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Kunapipi

Volume 8 | Issue 2

Article 7

1986

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Stephen Slemon

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Recommended Citation

Slemon, Stephen, Revisioning Allegory: Wilson Harris's Carnival, *Kunapipi*, 8(2), 1986.
Available at: <http://ro.uow.edu.au/kunapipi/vol8/iss2/7>

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Abstract

In each of his eighteen works of fiction published over the past quarter century, Wilson Harris has focused on the question of how to effect 'genuine change' within history's 'phenomenal legacy' of monumental, seemingly totalising tradition and the conceptual biases it carries, and, in consequence, his novels tend to return to the same closely delimited ground of thematic concern and stylistic voice. Motifs, images, characters, and plot patterns recur throughout his oeuvre, giving rise to the perception that Harris's later work continues to draw from the 'overreaching vision' of his first novel *Palace of the Peacock*, re-examining its

implications for social change and for the performance, the grounding, of fiction itself. But as Harris has noted, 'one novel may pick up something in the fabric of a previous work and rehearse its implications anew, revise, revision itself.' and in this process of 'revisioning' Harris seizes on subtle differences in apparently similar fictional constructs, reaching always for a mode of writing 'that seeks through complex rehearsal to consume its own biases'. As Gregor Shaw notes, the 'cycle' of Harris's novels is more accurately viewed as 'progressive or incremental': 'in dialectical terms, each succeeding stage may be said to cancel the revelations of its predecessors, but it also preselects them and raises them to a higher level.' In this way, Harris's novels can be seen to be engaging with a tradition of the author's own making, the apparent unity of his fictional output standing as a trope for that seemingly monumental inheritance of history through which Harris seeks gateways into imaginative release, and his complex process of fictional 'rehearsal' representing a means by which contemporary post-colonial society can revise and transform received forms of perception into new and liberating 'codes of recognition'

some measure of blindness to all these connections we do not understand ourselves nor the miracle of regenerative psyche, regenerative life of the body of humanity in which fate and freedom move towards *the genius of love*, the mind and heart of *love*, the mind and heart of care which I sought to approach within an *evolution* of Dantesque tradition in my latest novel *Carnival*.

NOTE

1. Wilson Harris gave a talk on 'Comedy and Modern Allegory: A Personal View of the Revival of Dantesque Scenes in Modern Fiction' at the VIIIth Annual Conference of A.I.A. (Associazione Italiana di Anglistica) at the University of Turin on 29 October 1985.

STEPHEN SLEMON

Revisioning Allegory: Wilson Harris's *Carnival*

In each of his eighteen works of fiction published over the past quarter century, Wilson Harris has focused on the question of how to effect 'genuine change'¹ within history's 'phenomenal legacy' of monumental, seemingly totalising tradition and the conceptual biases it carries, and, in consequence, his novels tend to return to the same closely delimited ground of thematic concern and stylistic voice. Motifs, images, characters, and plot patterns recur throughout his *oeuvre*, giving rise to the perception that Harris's later work continues to draw from the 'over-reaching vision'² of his first novel *Palace of the Peacock*, re-examining its

implications for social change and for the performance, the grounding, of fiction itself. But as Harris has noted, 'one novel may pick up something in the fabric of a previous work and rehearse its implications anew, revise, revision itself'.³ and in this process of 'revising' Harris seizes on subtle *differences* in apparently similar fictional constructs, reaching always for a mode of writing 'that seeks through complex rehearsal to consume its own biases'.⁴ As Gregory Shaw notes, the 'cycle' of Harris's novels is more accurately viewed as 'progressive or incremental': 'in dialectical terms, each succeeding stage may be said to cancel the revelations of its predecessors, but it also preserves them and raises them to a higher level.'⁵ In this way, Harris's novels can be seen to be engaging with a tradition of the author's own making, the apparent unity of his fictional output standing as a trope for that seemingly monumental inheritance of history through which Harris seeks gateways into imaginative release, and his complex process of fictional 'rehearsal' representing a means by which contemporary post-colonial society can revise and transform received forms of perception into new and liberating 'codes of recognition'.⁶

Harris's most recent novel, *Carnival*, continues this dialectical process of 'infinite rehearsal',⁷ yet it does so in a way that has important consequences for how we read his fictional enterprise in relation to the problem of tradition. For *Carnival* is a full-blown allegory, modelled directly on Dante's *The Divine Comedy* and thus appearing to demand a reading position that seeks a *tertium quid* between the 'presented text' and the 'old, authoritative text' of Dante's canonical allegory.⁸ For the first time in Harris's work, the 'absolutely sovereign theatre' of tradition is thematised as an external text, one that threatens to subvert the autonomy of the novel by annihilating difference within allegorical correspondence. And for the first time, Harris employs overtly a mode of representation and a structure that, as a canonical form, has been invested in closure, in extending rather than revising totalising traditions, in furthering doctrinal and institutional purchase in social formations, and in constructing unified subjects whose linear journeys through geographies of difference promulgate a politics of appropriation and the construction of the imperial self. In other words, Harris, by raising frames of close similarity between *Carnival* and what he calls 'Dantesque allegory',⁹ risks locating his text in 'dynastic relation'¹⁰ to the Dantean 'pretext'¹¹ and the cognitive codes it carries. He risks fictional dependency, misreading, and implication in the unalterability of absolute forms. And yet this risk enables Harris to project the encounter with tradition not only into the thematic dimension of his fiction but also into its narrative form and

mode of representation, and thus the process of reading his novel becomes synonymous with a process of re-reading tradition. In this way, the allegorical dimension of *Carnival* becomes itself a gateway into the apparently fixed frames of the 'phenomenal legacy', a mode of 'representing' traditional codes under the transformative gaze of the actuating imagination.

Harris has written recently of 'a revival of Dantesque allegory', by which he means a mode of representation that settles on the capacity of 'living interior guides arising from the collective unconscious' to act as agents of 'genuine change'. Such interior guides draw the writer inevitably 'backwards and forwards to other imaginations he may have ignored or misunderstood', and in doing so they initiate 'a deep-seated, mutual, cross-cultural dialogue between imaginations'.¹⁴ Such a process, he feels, takes place when Virgil guides Dante through the Inferno and Paradiso, but 'the model universe or stage Dante inhabited has become a misconception of the cosmos across many centuries. All absolute model or stage is partial and needs therefore to be perceived in radical finitude if it is to confess its partiality.'¹³ In other words, the once-enabling tradition of allegory,¹⁴ which Dante exercised 'as the ruling pattern of the word',¹⁵ becomes 'value turned into bias, becomes catastrophic', a 'large scale, absolutely sovereign theatre or fixed abode'¹⁶ that conceals its partial nature and insists upon both a totalising similarity in metaphorical identification (a this *for* that kind of representation), and a rigidly demarcated hierarchy of absolute value — Inferno, Purgatorio, Paradiso, for example, remaining impervious, separable, and autonomous. 'Dantesque allegory' is thus emblematic of Harris's reading of tradition as a whole: ostensibly calcified and absolute, but containing within it the germ of imaginative release into cross-cultural dialogue through the agency of 'interior guides'.

Carnival may be the first of Harris's novels to engage with allegory so directly, but in retrospect we can see that Harris's interest in allegorical representation, and specifically in Dante, has been steadily growing in his work. Harris's first overt reference to Dante comes in his epigraph to *Heartland*. The concentric circles in the 'Factory of the Gilded Man' in *Ascent to Omai* invert the structure of Dante's Mount Purgatory, Harris's ninth outer circle of the Madonna corresponding to Dante's tenth inner circle of Earthly Paradise where the poet meets Beatrice, both women being figures of grace. In *Companions of the Day and Night*, the figure José functions as an interior guide of the second order (what Harris calls an 'inferior guide'), his limitations in perspective proving necessary to Idiot Nameless's process of illumination and his crossing of a threshold. In

Genesis of the Clowns, Harris writes of a 'divine comedy of the elements', and the title of *The Angel at the Gate* conjures the image of the angel at the gate of purgatory in Dante's *Purgatorio*, Canto IX. This is by no means a complete catalogue of Dantean elements in Harris's fiction, but it does show some of the ways that Dante enters into Harris's writing as a guide figure, and it does suggest a growing realisation of the importance of *The Divine Comedy* to Harris's imaginative vision.

This interest in Dante has, in Harris's earlier works, been apparent primarily in the thematic level, but, as Hena Maes-Jelinek points out, Harris's use of allegorical technique as a mode of representation goes back to his first novel, *Palace of the Peacock*.¹⁷ Here the crew members of the expedition are 'living embodiments' of 'the contrary states and motives' inherent in both the protagonist Donne and Guyanese society as a whole, and Harris portrays them in such a way that each 'occupies the foreground by turn'¹⁸ as the expedition proceeds up the river. Here Harris employs an allegorical pattern or structure formally reminiscent of *Everyman* or *Pilgrim's Progress*; and a similar kind of process occurs in *Heartland* and *Genesis of the Clowns*. As a traditional device, this use of personification allegory along a linear journey to some absolute goal posits progress as sequential and knowledge as entirely recuperable. In Harris's fiction, however, fragmented aspects of being enter into the text not through the metaphorical transfer of abstract elements into fictional agents, but through a process of cultural fragmentation characteristic of West Indian history and the colonial encounter. History produces Harris's archetypes; and in this way, his allegorical approach lies closer to Dante's typology than it does to Bunyan's reification of moral qualities.¹⁹ Even in his earlier writing, then, Harris's allegorical technique involves the injection of radical difference into the frame of the traditional spiritual allegory.²⁰ But it is not until he writes *Carnival* that Harris's tendency toward articulating post-colonial cultural fragmentation and difference in allegorical modes of representation combines with an overt thematisation of Dantean elements, and when the two strands combine, Harris produces what can only be described as a new departure in allegorical writing.

As Hena Maes-Jelinek notes, 'a basic feature of Harris's fiction has always been the transformation in both content and form of conventionalized or static forms of being and of narrative'.²¹ In *Carnival*, Harris foregrounds the allegorical journey as conventionalised narrative and combines it with the familiar myth of the sacrificial king, as described in J.G. Frazer, Jessie Weston, and others. Both patterns inscribe processes of transformation and renewal, but the apparent universalism of each of

them masks their centrality to the metaphysical structure of the imperial centre and their role in energising the colonial enterprise. They have become sovereign forms of tradition, ruling patterns of narrative whose 'false clarities' (p. 90) hypnotise the creative imagination; and the action of *Carnival* involves a long and complex process by which these patterns can be recuperated for the initiation of genuine change in our inherited codes of recognition, our received ways of imagining the world.

There is an important parallel at work in this process: the equation of potentially enabling narratives, now become absolutes, 'misconception(s) of cosmos', with the way in which history is perceived in a post-colonial West Indian culture. For in colonised societies, prevailing codes of recognition can themselves be products of colonialism, subject peoples conceptualising history as either 'the few privileged monuments'²² of achievement (and thus a prerogative of the coloniser) or as a vacancy or absence, something that happened somewhere else, leaving a condition of 'historylessness', of 'no visible history',²³ in the post-colonial world. Thus the thematic action of *Carnival* entails a journey back, a journey that is at once into narrative pattern and its transformational possibilities, and into the colonial world of Guyanese history — an Inferno (p. 21) of catastrophic domination and the exercise of absolute will, and a metonymy of, or gateway into, the 'tormented colonial age' (p. 36) of the twentieth century.

Jonathan Weyl, the narrator of *Carnival*, is led back into the colonial world of British Guiana in the 1920s by the 'interior guide' figure of Everyman Masters, who has recently died for the second time, slain by a character called Jane Fisher, herself a recapitulation of an earlier Jane Fisher who stabbed Masters, in the mask of plantation overseer, in the colonial New Forest setting. The process of memory, of imaginative recapitulation, begins on the Atlantic foreshore of the Guyanese coastland, where Masters, wearing the mask of the 'boy-king' (p. 20), is threatened by 'Memory's male persona' (p. 24), a potential rapist figure. In simple form, this is an allegorical representation of the colonial encounter itself. Masters representing the colonised and Memory the coloniser, the basic trope being that of the 'rape' entailed in the colonial encounter. But Harris's technique in this episode, and throughout the novel, is to complexify the basic narrative units of his narrative and to undermine any specific parallel between allegorical character and allegorical meaning.

Again in simple form, there are in essence two ways Harris goes about this. The first is to contextualise the narrative unit itself within the interstices of New World-Old World mythology. The mudflat setting of this

allegorical episode is portrayed as both 'an Orinoco-esque' and 'Dantesque gateway' (p. 18), leading towards the 'Old World' concepts of Genesis (Adam formed out of clay, and hence the Pygmalion legend — life being formed out of marble) and the 'New World' Arawak legend of the creation of a race out of a tree planted on the foreshore. The two share a basic similarity, but between them falls the intervention of history, specifically the search for El Dorado and the wholesale erasure of cultures belonging to ancient America. In other words, on the potentially sterile mudflats, a point of intersection between Old and New Worlds, and the setting for the allegorical representation of the 'rape' of one culture by another, Harris posits an allegorical identification between Masters and 'the race of mudheads', forebears of Masters who appeared in post-Columbian times 'to compensate the inexplicable demise of El Dorado' (p. 18).²⁴ The inherited concept of history is shown to be a gateway into new ways of seeing the past.

The second technique Harris uses to complexify his allegorical pattern is to thematise the implications of the surplus of signification that overflows the initial allegorical episode. Having shown that 'multiple perspectives' (p. 36) inhere in what at first seems to be a simple allegorical encounter, Harris seizes on an aspect of the colonial encounter in relation to this theme of sacrificial kingship and gives it bodily presence: the child Doubting Thomas, who represents the narrator's own uncertainty over the origins of kingship (p. 20). Doubting Thomas wears 'new world/old world masks ... fraught with ambiguity' (p. 21), and he too becomes an 'indispensible guide thought the Inferno of history' (p. 21). Thomas goes on to collide with a 'marble' market woman carrying a basket of eggs (the Pygmalion myth again), this scene allegorising in another form the damage implicit in colonialism's collision of cultures. And this episode in turn leads Thomas to an encounter with another character, Flatfoot Johnny, who partly resembles Masters in the mask of Carnival king. Meanwhile, Masters flees the mudflats, running inland towards his mother, who is *another* allegorical representation of Memory, this time its female persona. In seeing *through* the mother's glass side into the humiliation of illegitimacy and miscegenation, Masters leads Weyl to perceive another allegorical representation, it too averted, of a received way of seeing the colonial encounter: the abortion of a culture.

'I have personified parallel existences ... in this spiritual biography', Weyl writes, and this technique extends throughout the entire novel. Whereas *Carnival* thematically follows a linear, sequential pattern of exposition, with Masters leading Weyl through a recapitulation of his life (his school years, his discovery of his real parents, his finding of his future

wife, his departure for the New World metropolis of London), on the allegorical level, each episode is complexified within itself and made parallel to at least one other allegorical representation of the same, or a similar, historical event. This duplication of allegorical reference prevents any single character or episode from laying sole claim to the 'absolute original' (p. 25) of historical meaning, so that every allegorical frame is partial, mediated by another set of allegorical signifiers that points to the same signifieds. For example, two episodes allegorise colonial conquest and the neo-colonial drive to better the coloniser at his own game, to wear the 'imperial mask' (p. 69): Master's schoolyard footrace with Meriman, and his highjump contest against the Venezuelan student, 'Philip of Spain'. And two dancer figures, both named Alice, mediate 'the realm of oblivion or absolute limbo [read post-colonial 'historylessness'] and the realm of Carnival evolution' (p. 41). Both of these examples complement Harris's handling of language throughout the novel, which is to build what seems to be oppositional, contradictory binaries into a great many of his phrases (i.e., 'the labyrinth of innocence and guilt', 'half oasis, half desert', 'Memory false and true', 'curved face and curved facelessness, Ambition's hero, Ambition's anti-hero'). The point Harris is making is that 'all images are partial but may masquerade for an age as absolute or sovereign' (p. 48). Seen as absolutes, such images blind us to 'a potential that has always been there for mutual rebirth' (p. 49), and Harris's aim in this work is to break them down. By employing an allegorical technique of 'partial figuration' (p. 46), then, Harris sets apparently similar frames of reference in juxtaposition to one another: 'climates of passion and emotion that reflect each other, *not* to overwhelm each other but to «redeem» ... the fragmentation of cultures' (p. 49).

This pattern of reflection, of apparent resemblance, is central to the political message the novel conveys. Harris believes that succeeding historical periods can become trapped in inherited codes of recognition that perpetuate themselves in treadmill fashion across 'times of succession' (p. 170), hypnotising people into blind acceptance of a received conceptual framework. In the post-colonial world, this problem can take the form of 'an addiction to imperium and its trappings', a dilemma Harris sees as being 'at the heart of cross-cultural tradition that faces humanity'.²⁵ Harris calls this pattern of historical succession 'the law of the frame' (p. 113), giving as a specific example of it the way in which the absolute moral code of New Forest law condemns to death an Amerindian man who, in accordance with his own laws, has committed an act of matricide. The narrator's father, Martin Weyl, argues against this

judgement because he sees that it mistakes genuine change for the succession of one moribund, charismatic regime by another. His failure to initiate this genuine change destroys him, but his son, next in succession to himself, and guided through an 'infinite rehearsal' of personal and social history by a figure who inherits the ruling pattern or sovereign form of divine kingship, is able, at least in fiction, to bring this change about. On the larger canvas of *Carnival's* thematic level, then, remembered past and imagined present are set into dialectic interaction with one another, the succeeding stage reversing the cognitive code of its predecessor and yet validating it as an object of contemplation which can trigger the imagination toward 'the seed of archaic revolution' (p. 121).

But perhaps the most startling aspect of *Carnival* is that this dialectical process begins at the level of the separate allegorical episodes and becomes the structuring principle of the work. In this way, Masters' encounter with Memory's male persona, and then Memory's female persona, is paradigmatic of the relations that obtain throughout the novel between characters, events, and locations, and even within the individual characters themselves as they proceed through time. Masters' encounter with Memory's female persona, the glass mother, allows him a vision of himself as 'foetal Carnival child' (p. 29), a figure which will be realised in another succession at the end of the novel in the figure of a girl child, produced by Carnival evolution and emblematic of 'a new century of the mind' (p. 171). But Masters could not have achieved this vision had he not fled from the terrifying figure of Memory's male persona, for revolution requires 'a complex relation to the tyrant-psyche one overcomes, a complex apprehension of the tyrant's blood as native to oneself and to the wounds of transfigurative inner/outer being, transfigurative architectures of the Carnival body of space' (p. 71). Throughout the novel, this basic dialectical pattern recurs, the female characters, generally, acting as figures of 'involuntary divinity' (p. 9) and, by violence, by art, or by grace, mediating the passage of male figures — heirs to absolute sovereign codes but potentially agents of sacrificial kingship and revolutionary consciousness — across seemingly fixed and absolute frames. Each passage bears certain thematic similarity with another, and may sometimes seem to be seamlessly contiguous with its predecessor (i.e. the novel's primary guide figure is portrayed as Everyman Masters the First, the Second, and so on, until he is transfigured into 'Lazarus'). But the dialectical interplay between each allegorical episode works to foreground the 'radical' difference (p. 29) between them, each unit modifying the revelations of its predecessor, confirming its allegorical significance while at the same time exposing its provisional nature and bias.

This dialectical interplay extends to the novel itself in relation to the tradition of 'Dantean allegory' it evokes, the process standing for that which Harris sees as potentially characteristic of our relation to tradition as a whole. The mode of narration of *Carnival*, its structure, and its story are based directly on *The Divine Comedy*, the narrator and his guide encountering separate allegorical episodes in serial form, and then pausing after each one to comment on its allegorical significance. The fiction begins in the Inferno of Guyanese history, entails the purgatorial crossing of water from the New World to the Old, and resolves in an image of paradisaic *coniunctio* where Weyl and his wife Amaryllis find themselves in possession of the mysterious baby girl, and 'wasted lives' become 'redeemed in time' (p. 170). And yet in Harris's presentation 'there is no absolute Inferno, absolute Purgatorio, absolute Paradiso. All of these overlap and re-appear in each other to chasten one, undermine one's complacency...' ²⁶ These elements of Dante's metaphysical system, sovereign codes that have become 'barren imperatives that imprison us', are thus overturned through the act of recuperating allegorical writing, an act that Harris sees as constituting 'a genuine descent into tradition'. ²⁷ This act unblocks a dialogue between the present age, which sees allegory as dead, and the tradition of Dantean allegory as 'ruling pattern of the word'. And thus 'the hidden past affects the present even as it emerges through present discoveries as a new, unsuspected force' (p. 31).

And inasmuch as Dante's allegory reappears in Harris's, the dialectical relation between them suggests that Harris's fiction also provides a means of re-reading Dante's work. The principle here is that of 'reversible fiction' (p. 90), and Harris gives a direct example of this near the end of his novel. Just before the narrator and Amaryllis achieve their paradisaic vision of the world, one of Masters' school teachers reappears in the text. This character, named Delph, seems to combine qualities belonging to both the female Delphic oracle (image of *omphalos*, centre of the world) and 'Antipodean man' (p. 162). Delph uses written words to initiate Masters, and hence Weyl, into a process of 'far viewing' (p. 163), by which Harris means a kind of seeing that transcends what we think of as 'natural' law, allowing the viewer access to perceptual phenomena that lie beyond his or her specific geographical site. From the kind of reading position Harris's dialectical allegory seems to encourage, it is possible to see this episode as a gloss on Dante's allegorical work, suggesting that moment at the end of *Inferno* when Virgil and Dante arrive at the dead centre of the earth, reverse their geographical axis by turning head to toe towards the antipodes (where Dante placed his Mount Purgatory), and then continue their journey in the same linear

direction, but ascending now rather than descending. If such a reading holds, then Harris's text seems to be saying that Dante's text itself, seen from the Carnival site of genuine revolutionary change, contains the capacity 'to reverse non-vision into vision, the blind ornament into the seeing vision, ... to put into reverse the obsolescence of institutions, the obsolescence of dead languages, that accumulate upon the sacred and clothe it with false clarities' (p. 90).

For if allegorical writing stands in Harris's scheme both as a mode of representation that contains the capacity for 'transformation' and as a trope for sovereign form, imperial tradition itself, 'the uncertain ground of tradition that bears upon post-colonial (or new literature) imaginations'²⁸ must contain 'many geographies in the theatre of psyche' (p. 107). It can 'turn sacred images around so that nothing is taken for granted',²⁹ or it can extend the absolute frames of allegorical tradition and its link with imperialism. It represents both 'greatest peril and greatest promise' (p. 171), a means of reinstating the canon and its codes of recognition, or a means of releasing post-colonial cultures from the grip of history through the dialectic of infinite rehearsal. And Harris asks,

Will modern allegory prove of importance in Third World cultures where inner confidence, inner authority, inner guide-lines are so essential — after the ravages of colonialism — in the growth of true freedoms...? Such a breakthrough requires us to accept the adversarial contexts in which cultures wrestle with each other but to descend as well into camouflages and masks as flexible frames within the mystery of genuine change.³⁰

NOTES

1. Wilson Harris, 'Adversarial Contexts and Creativity', *New Left Review*, 154 (Nov.-Dec., 1985), p. 128.
2. Michael Gilkes, *Wilson Harris and the Caribbean Novel* (London: Longman, 1975), pp. 23, 43.
3. Wilson Harris, 'Comedy and Modern Allegory: A Personal View' (paper presented at the Italian Association of English Studies conference, Turin, Italy, Oct. 1985), p. 1.
4. 'Adversarial Contexts and Creativity', op. cit., p. 127.
5. Gregory Shaw, 'Art and Dialectic in the Work of Wilson Harris', *New Left Review*, 153 (Sept.-Oct., 1985).
6. The term comes from Coral Ann Howells, 'Re-visions of Prairie Indian History in Rudy Wiebe's *The Temptations of Big Bear* and *My Lovely Enemy*', in *Re-visions of Canadian Literature*, ed. Shirley Chew (Leeds: Univ. of Leeds, Institute of Bibliography and Textual Criticism, 1984), p. 62.

7. Wilson Harris, *Carnival* (London: Faber, 1985), p. 161. All further references are to this edition and appear in the text.
8. See Stephen Barney, *Allegories of History, Allegories of Love* (Camden, Conn.: Archon, 1979), pp. 16-17.
9. Harris's most extensive discussions of allegory are in 'On the Beach', *Landfall*, 155 (Sept. 1985), pp. 335-41; 'Comedy and Modern Allegory', op. cit.; and 'Adversarial Contexts and Creativity', op. cit.
10. Edward Said, *Beginnings* (New York: Basic Books, 1975), p. 10.
11. See Maureen Quilligan, *The Language of Allegory: Defining the Genre* (Ithaca and London: Cornell Univ. Press, 1979).
12. 'Comedy and Modern Allegory', op. cit., pp. 1-2.
13. Wilson Harris, 'The Quest for Form', *Kunapipi*, V, 1 (1983), p. 25.
14. See Gay Clifford, *The Transformations of Allegory* (London: Routledge & Kegan Paul, 1974), p. 29, who sees 'a belief in the possibility of transformation as a recurrent element in all allegorical writing.
15. Wilson Harris, in *Kas-Kas*, ed. Ian Munro and Reinhard Sander (Austin, Texas: The African and Afro-American Research Institute, 1972), p. 54.
16. 'The Quest for Form', op. cit., p. 25.
17. Hena Maes-Jelinek, in 'The Pure Substance of Life: *Palace of the Peacock*', in *Common Wealth*, ed. Anna Rutherford (Aarhus: Univ. of Aarhus, 1971), p. 132, identifies two planes of allegory in this text, 'the material and historical on the one hand, and the spiritual and psychological on the other'.
18. Hena Maes-Jelinek, *The Naked Design* (Aarhus: Dangaroo, 1976), p. 28.
19. The difference between these two modes of allegorical representation is explained in Barney, op. cit.
20. In a review of *The Angel at the Gate*, *Kunapipi*, VI, 1 (1984), pp. 109-10, Joyce Sparer Adler notes that 'the purpose of the protagonist's quest in Harris's novels is not a vision of totality or absolute truth, which in his eyes are associated with unbearable terror and beauty'. This represents a significant variation on the basic model of the allegorical quest.
21. Hena Maes-Jelinek, 'Ambivalent Clio: *In the Heart of the Country and Carnival* (paper presented at the Association for Commonwealth Literature and Language Studies conference, June 1986), p. 7.
22. See Roberto Gonzales Echevarría, *Alejo Carpentier: The Pilgrim at Home* (Ithaca and London: Cornell Univ. Press, 1977), p. 259.
23. See Eddie Baugh, 'The West Indian Writer and His Quarrel with History', *Tapia*, 7, No 8 (1977), pp. 6-7; 8, No 9 (1977), pp. 6-7, 11.
24. See Wilson Harris, 'Character and Philosophic Myth', in *Essays in Post-Colonial Literatures*, ed. Britta Olinde (Gothenburg: Gothenburg Univ. Commonwealth Studies, 1984), especially pp. 124-25.
25. 'On the Beach', op. cit., p. 335.
26. 'Adversarial Contexts and Creativity', op. cit., p. 128.
27. 'On the Beach', op. cit., pp. 336, 335.
28. *Ibid.*, p. 335.
29. 'Comedy and Modern Allegory', op. cit., p. 16.
30. 'Adversarial Contexts and Creativity', op. cit., p. 128.