; the sun 'hits Beka's eyes'.²⁷ In *Voyage in the Dark* Anna says 'the sun at home can be terrible like God'. Anna hates trees in England where they appear 'symbolic of a masculine world'. There the trees 'are all wrong' she says. 'All Rhys heroines hate the sun and Sundays', Anna particularly disliking going to Church and wearing 'gloves in the heat'.²⁸ And when in a contemplative mood, Anna concentrates on 'sad suns and shadows'.²⁹

A coming to terms with the past as a West Indian person is not set within a myth of a masculine inspired sun-god in the way that Brathwaite extends it to himself, other sons or seedlings. The coming to terms for Rhys and Edgell is generated also by *seeds*, but these 'seeds' are older sisters and mothers. In *Beka Lamb* the identity of seed-matriarchs is quite clear.

Beka is given a historic-vision, such as Brathwaite's Adam exercises, through lessons of domestic to political survival taught by the Great Gran seed-matriarch. References to the past are always preceded by 'See, ... according to Granny Straker'. Gran Straker's face or anyone resembling the Gran is said to be like a seed, for example, the 'cashew seed'.

In this description of resemblances among the women, there is an emphasis between Beka and her Great Gran, which provides the meta-physical continuity in Edgell's work, a continuity which Brathwaite seeks in suns/sons/seeds of the immortal Akan sun-god, Odomankoma. The physical connections felt by the women are subtle and memorable compared with the aggressiveness of Brathwaite's metaphoric debates on male im/potence in *Sun Poem*. In Edgell's novel, and in Rhys's, as I shall soon show, the female homosociety is itself a source of historicity, with the chief authority being the Great Gran. This female homosociety is specifically concerned with women's adapting within the general West Indian adaptation process described by Brathwaite as a wider 'West Indian cultural process'. The women have the ability to re-view creolization and to direct, even predict, the changes in their lives. That was the job of a male homosociety in *Sun Poem* and *Mother Poem*. In *Beka Lamb* Edgell writes:

...at the wake [for Toychie, Beka's best friend], later that evening, everything appeared to Beka as Granny Ivy had cautioned it might....

Beka followed her mother ... towards a table beneath the bottom of the house, where Granny Ivy and several women stood filling bowls ... [while the] men [were] drifting towards the bar.

Beka's greeting to the guests at the wake is a bright 'good evening everybody', but she specifically addresses the *women*: 'Aunt Tama, Miss Eila, Miss Flo!' And their replies to Beka's greeting is an excellent example of the kind of woman-linking to be found in this novel.

'She is the picture of my Mama Straker, no?' Aunt Tama's body felt like the soft pudding Beka had been eating....

'Beka shure resembles her Greatgranny Straker,' Miss Eila agreed.

'To the life!' a scrawny yellow faced lady called Miss Jamie said. 'We can hope she grows with Mother Straker's ways.'³⁰

The sea also functions in an apparently similar way to its role as passage and regenerator of new West Indians in Brathwaite's theory. However, there the similarity ends. The women identify with the sea as a *part* of themselves while in Brathwaite's work, the sea surrounds the mother-island and spawns sons. In Brathwaite the sea is associated with masculine action. In Edgell and Rhys it is associated with female personality.

There is one experience Beka finds pleasant during her years at high school. It is that of being in Sister Gabriela's classroom because 'it overlooked the sea to the horizon and posters of exotic places'. When disturbed by one of her most unpleasant experiences of having to defend her beliefs which had been reinforced by the Great Gran's tutoring against Father Nunez's identification of 'woman' with patriarchal images of Eve and the Virgin Mary, Beka's sorting out of her ideas is associated with seawater. The musing process is described as one where if she could 'lay it on the desk and look at it ... the roar of seawater in her head...' her understanding of it would be speedier.³¹

The sea is active as a symbol of female imagination, not receptive/receptacle for the spawning of sons. Beka's frequent sea-scaping forms the larger action of the novel. She and Toycie 'would pause self-consciously by the sea-wall', wander through carefully chosen streets between the town and the sea, 'then they were again by the sea.... Beka usually sat on the wall, her feet dangling above the sea ... [and she] gazed across the water'. Here there is an 'exhilaration of sea air': «I am going live right da sea-front, hurricane or no hurricane» says Toycie. «Me too, gial» [replies Beka]. The most memorable of no less than a score of Beka's sea/see-viewing is that of her mother, Lilla's eyes appearing to be a picture of water rushing over brown stones.³²

In Jean Rhys's *Voyage in the Dark*, colour plays an important role in the protagonist's self-identification within the process we have been discussing called 'creolization'. Anna is a fifth generation creole of predomi-

nantly European descent, though she has been called 'Hottentot' by her London acquaintances. Her continual recall of life in her West Indian island home is carved out of her memory from two central elements. One is the culturalization aspect of Brathwaite's definition of creolization — social music and dance — and the other is her relationship with a childhood friend, Francine, a creole of predominantly African descent. The ever-threatening memory of her Aunt Hester, élite white creole, spurs Anna on to new horizons, forces her to make her own way in the world, defines for her what she must not become. And to a large extent one aspect of Brathwaite's creolization theory rings true here. It is that where he believes that it was where 'black-creole' traditions damaged white creole apartheid policy that 'the most significant — and lasting — inter-cultural creolization took place'. Anna's looking back is further set in a subterranean scape so that the Caribbean sea is a kind of looking glass — that is a transparent glass through which to see and look at past and present relationships, especially with her female relatives and friends.

In *Beka Lamb* there is an absence of the Brathwaitian manscape. In *Voyage in the Dark* there is an additional element. In Rhys's novel, islands are 'dolls', lifeless in Anna's fast slackening grasp on her creole home as she battles with the contradictions of the London landscape and its men. Instead of red/son/sun rising, Anna can be held to signify the mythic 'Anna rising from the sea' which in turn 'reinforces the mythic overtures ... of Venus, rising from the sea'.³³

See/seascaping is internal, unlike the sea which is externally determined by the sun-god in *Sun Poem*. Manscape is replaced by 'the room, female archetype', a different sort of spacing altogether. Anna spends a great deal of her time, between abortive love affairs with men, 'remembering all the rooms of her life'. According to Helen Nebeker's Jungian analysis of Rhys's novel, 'these memories coalesce in a marvellous symbolic review of all that is at the root of Anna's conflicts: creole culture, female individuality and sexuality'. In her analysis, Nebeker also notes that remembering is juxtaposed with the 'smell of the sea (female archetype of life, the unconscious); [and] the rotting smell of the earth and water'.³⁴

The differences in the metaphoric shifts between the male-centred writing and the female-centred writing discussed here with specific reference to Brathwaite's creolization contain the seeds to many possible arguments regarding difference, writing, gender and perception. However, I hope that I have shown here one basic problem posed by a literary-critical theory which aims to speak about a region and its history

as a whole by using a male-centred ideology or philosophy. It seems to me that Gayatri Spivak's question relating to French Feminisms is very relevant to Brathwaite's literary-historic theory regarding the West Indies. Beka and Anna, as subjects, can and do speak 'otherwise', making audible what suffers silently in the holes of Brathwaite's discourse - according to Adam — on the adaptation of the 'New World inhabitant' to the West Indies.

NOTES

1. Edward Kamau Brathwaite is Professor of History at the University of the West Indies, Mona, Jamaica. His previous trilogy, *The Arrivants*, concentrates on the African sources, which are explored as 'transformed' or adapted to the West Indies amidst European influences in the second trilogy, which begins with *Mother Poem*. My discussion of Brathwaite's creolization/adaptation theory will be restricted to the first two parts of this second trilogy and one non-fiction work.
2. Gayatri Chakravorty Spivak, 'French Feminism in an International Frame', *Yale French Studies*, 61 (1981), p. 165.
3. See Brathwaite's *The Development of Creole Society in Jamaica 1770-1820* (Oxford: Oxford University Press, 1978), *Mother Poem* (Oxford: Oxford University Press, 1977), *Sun Poem* (Oxford: Oxford University Press, 1982). Hereafter, I shall note references to these books in the notes as '*Development*, *Mother* and *Sun*', respectively, with their page numbers. *Development* is developed from his 1968 doctoral thesis (University of Sussex). This work pursues a broader definition of 'creole society' than its title presents, using Jamaica as an example of his real interest in 'mulatto societies, [where] both groups [in a «colonial policy»], European and African, are cultural strangers, in «the New World»'.
4. *Development*, p. 296.
5. *Ibid.*, p. 303.
6. *Ibid.*, p. 305.
7. *Mother*, p. ix.
8. See Gordon Rohlehr, '«Megalleons of Light»: Edward Brathwaite's *Sun Poem*', *Jamaica Journal*, Vol. 16, No 2 (May 1983), pp. 81-87.
9. *Ibid.*, p. 85.
10. See Maureen Warner Lewis, 'Odomankoma Kyrema Se', *Caribbean Quarterly*, Vol. 19, No 2 (June 1973), pp. 56, 72-73. Also cf. p. 60 where Lewis, citing Danquah, notes that the word 'Nana' may be male or female, and can mean begetter, root, seed, producer. Nana, however, also signifies 'grandfather'.
11. 'Man/oeuvring' particularly connotes masculine in opposition to feminine when juxtaposed to the manoeuvring persona, the 'I' of 'i:ron', and the job of men forging: *Sun*, p. 93. Women are associated with white — as 'milkers' — in reference to nurturing sons/seedlings: *Sun*, p. 70.
12. See Gordon Rohlehr, 'Blues and Rebellion: Edward Brathwaite's «Rights of Passage»', *Critics on Caribbean Literature*, ed. Edward Baugh (London: Allen & Unwin, 1978), pp. 63-74.

13. Rohlehr, '«Megalleons of Light»', p. 83.
14. John Hearne reviewed *Development* as 'the impression of men and women heaped indiscriminately and intimately, like jigsaw pieces in a box'. Hearne says there that Brathwaite 'is dealing with the elements in a developing *style* rather than a distinct *culture*'. 'The Jigsaw Men', *Caribbean Quarterly*, Vol. 19, No 2 (June 1973), pp. 143-49. Following the controversy ignited by social scientists such as Mintz, Handler and R.T. Smith regarding the presentation of 'Contradictory Omens' (Savacou, Monograph No 1, 1974, rpt 1985), a work which precedes the ideas in the book *Development*, Lebert Bethune argues against Brathwaite, I believe, ironically. Bethune writes: 'The question raised is how can the dominant reality of acculturation, typified at the outset, by the contact of two cultures in subordinate/superordinate relationship be debasing at one and the same time as being reciprocally enriching — a contradictory omen indeed.' Book Review of 'Contradictory Omens — Cultural Diversity and Integration in the Caribbean', *Caribbean Quarterly*, Vol. 21, No 3 (September 1975). See also Lloyd Brown, *West Indian Poetry* (Boston: Twayne Publishers, 1978), pp. 139-58.
15. 'Does the female subaltern speak?' is the core question of Spivak's lecture 'The Literary Critic as Native Informant', The Stephen Roberts Lecture Theatre, University of Sydney, 1 August 1984. What happens when the Caribbean female subaltern speaks on 'woman's sphere' is documented by Yolanda T. Moses in 'Female Status, the Family, and Male Dominance in a West Indian Community', *Signs: Journal of Woman in Culture and Society*, Vol. 4, No 4 (1979), pp. 142-53.
16. See *Macquarie Dictionary* (1985).
17. Wilson Harris has linked such 'sun worship' to an 'American pioneering idealism', seen to be destructive in Caribbean. See his essay 'The Question of Form and Realism in the West Indian Artist' in *Tradition, the Writer and Society* (London: New Beacon Books, 1973).
18. Note that if we consider the link between Akan culture and Brathwaite's adaptation metaphor along with inherent androcentric owning, the significance of the linguistic ties between the words in Akan meaning 'life' and 'plantation': 'Nkwa' and 'ekwa', respectively, illustrates the bonding between landowning and self-esteem in the colonized, New World man.
19. Rohlehr, '«Megalleons of Light»', p. 87.
20. *Sun*, p. 53.
21. Rohlehr, '«Megalleons of Light»', p. 81.
22. *Sun*, p. 19.
23. *Ibid.*, p. 49.
24. *Ibid.*, p. 42.
25. *Ibid.*, p. 93.
26. In pre-hellenic Matriarchal societies (with special reference to gender, religion and myth) 'physical virginity ... meant simply «unmarried»'. Patriarchal preoccupation with the motherhood aspect of women interprets 'virgin' usually as 'she who refuses to be impregnated by men'. See Barbara G. Walker's *The Woman's Encyclopedia of Myths and Secrets* (San Francisco: Harper & Row, 1983), p. 1048. My central argument against an application of Brathwaite's theory to Edgell's work, for example, is the basic difference in the interpretation and function of the word, 'seed'.
27. See *Beka Lamb* (London: Heinemann, 1982), pp. 60-61.

28. See, respectively, pp. 65, 73, 61 of Helen Nebeker's *Jean Rhys: Woman in Passage, A Critical Study of the Novels of Jean Rhys* (Montreal: Eden Press Women's Publications, 1981). 'This novel [*Voyage in the Dark*] involves me in ever deepening and widening whirlpools of archetypal motif and myth' (p. 39).
29. Jean Rhys, *Voyage in the Dark* (Harmondsworth: Penguin, 1978), p. 79.
30. In this paragraph, quotes are taken, respectively, from *Beka Lamb*, pp. 70, 72, 73.
31. *Ibid.*, p. 91.
32. *Ibid.*, pp. 15, 29. See also pp. 47-59 for similar examples.
33. See Nebeker, *op. cit.*, p. 55. For a supporting reference work, see Barbara G. Walker, *The Woman's Encyclopedia*, p. 1043: Venus was the 'Roman name for the Great Goddess in her sexual aspect, derived from the eponymous mother of Venetian tribes of the Adriatic, after whom the city of Venice was also named'.
34. Nebeker, *op. cit.*, p. 68.