Engineering the Female Subject: Erna Brodber's Myal

Evelyn O'Callaghan

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Abstract
At a recent staff-postgraduate seminar hosted by the English Department at U.W.I., Cave Hill, Glyne Griffith presented an analysis of Roger Mais's fiction in which he interrogated certain traditional notions of authorial omniscience and called attention to the power inherent in representation. The omnipotent omniscient narrator, unknowable and beyond challenge, solicits the reader's absolute trust in authorial placing or definition of characters, from whom the narrator maintains a godlike distance. Within this type of literary discourse, inherited from mainstream English fiction of the nineteenth century, characters are 'written': that is, settled, solidified or, as Harris1 would have it, 'consolidated' and fixed for ever.
Engineering the Female Subject: Erna Brodber's *Myal*

At a recent staff-postgraduate seminar hosted by the English Department at U.W.I., Cave Hill, Glyne Griffith presented an analysis of Roger Mais's fiction in which he interrogated certain traditional notions of authorial omniscience and called attention to the power inherent in representation. The omnipotent omniscient narrator, unknowable and beyond challenge, solicits the reader's absolute trust in authorial placing or definition of characters, from whom the narrator maintains a godlike distance. Within this type of literary discourse, inherited from mainstream English fiction of the nineteenth century, characters are 'written': that is, settled, solidified or, as Harris would have it, 'consolidated' and fixed for ever.

When these characters are fixed in a certain way – as colonials, non-European 'natives' – colonial readers have a certain problem in confronting themselves as written. Post-colonial literary theory has helped to expose the nature of such authorial strategy: western texts place the colonial as 'Other', whose role is simply the self-consolidation of the Master, the (European) 'norm' of universal subject. Much of the literary canon adopted by West Indian schools and universities either ignores the West Indian character or 'writes' him, and thus defines him, as Other: an object, rather than a knowing subject. And this Other is necessary to the self-presence of the 'universal subject' because, according to post-modernist theory as I understand it, 'otherness' (alterity) is implicit in whatever is given primacy since any constituted identity is only as it differs from or defers to something else (différence). So identity – self-presence – made possible by 'différence', results in the diminution of that which it contains as its possibility of functioning as meaning (that is, the Other).

Now, as Helen Tiffin points out, 'the Caribbean "other" had been constituted in European textuality before Columbus's invasion of the area. Columbus did not "see" a new world; like Cortez after him, he read it in terms of European *pre-texts* which had already constituted "alterity".' I presume she refers here to the European construction (in centuries of fiction, travel narrative, history and so on) of the savage/
native/heathen peoples as those inferior Others against which European (superior/normative) self-presence defines itself. The maintenance of this alterity involved the 'social mission' of imperialism (the 'pure' motive of civilizing the heathen, bringing him into line with the 'norm' as defined above) which was used to justify colonial expansion and exploitation. Part of the 'social mission', Tiffin maintains, involved education and here, literature was complicit. Stephen Slemon clarifies the involvement:

One of colonialism's most salient technologies for social containment and control is the circulation within colonial cultures of the canonical European literary text. Mediated through the colonialisit educational apparatus, the European literary text becomes a powerful machinery for forging what Gramsci called cultural domination by consent...³

Works such as The Tempest or Robinson Crusoe, which Tiffin calls 'the classic formulations of Europe's encounters with alterity,' were used as teaching aids, not so much for educating the 'heathen' about Europe but, in presenting these versions as great literature dealing in 'universals', for the purpose of inculcation in the mind of the colonial the 'truth' that 'his/her subjectification was as natural as water, or the sky.'⁴

This process is termed 'spirit thievery' by Erna Brodber in her second award-winning novel Myal⁵, and the internalization of this 'natural' relationship between European norm and native Other gives rise to an alienation in the colonial of such severity as to be imaged as 'zombification'. As Brodber explains,

I have this notion that colonialism, as it operated in [the West Indies], was a theft of culture – a theft in a strange way. The English have brought in all these African peoples, who have a particular world view, and they insist on taking this world view away from them, which is in fact their spirit. Without it, you cannot live; without it you're just plain 'flesh'...only dry bones, rotten flesh.⁶

In other words, the 'world view' (discourses) of these imported peoples was appropriated by force and they were rendered powerless by being rewritten (and themselves adopting such a version) within imperial discourse as Other, exotic, inferior: a trauma resulting in their 'zombification', 'Flesh that takes direction from someone' (Myal, p. 108).

A society of zombies is, obviously, an unhealthy society. Appropriately, Myal examines the society in microcosm through the mysterious swelling-sickness of Ella O'Grady Langley. Ella embodies the Jamaican national motto ('Out of Many, One People') as she does its history of plantation (she is mulatto, of Irish-Jamaican parentage, and married to an American). In the Afro-Jamaican peasant community of Grove Town,
she is an outsider, like the Rev. William Brassington: ‘One strange face in a sea of colour. Lonely among [her] own people’ (Myal, p. 17). Compensating for her invisibility in her own world, she imaginatively enters the world of ‘away’ – maps of Europe, books of English literature – and floats, as Tiffin puts it, through her Grove Town life like a ghost, her mind, quite literally, elsewhere. Hence Maydene Brassington’s impression of her as ‘flying. Totally separated from the platform and from the people around her’ (Myal, p. 17).

What Maydene also intuits is that this isolated, unrooted and ethereal existence is distressing to the child: ‘she is not happy up there in the sky. She wants to be real’ (Myal, p. 17). Attempting to mitigate Ella’s ontological insecurity, the Brassingtons adopt her, pay for her training and allow her to travel as ‘ladies companion’ to the United States. Here, she meets Selwyn Langley (ironically, as it turns out, the last in a long line of healers) who successfully courts her, marries her and proceeds to rewrite her. No African ancestry please – she is to say that both her parents were Irish; then comes ‘the powdering and the plucking of eyebrows, the straightening of the hair, all of which a loving husband did.... The creator loved his creature’ (Myal, p. 43). Selwyn’s task is easy for Ella ‘had a lifetime of practice’ living in other people’s fictions, and those whom he wishes Ella to approximate are similar to ‘the pale-skinned people floating’ in the texts she has learned by heart.

A true imperialist, Selwyn also appropriates Ella’s past. To an extent, her body is the site of an archaeological reconstruction. For it is in the discovery of her sexuality that Ella experiences herself as real and the gauze/mists, which have obscured the remembrance of her Jamaican world, melt away under Selwyn’s insistent probing. As she begins to tell it, Grove Town and its people are unearthed and live for her as for Selwyn – albeit in very different ways.

Unfortunately, Selwyn withdraws – prematurely for Ella who desires a future (a child) as well as her constructed past. ‘She had given and was giving all she had,’ he muses; ‘but he would want more. In-laws with real pedigree for instance’ (Myal, p. 80). But he is an author in more ways than one, and his parting gift is this master-narrative of her history: Caribbean Nights and Days ‘the biggest coon show ever [staged]’ (Myal, p. 80). Ella’s horror at this travesty of her past (‘spirit theft’) in which she realizes she has unconsciously colluded, causes her to ‘trip out’. She ceases to talk and is afflicted with a swollen belly for which no western medical remedy can be found. In addition, she suffers the symptoms of dissociation which recur in the work of Brodber and other female West Indian writers: for example, she holds ‘long conversations between her selves’ (Myal, p. 84).
The reintegration of Ella is as much a spiritual as a physical process. The myal man, Maas Cyrus (Percy the chick) who effects the cure, is both natropath (healing with natural remedies) and 'restorer of spirits'\(^9\). In addition, he does not work alone. He belongs to a 'healing team' which includes Baptist minister Simpson (Mr. Dan), the dreadlocked hermit Ole African (Master Willie), Miss Gatha (Mother Hen) who heads a Kumina church, and Maydene Brassington (White Hen), the English wife of the Methodist pastor. Together, they constitute a kind of Jamaican continuum from traditional herbalism to religious (and thus, educational) subversion. If spirit thievery comes in so many forms then its antidote must be drawn from all kinds of wisdom.

Ella's adoptive father lends his support; but, once again, this is a mutual affair. For in taking her to the myal man for help, Reverend Brassington too 'was promised a cure' (Myal, p. 94). In fact, it is in the figure of the mulatto William that Brodber's exposure of the imperial mission is most thorough. Like Ella, he is a victim of definition through European pre-text. However, his sense of his ministry coincides with Kipling's injunction (prettily recited by Ella early in the novel) to 'Take up the whiteman's burden ... Go bind your sons to exile / To serve your captive's need ... [that is:] Your new caught sullen peoples / Half devil and half child' (Myal, p. 6). William sees his community in terms of its representation in colonial discourse: "'My people have a far way to go and a far way we can go but we must understand how far back we are and submit so that we can learn'" (Myal, p. 21). His task, as he sees it, is to 'exorcise and replace.' (Myal, p. 18): exorcise traditional Afro-Jamaican practices and values and replace them with 'civilized' western thinking and Christianity. No wonder his wife accuses him of 'taking away these people's spirit' (Myal, p. 18).

I have attempted to illustrate how Brodber's fiction discovers the various strategies by which the colonized person is constructed within, and in terms of, imperial discourse, and the terrible alienation which results. How to fight back, how to restore the 'zombi' to full personhood? The final section of Myal elaborates a 'remedy' envisioned by the healing team: 'Get in their books and know their truth, then turn around [slave] ship and books into those seven miles of the Black Star line so desperately needed and take who will with you' (Myal, p. 67). In other words, expose 'the printed word and the ideas it carries' (p. 109), then 'correct images from the inside, destroy what should be destroyed, replace it with what it should be replaced and put us back together' (p. 110). In short, to turn William's ministry back on itself, 'exorcize and replace': subvert, rewrite and in so doing, transform the texts and images of Western imperialism. It is fitting that the task should fall to the reconstructed colonial Other (Ella) using that tool of
colonial brainwashing (formal education) which had previously been her escape route.

Ella’s job demands that she teach the ‘parable’ of Mr. Joe’s (Animal) farm in the *Caribbean Reader* familiar to generations of West Indians. The story tells of enslaved animals, alienated from their natural functions, who decide to rebel. Subsequently discovering in their ‘freedom’ that they are still utterly dependent, they meekly return to their masters, to a subordinate existence as ‘living deads capable only of receiving orders from someone else and carrying them out’ (*Myal*, p. 107). Ella is repulsed by this reduction of individuals to ‘sub-normals who have no hope of growth’ (p. 97) and worse, by her own role of inviting eager youngsters ‘into complicity’ in the (natural) truth that ‘most of the world is made up of zombies who cannot think for themselves or take care of themselves but must be taken care of’ (*Myal*, p. 107). In discussion, the colonizing intentionality is exposed and both Ella and William decide to teach against the text by pointing out its bias and so telling ‘The half [that] has never been told’ (*Myal*, p. 34).

Helen Tiffin makes the crucial observation that *Myal* both describes ‘counter-discursive strategy, which reads the social text of colonialist power and exposes and dismantles it’ and is itself a paradigmatic theoretical document in demonstrating that ‘[t]extuality and politics are inseparable, complicit in the colonialist enterprise’, therefore the writer’s interrogation and unmasking of European ‘pre-texts’ is crucial to the decolonization process. The farmyard parable, like Kipling’s poem, exemplifies the text which reinforces the imperial construction of the West Indian as Other; *Myal* epitomizes the text which disrupts such a programme of spirit theft.

It is possible to explore a further dimension of this recuperation of the colonial subject, and the West Indian writer’s handicap in attempting the project within a practice of fiction implicitly carrying a epistemological justification of Empire. This further dimension involves gender. What of the constitution of the female colonial subject by a female Caribbean writer operating within the patriarchal, as well as imperialist traditions? For if the ‘native’ is the site of the European master’s self-presence, the woman is that of the man’s. In traditional patriarchal discourse (by which I mean a way of seeing the world, expressed in literary as well as other kinds of texts – and in social practices and institutions which support them – through which a dominant group imposes as normative a particular version of the truth for the implicit purpose of maintaining its power structure), in this discourse, woman is constituted as Other and her function is the self-consolidation of the
'normal' universal male subject. She is necessary to the maintenance of his primacy because her supposedly characteristic attributes (passivity, corporeality, emotionality, irrationality and so on) 'prove' the male's superior 'différence' and justify the 'natural' subjugation of woman for her own, the children's, the society's sake. Self-hood or subjectivity, as a concept in patriarchal discourse, rests upon feminine alterity; and the achievement of full subject-status (agency) is denied women. This, of course, has been thoroughly illustrated in feminist re-readings of the Euro-American literary canon.

What of the West Indian canon? Until fairly recently, this was very much male-dominated, and representation of the female was either consolidation of stereotype (self-sacrificing mother; inarticulate victim; sexual chattel; symbol of transcendent value) or relegation to the periphery of narrative. Of course, there were exceptions and one can argue that male writers simply reflected the contemporary actuality of women's socio-economic status in the Caribbean; but these reservations hardly nullify the general point.

For the Caribbean woman writer, the literary conception of subject/character (the norm of human-ness) has been male. Patricia Waugh's relevant study, *Feminine Fictions*, seeks to account for the nature of subjectivity in patriarchal discourse by referring to psychoanalytic theory, particularly that of Jacques Lacan. For the male, she claims, Lacan seems to suggest that selfhood is conceived in terms of disidentification with the mother and identification with a father who symbolizes the larger culture, [and] it is the father who is seen to carry the reality principle. For a boy, the disidentification with the mother will be more radical and selfhood more likely to be defined absolutely in terms of autonomy and objective distance. (p. 72)

Waugh concludes that men are psychologically and socially developed to exaggerate separateness and deny affective connection as the basis of identity (p. 85). Their subjectivity involves splitting off the unbounded, the inchoate and the emotional on to women (who are associated with an earlier pre-oedipal period of total non-separation from, and then total dependency on, the mother figure).

However, Lacan views all human agency, determination and identity as merely the illusory effects of the individual's positioning within a (patriarchal) 'symbolic order' which necessarily pre-exists him or her. Lacanian thinking thus supports post-modernist literary theory's discrediting of the 'unitary, self-directing, isolated ego' as subject. The matrix of textuality renders invalid the conventional novelistic subject/character. Similarly, since the text is an interplay of infinite possibilities of signification, my concern with the intentions of the female writer
becomes irrelevant: it is the reader who is the site of meaning, for the
text is an event which happens to, and only with the participation of
the reader.

But Waugh raises a crucial point when she notes that 'for those mar­
ginalized by the dominant culture, a sense of identity as constructed
through impersonal and social relations of power (rather than a sense
of identity as the reflection of an inner 'essence') has been a major
aspect of their self-concept long before post-structuralists and post­
modernists began to assemble their cultural manifestos' (p. 3). Post­
modernism, she feels, stresses the inability of the contemporary subject
to locate 'himself' historically; feminist theory, however, starts from the
necessity of locating the female subject: that is, 'a sense of effective
agency and history for women which has hitherto been denied them by
the dominant culture' (p. 9). Helen Tiffin too has queried 'post­
structuralism's critique of the centred subject' because she feels it has
often 'displaced a historically specific, culturally grounded critique of
colonialist power and subsumed real social difference in a western ob­
session with epistemological legitimation.' The post-modernist agenda
is not necessarily that of the feminist or post-colonial writer.

For feminists, then, and by implication for women writers, the neces­
sity of locating a coherent female subject is paramount even though they
find problematic the (male) norm of 'unitary, self-directing, isolated ego'
thrown out by post-modernism. Some women writers, she concedes,
have accepted the inevitable alienation of the female T in patriarchal
discourse, hence their fictions feature 'mad', schizophrenic or paranoic
women who experience themselves as culturally defined images — and
thus, as nothing (one is reminded of Rhys's Antoinette and her concern
with her mirrored image in Wide Sargasso Sea). But what if one con­
ceives of another kind of subject, such as 'a collective concept of sub­
jectivity which foregrounds the construction of identity in relationship'
(Waugh, p. 10). Instead of the individual's selfhood coming into being
at the moment of radical disidentification from the Other (mother), who
then becomes an object against which the individual defines his/her
subjectivity (p. 10), Waugh considers Nancy Chodorow's notion of the
infant as object-seeking (rather than Freud's theory of pleasure-seeking)
which suggests that its basic desire is for human relationship. Why
should subjectivity be synonymous with separation when, on
Chodorow's terms, it is absolutely bound up with the sense of rela­
iship with others?

Accordingly, Waugh cites women writers such as Doris Lessing,
Margaret Atwood, Toni Morrison and Alice Walker, who refuse any
unitary concept of the self which needs 'Other' as self-evident opposite,
and seem less interested in the quest of the isolated individual in their
fiction than in positing a character whose maturity involves recognition of her construction (from a range of subject positions available in several discourses) through the collective. Instead of division from, mutuality with. So, while acknowledging that there is no one female style, she observes that ‘[i]n formal aesthetic terms, breaking down boundaries, loosening distinct outlines, merging the individual with the collective, and exploring the ambiguity of identity at the interface of subject and object are likely to be stronger in women writers’ (pp. 80-81).17 Narrative strategy thus facilitates a vision of society where, indeed, difference would not be separation, but connection which does not threaten autonomy – a collectivism that preserves the individual self. Such writing constructs a new subject, one who is necessarily ‘dispersed’ but who is also an effective agent, neither the old liberal subject nor the contemporary post-structuralist site of the play of signification (p. 169).

I was struck by the relevance of Waugh’s alternative authorial strategy for construction of female subjectivity (‘in relationship’; ‘through the collective’) to Brodber’s Myal.

Initially, the construction of female subject (Ella) by male author (Selwyn) involves ‘domination by consent’ and resulting alienation for Ella. She is entirely dependent on Selvyn’s directions, affections and ministrations (she ‘was hooked and she liked the drug’, p. 43). Ultimately, Ella is his creature, empty of herself and forbidden to do/make anything (the child she desires and he prevents) within the relationship. Like Antoinette in Wide Sargasso Sea she is simply a shadowy Other to the husband, a zombi, a ‘marvellously sculpted work waiting for the animator’ (Myal, p. 46).

Brodber teases out variations of spirit thievery One of the novel’s ‘sub-plots’ concerns Maas Levis’ attempts to restore his sexual prowess (his maleness, his self-presence), again at the expense of female subjectivity (Anita’s spirit), through the arcane obeah ritual of a ‘voodoo doll’ with ‘the bright new nail through her neck’ (Myal, p. 75).

Having represented the construction of a female subject within a patriarchal tradition, how does the West Indian woman writer attempt an alternative? Here Waugh’s insights prove to be accurate. For what Brodber has affected is the re-construction of her female character/subject (as integrated agent rather than alienated zombi) by the communality of her society.

I have argued elsewhere13 that narrative voice in Myal is elusive. The novel demonstrates a ‘diffusion’ of omniscient narrator’s power of representation, through the employment of an ‘alter/native’ (to borrow from Helen Tiffin) mode of telling which must, because it draws on the oral creole tradition (and the social history encoded therein) be com-
munal. So many voices input into this story: ‘Everybody thought ... Miss Iris did not know ... Things started from early ... Cook say it was like ...’. In so far as one can occasionally identify an authorial voice, it speaks the language of the community (living and dead) and moves fluidly from ironic detachment to intimate in-group ‘susu’.

As is usual, this new officer came to town with no wife and needed a housekeeper. As is also usual, the housekeeper was before long in the family way. What was unusual, was for said housekeeper to refuse to move to Kingston’s anonymity to be kept by her baby-father and to opt to go back to her country bush.... so although he did have every desire to do right by Mary, things had to finish, done, end: they had was to part, my dear. (Myal, p. 6)

In addition, communal voice employs a wide range of discursive techniques: we are treated to anecdotes, songs and spells, statistics, dreams and lyrical fantasies, tongue-in-cheek pronouncements, puns, cosy practical wisdom, schoolbook stories and parables. The overall effect is less a medly of voices than a collective voice, with its own internal logic and contradictions.

Furthermore, Ella’s healing (bringing into being as a subject) is the collective effort of a powerful group within Grove Town society. They are from different nationalities, races, sexes and backgrounds; they transcend spatial boundaries, communicating via a kind of telepathy; they cross boundaries of time, in that the group comprises individual characters who also embody elements of ancestral personalities; they even transcend genre distinctions: each character in Brodber’s story is also a character in the schoolbook allegory of Mr. Joe’s farm. Both distinct personalities and a composite force, simultaneously represented in two different but related texts, part of the Grove Town moment and incarnate ancestral presences, they function like separate instruments whose meaning/power exists in the fusion of musical performance.

Working together, this group transforms the present by negotiating between different ‘realities’ (that is, Myalism, Kumina, West Indian variants of the Baptist and Methodist churches) than those offered by the master to perform a healing ritual whose valency ‘lies outside a western episteme, and therefore outside its control’. The fractured, ‘pre-scripted’ past of the colonial subject is recuperated and articulated within, this time, the group’s own diffuse, eclectic creole discourse.

Brodber’s text does seem to illustrate on several fronts Waugh’s conception of a ‘female style’: her narrative blurs boundaries between reality and illusion, loosens distinct outlines of characters (living and dead, fictional and ‘real’), merges the individual with the collective personality and (as I attempted to demonstrate in the first part of this essay) explores the ambiguity of identity ‘at the interface of subject and
object.' Clearly, Brodber eschews any notion of fixed, unitary subject in a novel which details such various modes of being. Accordingly, her work can be located within post-structuralist practice, with its emphasis on meaning as constituted through language (that is, within particular - sometimes conflicting - discursive fields, each of which offers certain subject positions) and the necessary positing of subjectivity as unstable, changing, or as Chris Weedon terms it, always 'in process'. At the same time, Brodber does not suspend the notion of integrated, historically located female subject. Her narrative strategy applies also to Ella's reconstruction: identity is a communal affair, impossible of constitution in defensive isolation or at the expense of the devalued Other.

As Cliff Lashley pointed out, in the post-graduate seminar I alluded to at the start of this essay, such a narrative strategy changes the whole basis of the way in which character is represented. In refusing any 'consolidation' of female personhood by handing over her narrative to a communal voice, whose linguistic system/discourse is, as Cliff noted, outside the cosmology of the master-narrative, Brodber thus subverts both colonial and patriarchal discourse in one go. In that it is this collective narrative which (literally) 'author/izes' the reconstructed Ella, then her maturity as a subject (Waugh again) comes through her recognition of the relational nature of her identity and her commitment to the preservation of her community 'spirits' at the end of the novel.

Yes, one can accept that the subject, male and female, is, as Waugh puts it (p. 210) 'historically determined and discursively situated'; but Myal demonstrates that 'human will, subversive desire, and the consolidation of human connectedness can still exist as effective forces of political change' (emphasis mine). It is interesting that what Pamela Mordecai terms 'the problem of the restoration of community in the West Indies' is being addressed by a Caribbean woman writer within her fictional engineering of a Caribbean female subject.

NOTES

5. Erna Brodber, Myal (London and Port of Spain, New Beacon, 1988). All further references are to this edition and are included in the text.
7. I use the term as does Alan Nadel in 'Reading the Body: Alice Walker's Meridian and the Archaeology of Self', Modern Fiction Studies, 34, 1 (Spring, 1988), p. 56.


11. Helen Tiffin, unpublished paper to Queens University, p. 30.

12. See Pamela Mordecai and Elizabeth Wilson, introduction to Her True-True Name: An Anthology of Women's Writing from the Caribbean (London, Heinemann, 1989), pp. ix-x.

13. Patricia Waugh, Feminine Fictions: Revisiting the Postmodern (London & N.Y., Routledge, 1989). All further references are to this edition and are included in the text.


15. Chris Weedon, however, attempts to reconcile post-structuralist discourse theory and feminist practice in Feminist Practice and Poststructuralist Theory (Oxford, Basil Blackwell, 1987). While post-structuralism does 'deny the authenticity of individual experience by decentring the rational unitary, autonomous subject of literary humanism, or the essential female nature at the centre of much radical feminism, rendering it socially constituted with discourse' the female individual nonetheless 'exists as a thinking, feeling subject and social agent, capable of resistance and innovations produced out of the clash between contradictory subject positions and practices ... and able to choose from the options available' (p.125).

16. See Chris Weedon's discussion of Chodorow's psychoanalytic theory: 'Chodorow argues that mothering involves a woman in a double identification, with her mother and with her child, in which she repeats her own mother-child history. This results in a stronger bond between mother and daughter than between mother and son and a lesser degree of individuation in the case of girls, who consequently develop more flexible ego boundaries ...' Men lack the extended personal relations which women have and 'their relationships with other men tend to be based not on particularistic connection or affective ties, but rather on abstract, universalistic role expectations', (pp. 58-9).


18. Evelyn O'Callaghan, "Spirit-thievery comes in so many forms".

19. See, for example, the section which begins on p. 6 of Myal, where different forms of knowledge (discourses?) are used to account for Ella's past – religious, scientific, myalistic, folkloric, salacious gossip and so on.

20. Tiffin, unpublished paper to Queens University, p. 18.

21. Introduction to Her True-True Name, p. xiv.