The Land of Wood and Water: Jamaican Landscapes in Post-Colonial Caribbean Literature

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Abstract

This thesis explores the representation of landscape in Caribbean post-colonial literature, focussing specifically on Jean Rhys's *Wide Sargasso Sea* (1966), Roger Mais's *The Hills Were Joyful Together* (1953), and Orlando Patterson's *The Children of Sisyphus* (1964). The three novels were published in the period immediately preceding or following Jamaica's independence from British rule, an important period of emergent post-colonial criticism and thought. The thesis seeks to expand the inter-disciplinary fields of geography and literature by offering new insights into the contextual representations of landscape as these are depicted and read through the historical and socio-economic experiences of post-colonial Jamaica. The thesis draws on theories from cultural geography -- in particular, the ideas of landscape as veil, text and gaze (Duncan and Duncan 1988; Wylie 2007) -- to examine how fictional narratives employ literary landscape as an important reflection of contemporary Caribbean societies. The three novels selected for this study invite a critical examination of the representation of Jamaican landscapes from the historical post-slavery era of the nineteenth century depicted in *Wide Sargasso Sea* (1966) to the pre-independence slums and dung hills of Kingston during the 1950s and 1960s, as depicted in Roger Mais's *The Hills Were Joyful Together* (1953) and Orlando Patterson's *The Children of Sisyphus* (1964). Together, the novels permit us to see how the Jamaican landscape as visual object and "way of seeing" the world (Wylie 2007,55) both reveals and challenges the deeply entrenched political and social divides in Jamaican society in the nineteenth and twentieth centuries, where authority and power were dictated by white and brown skin privilege and British colonial ideals.

Keywords: Post-colonialism, Caribbean Literature, Land and Landscape.

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Chapter One

Introduction

Opening Reflections

Death.

The house burn down.

The landscape devoured it.

The bird song was the only cry that was heard before the great fire, an omen of the danger that was to proceed. Next came rocks and stones pelted at the white people as they fled the burning Great House. Violence sprung in the air as the fire lit and consumed the garden.

Get Away! Get away!

The landscape is destroyed.

I raised my head with a thud, only to realize where I was; it was the last day of a two-month-long geography research field trip to Jamaica. I was in the archival department of the University of the West Indies (Mona). My goal was to investigate the writing of Jean Rhys, Roger Mais, and Orlando Patterson to see how varying interpretations of landscape were represented in their post-colonial novels. I looked around, but there was not a sense of quiet as was usually the case. The flurry of activity that surrounded me was due to the coming hurricane. Hurricane Matthew was to hit the island the next day and the librarian and her staff were in a fit trying to stack the books in a dungeon and get everything secured. What a day to pick to come to the library, just before a hurricane. Still, the coming hurricane personified the herculean task ahead.

I looked at the table where I was sitting. My face was plastered to a page from Jean Rhys's Wide Sargasso Sea (1966). The flurry that was around me reflected the

flurry of escape within the pages I had been reading. I looked at my notes and was brought back to another fieldwork excursion to the prison yard at the Spanish Town General Penitentiary. Here the lines outside the gates were long, as friends, family pastors and prison staff all waited to be scanned and admitted behind the prison walls. The stories heard in the line were examples of horrendous abuse to inmates while incarcerated. One, in particular was the desperate cry from a mother for her son to get food and clean water to drink, and for the facility to provide good medical care. I had gone to see the cell that during the 1940s had housed the author and activist Roger Mais. I looked carefully at the prison cell and saw no difference from what Mais had described in his novel The Hills Were Joyful Together (1953). My final memory was the task that took me to the heart of the city of Kingston. Here the tenement society of Denham Town and Tivoli Gardens came into full view: the stench from uncollected garbage; jobless men at the street-corner; the deafening cry of babies; the lone teenager sucking her finger, (a child herself) trying to provide care from meagre resources. These were the indicators of the level of poverty in which they lived, and these pervading issues personified the central themes in Orlando Patterson's The Children of Sisyphus (1964). The landscape had clearly not changed.

It was through these and other personal reflections on the living and palpable Jamaican landscape that have led me to delineate in this study the various representations of landscape through the phenomenological lens of landscape as veil, landscape as text and landscape as gaze.

The house fell.

The Landscape vanished.

Establishing the Conceptual Framework: Caribbean Literature

Post-colonial literature in the Caribbean has long been seen as relevant for its exploration of cultural identity, and its role in divulging spaces for resistance in its defiance of colonial domination (Casteel 2007; Nettleford 1990). While this study engages some of these themes, it is primarily interested in examining the portrayal of Jamaican landscape in post-colonial literature from the English-speaking Caribbean with the goal of developing a theory of landscape that may be useful for understanding how the Caribbean imagination conceptualizes the environment that produces it. Discussions of post-colonial theory as they relate to the English-speaking Caribbean, by largely concentrating on cultural identity and power relations (including racism, exploitation, and by extension issues of resistance), have neglected to tease out the ways that landscape is represented. Using three post-colonial novels set, totally or in part, in Jamaica -- the island its indigenous peoples knew as the land of wood and water -- I will analyze differing interpretations cum conceptualizations of landscape with the goal of uncovering various approaches to landscape. Specifically, this project will explore the representation of landscape in Jean Rhys's *Wide Sargasso Sea* (1966), Roger Mais's *The Hills Were Joyful Together* (1953), and Orlando Patterson's *The Children of Sisyphus* (1964), underscoring the intersections in the texts between geography and literature. It makes the link explicit between geography and literature by drawing on Mallory and Simpson-Housley's (1987) proposal of "a formal blending of these disciplines" (xii) in order to reveal how an engagement with geographical knowledge might move Caribbean literary analysis into new directions.

According to Heller (1996) there was an unmistakable development of a "Caribbean discourse" (391) in the twentieth century. Brathwaite (1984) further contends that West Indian literature must now be referred to as Caribbean literature. For the purposes of this study, Caribbean literature, in short, is literature written in Spanish, French, Portuguese and English by authors of Caribbean descent both living in the region and its diasporas. Influenced by post-colonial theory, these authors, according to Sarah Phillips Casteel (2007), often "haunt New World societies" (193) by the need to establish cultural difference and authenticity and, therefore, explore themes that often narrate the interplay of language and culture in the resistance to colonial rule. Renowned poet and scholar Edward Kamau Brathwaite is among the first academic to navigate / question the relationship between language and culture, and language and structure. He seeks to dismantle the rules of the imposed colonizers that purports that their language (the English language) is imperial, therefore, sovereign. Brathwaite coins the concept "nation language" as a counter meta-narrative, to help Caribbean people and by extension Caribbean writers to find their own voice. He does so primarily for those who engage in various forms of cultural and linguistic struggles stemming from the overarching dogma that negates their language i.e. (Creole language/s) of Caribbean people.[1] Brathwaite

[1] For the first part of the 20th century Caribbean writers defined themselves and their culture in the languages of their colonizers. [They participated in colonial mimicry]. But after independence, with a new self-determination and pride of origin, authors increasingly used local styles and vocabularies. With a newly created concordance, *Caribbean Literature* allows all the various languages, European and local, to be analyzed together for the first time . . . Through themes of innocence, exile and return to the motherland, resistance and endurance, engagement and alienation, self-determination and domination, *Caribbean Literature* provides a powerful new tool for postcolonial studies, and to Caribbean literature's importance in the context of all literature. (Excerpt from Alexander Street Press. "Caribbean Literature." n. d. Web. 10 February 2015.)

(1984) collective writings on “nation language” not only gives voice to a marginalized society, but also seeks to inform the use of language as a positive selfhood to the Caribbean society. Brathwaite defines “nation language” in his book *History of the Voice* (1984), as the language of the people. Brathwaite elaborates by saying:

> We in the Caribbean have a [...] kind of plurality: we have English, which is the imposed language on much of the archipelago. It is an imperial language, as are French, Dutch and Spanish. We also have what we call Creole English, which is a mixture of English and an adaptation that English took in the new environment of the Caribbean when it became mixed with the other imported languages. We have also what is called nation language, which is the kind of English spoken by the people who were brought to the Caribbean, not the official English now, but the language of slaves and labourers, the servants who were brought in. (Brathwaite 1984, 5-6)

Brathwaite’s aim is to use the concept of “nation language” to broadly or rather boldly delve into the power of language showing a difference in its “established” commonality in semantic and stylistic forms. By this Brathwaite unpacks the tenets of the English poetic tradition of the pentameter, bringing to light how “nation language” ignores these rules. Brathwaite explains that “nation language” is influenced by the African model, “a submerged area of … dialect which is much more closely allied to the African aspect of experience in the Caribbean” (Brathwaite 1984, 13). Hence, the literary forms imported by the colonizer is not suitable to express the Caribbean experience. Brathwaite famously counters that “the hurricane does not roar in pentameters” (Brathwaite 1984, 10), emphasizing the effort to “break out of the entire pentametric

model in the Caribbean and move into a system which more closely and intimately approaches our own experience" (Brathwaite 1984, 12). Hence, "nation language" knowingly helps to heal the wounds of colonization/slavery, to assert difference from the colonial center in order to give voice to the marginalized other that has been silent for so long. Inherently, advancing a more creolized Caribbean language i.e. Caribbean literature filled with purpose and hope.

Establishing the Conceptual Framework: Landscape Theories

It is also necessary to define the key concept "landscape" for the purposes of this research. Terms are context driven. The context determines the meaning and application of the concept in particular ways. The hope is not to simplify or distort the concept, but rather to ground the theory, not to make it static, but to make it useful by narrowing "its analytical and critical focus" (Duncan and Duncan 2010, 34). While the study of landscape is still a relatively undeveloped area (Hauser and Hicks, 2007), there are multiple definitions of landscape. In geography, landscape is understood materially as a piece of land. For Duncan and Duncan (2010) alternatively in literature, landscape is seen as "representation or sensory perception of the land: an image, a construct of the mind, a feeling" (3). There is, therefore, a strong interpretation of landscape as aesthetics among scholars, so much so, that they have "warned against seduction by the beauty and wonder of landscapes" (Duncan and Duncan 2010, 34).

In addition to the work of Duncan and Duncan, I rely heavily on cultural geographer John Wylie's (2007) adaptation of three influential metaphors of landscape representations as a way of *seeing* the world: 'landscape as veil,' 'landscape as text' and 'landscape as gaze.' The first two metaphors view landscape through the lens of cultural

materialism, as represented in works of art, cinema, literature and poetry. The third metaphor acts as a feminist critique of the masculine gaze imposed on landscape (Wylie 2007, 56). For the purposes of this research I will at different points use all three metaphors in my textual and visual interpretations of landscape. This study argues that landscape -- as seen in the ways in which elements of the natural environment and the built environment are represented -- provides the context for the vision of the three selected Caribbean writers. The study will explore how slavery plantations, tenement yards and communities in the island of Jamaica, in particular and the wider Caribbean region by extension, might be re-imagined as sites of resistance and struggle. According to James A. Delle (2014), "… the social and physical realities of landscapes worked actively to support the system of inequality" (21) in plantation society. He reveals that landscapes were designed to maintain a strict social hierarchy. The (re)presentation of a Caribbean landscape, therefore, may be critical in the articulation of a resisting post-colonial narrative. Since literary geography in post-colonial theory brings into focus the historical relationship between society and the land, the theory further demonstrates how the physical environment serves as a touchstone for personal identity throughout histories making it multifaceted and erudite (Payne 1998).

Establishing the Conceptual Framework: (Post) colonialism

To trace the conceptualization of landscape and explore its portrayal in post-colonial literature, it is also necessary to define colonialism. Colonialism, a system lasting for more than four hundred years, constituted an imperialist expansion of the European empire. According to James R. Ryan (2004), "colonialism refers generally to the establishment and formal colonization of territory by an alien, occupying force"

(472). Its modus operandi was to dominate foreign lands and to control and ultimately impoverish the indigenous populace of the colonies that were formed. Of the plantation system in the Caribbean, James Delle (2014) writes:

> When the European colonials began to depend on agricultural exports, they became increasingly dependent on enslaved labor acquired through a massive forced migration of people that has become known to us as the African Slave Trade. Over the 300-year history of this insidious trade, some 10-15 million Africans were taken captive and shipped across the Atlantic to face a life of forced labor. (22-23)

As a result of European colonization and expansion, the Jamaican landscape was transformed in profound ways based on privatization and capitalization. Perhaps more importantly, Delle (2014) reveals that the creation of particular landscapes within plantations was a subtle strategy used to terrify slaves into subservience. The landscape "…allowed planters to create and maintain systems of surveillance over the labor force" (108). Colonialism has, therefore, radically altered the Caribbean region. Its reign of terror and abuse has caused irreparable damage, both physically and mentally. Its effect on the literature is inescapable and extends as far to the mid to late twentieth century.

The literary criticism produced during the mid-to late twentieth century spoke with an imperialistic voice that avoided any contact with the personal expressions of the indigenous inhabitants (Childs and Williams, 1997). However, an end to this reign of terror was in sight, for towards the end of the mid-to late twentieth century their arose a literary resistance that brought out a counter-narrative. The introduction of Caribbean literature proved to be one means of resistance to convey a new voice for the people of

the former colonized Caribbean region. Kenneth Ramchand in his seminal work *The West Indian Novel* (1970) spells out the importance of the rise of literary resistance by positing that:

> Moreover, the social and literary significance of the closing of the gap between the language … free of European contamination … is to recognize that one is not speaking or writing the language of the master is to recognize that one has begun to change the imposed language with a different load. (360-361)

This new resisting voice in literature is explored through post-colonial theory that transformed literary studies in the late twentieth century.

The literature review below will further reveal the meanings of post-colonial theory, and also explore how the theory is applied to the study of landscapes in literature.

Literature Review

By definition post-colonial theory operates as a body of knowledge that broadly analyzes, explains and responds to the legacies of colonialism. According to James R. Ryan (2004), post-colonial theory covers literary critiques of and about post-colonial literature. Its main purpose is to challenge the tradition and legacy of colonialism where it attempts to legitimize the voices of the former colonized powers. The domain of post-colonial theory is a concentration on issues of power relations, its effects, its expressions, and the very manner in which power is implicated in the operation of post-colonialism. The social discourse between the colonizer and the colonized have shaped and produced post-colonial literature. Susan Gallagher (1994) emphasizes this point by presenting post-colonial literature as:

> Writing that emerges from peoples who once were colonized by European powers, [and] now have some form of political independence, but continue to live with the negative economic and cultural legacy of colonialism. Consequently, it is literature from those who, historically, have been the oppressed, the marginalized, the Others of the world. (5)

The purpose of post-colonial literature is not a question of restoring a pre-colonial ethos, but rather a question of showing how the formerly colonized can establish a renewed sense of identity. Another important purpose is to expose and deconstruct imperialist assumptions of colonialism that still influence the literature and to move from a point of resistance to a point of empowerment.

Post-colonial Caribbean authors have long since explored -- even been inundated with -- issues of identity and the need for a sense of belonging in their literary

expressions (Heller, 1996). Theorists suggest that this preoccupation stems from colonialism and its enduring effects on contemporary societies and the heightened sensitivity to prevalent social conditions. In Caribbean literature of the 1950s and early 1960s, the more prominent tenets of post-colonial literature were preoccupied with questions of nationalism and independence, using a social realist framework to examine issues of communal experience as opposed to individual discerning (Braithwaite, 1986). Clearly there was a need to actualize the uniqueness of Caribbean identities and to discover their emerging voice in literature.

This current research responds precisely to the over-concentration of studies on cultural identity and its varied forms in the study of post-colonial Caribbean literature by inserting a critical study of landscapes. The underlying question this research asks is, how can the representation of landscape help better define post-colonial Caribbean literature? It seeks to answer this question by incorporating the work of geographers and post-colonial literary theorists specifically in reference to landscape to reveal new understandings of Caribbean literature. Inquiring into the representation of landscapes in post-colonial literature is valid, not merely showing "studies that focus on the immaterial, the textual, and the symbolic, at the expense of the substantive…" (Duncan et al. 2008, 470). I agree with Duncan et al. (2008) that this inquiry underscores a valid preoccupation to move the scholarship forward. Mallory and Simpson-Housley (1987) also argue that a landscape centered focus "…can help ground even highly symbolic literary landscapes in reality" (xi). The relationship between literature and geography opens a variety of interpretations. Mallory and Simpson-Housley provide several examples that demonstrate how the formal integration of literature and geography

provides a unified space: “Through their works, novelists and poets foster a deeper appreciation of the essence of places than prosaic geographical descriptions” (xi).

The geographer’s perception of the study of landscape and its repository of meanings began with the early works of landscape historian William G. Hoskins (1954), J. B. Jackson (1984b), Carl O. Sauer (1925, 1963) and members of the famous “Berkeley School” of landscape studies. Their school of thought influenced countries in the western hemisphere, lasting from the 1920s until the contemporary period. They based their work on the scientific and physical aspects of human geography, looking closely at fieldwork and observation in human ecology, and the damaging impacts that humans have on land. To give a true introduction to Carl O. Sauer is to put him in a field, and to listen for the echo of his voice that shouts “geography is first of all knowledge gained by observation … the principal training of the geographer should come, wherever possible, by doing field work” (Sauer 1963b ,400). Carl Sauer’s approach was bounded heavily in ‘observations’ be it first-hand observation or observation done primarily in the field. A true example of this observational process was to live it, touch it, or explore it on foot. Carl Sauer furthered the concept of landscape with his seminal work *The Morphology of Landscape* (1925), positing that landscape came from the German term *landscháft*, “meaning a bounded piece of land” where morphology as the “process of shaping is by no means thought of as simply physical. It may be defined, therefore, as an area made up of a distinct association of forms, both physical and cultural” (Sauer 1963b, 321). He proposed that shapes and forms of nature are molded by culture (Wylie, 2007). In *Carl Sauer on Culture and landscape* (2009) the argument is furthered through “the relationship of man to his environment, usually in the sense of adaptation of man to

physical environment" (Sauer et al. 2009, 137), with specific reference to physical artifacts such as log cabins, barns, fences, and bounded areas of land. These aspects show the importance of human intervention on the landscape and how this is shaped through land use, and cultural diversity. These physical renderings shaped the evolution of landscapes through uses that were scientific and ecological in nature during the early days of the study of landscape.

Wylie's commentary on Sauer is that while Sauer expanded the study of landscape to focus on culture, he was concerned with how landscape was "placed upon the role of culture in shaping landscape, or… the agency of man on the earth" (Wylie 2007, 22). Sauer's cultural landscape was, therefore, built upon people as agents upon the land, with emphasis on the material landscape, suggesting that nature does not create culture but rather that culture works with or on nature. There has, not surprisingly, been a plethora of geographers who have critiqued the work of Carl Sauer and have formed more contemporary representations of landscape (Daniels 1989; Duncan and Duncan 1988; Hartshorne 1939; Olwig 1996; Tuan 1979; Wylie 2007). Some critiques choose to divert from Carl Sauer by changing the meaning of landscape through its etymological origin. Olwig (1996) argues that, the German equivalent of landscape - *landscháft* refers not only to a "restricted piece of land," but also to the "appearance of land as we perceive it" (630). Hartshorne (1939) subsequently points out that it was often confusing to define landscape as the cognates in other languages attribute to various complex meaning. Hartshorne (1939) furthers that the difficulty resulted "from the use of the same word to mean…a definitely restricted area…or a more or less definitely defined aspect of unlimited extent on the earth's surface" (154).

The relationship between language and meaning further contributes to the complex and shifting meanings of landscape. The Dutch equivalent *landschap* has strong connotations to the visual and to the artistic, where landscape is perceived "as a picture of land." The Scandinavian equivalent *landskab* refers to a region, but also to cultural identity and law (Olwig 1996; Wylie 2007). Yi-Fu Tuan (1979), on the other hand, defined landscape as a product of the imagination. He contended that "landscape appears to us through an effort of the imagination exercised over a highly-selected array of sense data … Landscape is such an image, a construct of the mind and of feeling" (Tuan 1979, 89). Finally, Daniels (1989) concludes that "landscape is both material and ideological. He warns against trying to resolve landscape's contradictions: 'rather we should abide in its duplicity'" (218). All these varying ideas constituted a set of nascent arguments that culminated in a broader expansion for landscape studies.

Indeed, the theoretical framework of the study of landscape exploded as cultural geographers in the mid-1980s to the mid-1990s offered a textual paradigm shift in representational approaches to landscapes. Under the aegis known as the "cultural turn" in human geography, geographers who were critics of Sauerian cultural geographies began to argue that a more humanistic approach to landscape needed to be employed. They shifted their view of landscape to that of a "phenomenology of landscape" by placing emphasis on humanistic approaches that allow for human tendencies to become attached to landscape, to be able to interpret landscape patterns and processes. John Wylie in his book *Landscape* (2007) explains this:

> Landscape was defined less as an external, physical object, or as a mixture of 'natural' and 'cultural' elements, and more as a particular, culturally specific way

> of seeing or representing the world. In this definition landscape is quite closely identified with landscape art…cartography, photography, poetry, and literature…and text. (13)

The idea put forward was to ascertain how people attach human meanings to place. The plan was to move away from the scientific and physical aspects of landscape to a more nuanced understanding that featured a "way of seeing" landscape.

Cultural geographer Denis Cosgrove in his seminal work *Social Formation and Symbolic Landscape* (1984) was the first to define landscape as a way of seeing as a linear perspective. For Cosgrove (1985) landscape "is thus a way of seeing, a composition and structuring of the world so that it may be appropriated by a detached individual spectator to whom an illusion of order and control is offered through the composition of space according to the certainties of geometry" (55). Cultural geographers Cosgrove and Daniels also introduced the idea of *The Iconography of Landscape* (1988):

> A landscape is a cultural image, a pictorial way of representing, structuring or symbolizing surroundings … They [landscapes] may be represented in a variety of materials and on many surfaces – in paint on canvas, in writing on paper, in earth, stone, water and vegetation on the ground. A landscape park is more palpable but no more real, nor less imaginary, than a landscape painting or poem, … and of course, every study of landscape further transform meaning depositing yet another layer of cultural representation. (1)

This approach allowed for landscape analysis to transform unto visual aspects of landscape representations.

In addition, according to Duncan and Duncan (2010) “any landscape is composed not only of what lies before our eyes but what lies within our heads” (3). For geographers, most definitions of landscape now assume a focus on human agency, culture and vision:

> Landscapes are normally viewed in a practical, non-discursive, inattentive manner and tend to be interpreted as physical evidence of social standing and material success as when a large house and garden are seen to represent the economic and/ or moral worth of its occupiers. (23)

Clearly landscape interpretations are increasingly influenced by more conceptual approaches. In turn, geographical knowledge about landscapes has, in fact, impacted, shaped and influenced post-colonial Caribbean literature (Ryan, 2004). Ryan aptly notes that, “…many geographical accounts of post-colonialism have concentrated on the processes and practices of domination” (472). Geographical emphasis in post-colonial literature explores ways that different groups resist post-colonial practices within the spaces of formerly colonized people. Ryan also contends that for Sidaway (2000) “postcolonial geographies” would do well to maintain a critical perspective on different meanings, [thereby] juxtaposing them with a view to debate and reconceptualization” (472). Duncan et al. (2008) further posit that cultural geography has undergone a significant theoretical shift, known as the “cultural turn” (1) that has re-emerged as “a more sociological and political approach that attempts to understand the inner workings of culture” (1). A resultant effect is that cultural geography presents varied ideas of culture. For Anderson et al. (2003) culture is represented as a “way of life” (3). Here the focus of the genre is society and place. Alison Blunt and Cheryl McEwan (2002) also

insist that “geographical ideas about space, place, landscape and location have helped to articulate different experiences of colonialism both in the past and present” (1). Clearly as Catherine Nash (2002) posits, “there are obvious crosscurrents between cultural geography, post-colonial studies and other work on cultural identities…” (219). She acknowledges that post-colonialism is a feature of cultural geography.

Geographical analysis of culture according to Anderson et al. (2003) includes an understanding of “culture as meaning” (4). The focus for Anderson et al. (2003) is to understand “the meanings of particular landscapes and places” (4). How does one construe the meaning of place? The “interpretation of landscapes and places as symbolic is imbued with special meaning beyond the everyday…” (4). Cultural geography attempts to underscore the “relationship between cultural meanings and the places and landscapes that embody, reflect and shape those meaning” (5). For example, the tenement yard in *The Hills Were Joyful Together* (1953) can be seen as a dominant image and can resonate as a symbol of post-colonialism in Jamaica. Understanding how and why landscapes acquire cultural meaning is, therefore, a major preoccupation of cultural geographers. Additionally, “critiques of power relations are usually uppermost in cultural geographical work…” which underscores yet another variant of cultural geography --“culture as power” (5-6). According to Anderson et al. space is important in the analysis and critique of power, because it is interwoven in the constitution of injustice, inequality and oppression. Landscape, place and nature are implicated in unjust, unequal and, by extension, post-colonial power relations. Cultural geographers, then, are interested in identifying and understanding how power relations operate in a post-colonial world, and

how space is manipulated by the powerful and the weak in post-colonial sites of oppression and resistance.

Aligning landscape analysis to post-colonial Caribbean literature is helpful, however, not merely to "resolve landscape contradictions…" (Stephen Daniels 1989, 218), since the idea of pitting conceptual approaches of landscape against each other can rarely be useful. This present study aims to address the scarcity of a knowledge base in landscape analysis in post-colonial narrative. Duncan and Duncan (2010) agree that, "… there is little extant material on landscape interpretations" (24). The goal is to make the scholarship more robust and to point out the "difficulties and possible contradictions associated with the differing ways of conceptualizing landscape" (33). More theoretical formulations will, as Tim Cresswell (2003) suggests, make the concept of landscape "grow and adapt, to colonize the dynamism of living geography" (269). It is in seeking to make the specific linkages between geography and literature that this thesis turns to the work of cultural geographer John Wylie (2007), borrowing the three metaphors of landscape representations he foregrounds in his work: 'landscape as veil,' 'landscape as text' and 'landscape as gaze' (Wylie 2007, 91). I will discuss and elaborate on the many advances these representations provide, as well as highlight their own distinctive set of interpretative processes and patterns when navigating the concept of landscape in post-colonial Caribbean literature.

Landscape as Veil

Landscape as veil originates from a cultural Marxist conception of landscape (Wylie 2007, 68). Landscape as veil is associated with the humanistic perspective that is aligned to the Sauerian cultural geography view that deals mostly with symbolic meanings. It is an aesthetic that supports and expounds the symbolic code of bourgeois society and is reminiscent of 18th and 19th century landscape art. Landscape, valued as that which one acquired a taste for, was visualized through the eyes of great painters, paintings, and later on poetry and photographs. Cultural geographer Denis Cosgrove's seminal work *Social Formation and Symbolic Landscape* (1984) is among the first to place the visuality of landscape into a historical perspective. Cosgrove attempts to change the original "idea of landscape" long held in historical human geography. The view of landscape in historical human geography offers to "define landscape with the specificity generally of a science …it also…incorporates… visual functions" (Cosgrove 1984b, 13). He ventures to argue that Europeans' use of the land was shaped historically by human labour into visible and distinct areas that became known as landscape. He posits that:

> The landscape idea emerged as a dimension of European elite consciousness at an identifiable period in the evolution of European societies: it was refined and elaborated over a long period during which it expressed and supported a range of political, social, and moral assumptions, and became accepted as a significant aspect of taste. (Cosgrove 1984, 1)

Simply put, Cosgrove aim was to shift directions by critiquing the interpretation of landscape that illustrates an elitist vision of landscapes that represent control, order, and power by a privileged social group.

Cosgrave changes this ‘idea of landscape’ to represent a ‘way of seeing’ the landscape. Cosgrove guiding principle is that landscape as a way of seeing establishes a discourse through which social groups have historically framed themselves with other groups as well as the land. Therefore, landscape as a way of seeing produces its own history, “a history that can be understood only as part of a wider history of economy and society… which shares with other areas of cultural practice” (1). What Cosgrove was attempting was to give voice to a relationship between cultural production and material practice and move away from the scientific study of landscape. In doing so, Cosgrove developed what is a linear-perspective in landscape that entailed a new genre of landscape paintings. His perception of landscape painting positions landscape as a “visual ideology” in which art and literature “sustain mystification” (Cosgrove 1985, 47-58). The aim was to show how landscape is represented in art and literature in ways that promoted capitalism and private property ownership. James Duncan in an article for the AAG. sums up / critiques Denis Cosgrove’s (1984) book, by suggesting that:

> [It] is not so much about landscape as it is about the idea of landscape, its portrayal in art, and its origin and development in the West since the Renaissance.… [Cosgrove] sees the idea of landscape not only as 'a way of seeing' but as a profoundly ideological concept that reveals the way classes portray themselves and their world through an imagined relationship with nature. (James S. Duncan, *Annals of the Association of American Geographers* 1998)

Wylie (2007) furthered that the landscape created an aesthetic that featured a unity between society and nature but, in actuality, concealed the true materialistic inequalities of the gains of the bourgeoise society.

Three aspects of cultural materialist concepts are identified by Wylie: (1) landscape representations are conceived in symbolic, the significant, the pictorial and imaginative terms; (2) landscape is intensely, essentially visual; and (3) landscape is a representation (Wylie 2007, 68-69). By breaking up the distinction between landscape image and reality, Wylie fuses image with reality, contending that the former is equally as real and valid due to its ideological function (Wylie 2007, 69). The ideological function of landscape representation, therefore, characterizes landscape as a "veil" (Matless 1992, 41). The metaphor of the veil distinguishes between how landscape is represented and the reality behind that perception, and that landscapes can effectively hide the social and natural realities they ostensibly convey (Wylie 2007). Wylie exemplifies this as a critique of the lifestyles of the European elite. He posits that, as "a way of seeing" for Europe's elite class, landscape symbolized dominion over the land by naturalizing that representation while simultaneously obstructing the social reality behind its production (Wylie 2007). The ideological function, then, of landscape representations is identified as a veil.

Landscape as Text

The concept of landscape as text can be viewed as a palimpsest, which is simply that which is over-written. The inception of the concept began with Pierce Lewis (1979), who advocated landscape as "our unwitting biography" (12). He positions landscapes as textual elements (for example the statue of Paul Bogle, Jamaican activist and national hero), and as designs that intentionally celebrate values that reveal notions of power and material circumstances. When we associate landscape with text, landscape takes on text-like abilities. In so doing, landscape becomes a textual context that can be produced and read. This includes media, films and novels, leading the interpretation of text to be negotiated, contested and to gain transformational ideas. This view of landscape as text brings home the intertextuality of landscapes. The intertextuality offers landscape to redefine the borders of the text (where text itself is rigid) to form new perspectives, allowing the textuality of landscape to be used as a "methodological perspective that helps to define the objects and processes under analysis within specific landscapes" (Bellentani 2016, 85).

From the late 1980s geographers, therefore, increasingly privileged the metaphor of "landscape as text." Geographers considered landscape less as an external and physical object, a pictorial way of representing and more as a system to produce and transmit meanings through representations. In the context of landscape as "ways of seeing," the metaphor landscape as text, however, begs the following question: can landscape be read as a text; that is, can we treat landscapes like a literary text that we read? The concept of "reading the landscape" grounded itself in a limited conception of authorship: "their own interpretative habits, cultural knowledge and system of values" (Bellentani 2016, 79). This idea of landscape being read as texts has continued to evolve with many cultural

geographers, such as David Lowenthal in *The Past is a Foreign Country* (1985), arguing that landscape is "not as a mirror of the past but … an insight to the present" (57). Lowenthal uses the lens of landscape as text precisely as a mirror of the past on which contemporary society can build.

The idea of landscape as text was also expanded by James and Nancy Duncan (1988) who, according to Wylie (2007), drew upon the textual analysis of Roland Barthes (1977), who emphasized the creation and conveyance of cultural meaning through semiotics, or systems of signs and signifiers. Indeed, Duncan and Duncan's (1988) version of landscape as text purposes that landscapes are read in much the same way as literary texts. They suggest that "landscapes can be seen as texts which are transformations of ideologies into a concrete form [and] is an important way in which ideologies become naturalized" (117). They argue that landscape as text is subjected to the processes of reading and writing, as well as, to the intertextuality of the mechanisms within the practice of reading. What is brought forward is that there is a divide around the interpretations of landscapes from both the perspective of the reader and the perspective of the author with the geographical debate around landscape as text favoring the role of the author. In this study, however, I argue that landscape as text is capable of being multifaceted and can build upon its meanings to include both the intentions of the author and reader.

However, to understand / cement the concept of plurality of texts and how they fit landscapes, is to look at the work of Roland Barthes (1977) as well as, the critical analysis of his work by Duncan and Duncan (1988). To explain the complexity of the concept Duncan and Duncan (1988) starts by giving an example of a stroll alongside a

valley through their reading of Barthes's essay "*From work to text*" (1977). But first to give context, I look primarily at Barthes's argument. Barthes in his essay "*From Work to Text"* (1977) posits that in attempting to describe the plurality of meaning achieved by a text through its reader, one must start by looking at the differences between the traditional definition of "the work" against the contemporary view of "the object" where the object is considered as the text. Barthes opens up a new idea suggesting the use of "the text" is used in a different way than the "work" of literature. Barthes demonstrates this idea by arguing that the relation of writer, reader and [observer] is changed through the movement from work to text. Barthes theorizes that when developing a relationship between "text" and "work" he doesn't try to define what he means by "text" but explains that the differences in the two concepts are based on seven propositions. The differences are seen through a sequence of numbered comparisons: method, genre, signs, plurality, filiation, reading, and pleasure. Primarily, Barthes (1977) posits that "the text should not be thought of as an object that can be computed, but rather that the text is a "methodological field" rather than a portion of the space of books, that is the work" (170). Barthes further explains "methodological field" through the use of the analogy of a landscape. To understand this concept Barthes compares the reader of a text to someone strolling alongside a valley: –

> At the bottom of which runs a wadi (wadi is used to stress a certain feeling of unfamiliarity). What he sees is multiple and irreducible; … lights, colors, vegetation, heat, air, bursts of noise, … all of these occurrences are partially identifiable: they proceed from known codes, but their combination is unique,

> founding the stroll in difference that can only be repeated as difference. (Barthes 1977, 77)

By using the same example as Barthes, Duncan and Duncan agrees that the plurality of a text is not dependent upon its contents, but rather the signifiers that are woven in it (Duncan and Duncan 1988, 119). Duncan (1990) later further implies that what comes out of the plurality of meaning in texts is the textualized behaviour of the production of landscape that lies in how it is constructed. Duncan (1990) posits that "landscape is an ordered assemblage of objects, texts, [that] acts as a signifying system through which a social system is communicated, reproduced, experienced, and explored" (17). Simply put, text can be experienced through the activity of production.

John Wylie (2007) culminates all these arguments by stating that the "task of the landscape critic is no longer to rent the veil asunder, but to search among its folds, along the "weave" of its "fabric" (Wylie 2007, 70), to broaden the scholarship. Wylie (2007) stresses that "to pursue this metaphor even further, what has now become interesting about the text is no longer its function, but its texture" (70). Wylie emphasizes that the metaphor landscape as text is brought forth through textual analysis. For cultural geographer's landscape as text then becomes a composition of both the material landscape itself and its representations in art, maps, texts and other imageries. Most important is that it is organized around systems of power and authority (Wylie 2007,71). The main concept of landscape as text works as a process of intertextuality; that is, the material landscape is read in combination with literary representations in order to garner symbolic and ideological meaning.

Landscape as Gaze

Landscape as a gaze is conceptualized through a patriarchal perspective in its representations of landscape as a way of seeing. These interpretations in contemporary human geography are now being critiqued through the eyes of feminist geographers. To begin, the introduction of the "cultural turn" in human geography brought to the forefront critical intellectual movements such as Jackson's *Maps of Meaning* (1989), notable for bringing the insights of British cultural studies regarding class, race and gender into geography (Wylie 2007, 82). The introduction of landscape as gaze created a debate around issues of landscape, gender and visual representations, focusing on how "the landscape way of seeing reproduces masculine power relations; it reinforces the idea of men's domination and mastery over women and nature, and hence ignores feminist processes shaping and also controlling the landscape" (Gunhild Setten 2003, 134). Historically, one of the most famous Renaissance legacies has been the formation of the nature-culture dualism. Here Wylie (2007) posits that the two dualities that are woven together are:

> Female / male and nature / culture. The weaving works such that the 'female' becomes associated with the 'natural', the 'male' the 'cultural'… This separation, fundamental to the Western scientific tradition of detached observation, frees the masculine gaze of geographers upon the landscape from any sensual, fleshy associations. Their vision of landscape is thus able to become (or be presented as) the disembodied gaze of 'objectivity.' (84)

The universal claim held in human geography is that masculinity (masculine gaze) defines human geography, Gillian Rose (1993) sanctions this concept of nature-

culture dualism by questioning its visual masculinity. Rose (1993) demonstrates that through this dualism a "second discursive formation further secures and purifies these distinctions -- the distinction between mind and body which further involves a separation of 'the seeing intellect from the seeing eye'" (Rose 1993, 88). Rose's answer to her sanction is by way of offering a feminist critique of landscape interpretations, specifically proposing to move away from the perpetual geographical discourse of seeing the female body as the beauty of nature that has often become heavily sexualized. This ideal Rose stresses comes directly from the "processes of European exploration and travel through non-European space, where time and again, 'women represent the enticing and inviting land to be explored, mapped, penetrated and known'" (Rose 1993, 92).

James Duncan (1995) critiques Rose's argument by suggesting that her concept of landscape as gaze that she criticizes is a painterly one and that her specific targets are Cosgrove and Daniels for what, she argues, "is the 'masculinity' of their gaze which takes aesthetic pleasure in landscape. Duncan suggests that Rose's critique points to the problem of geographers' conflation of seeing and knowing" (Duncan 1995, 416). However, Rose (1993) counters Duncan by arguing that "the visual is central to the claim of geographical knowledge" (86), and for others in their critique of landscape to neglect or blind themselves from their own forms of visuality is not being sensible. Feminist geographers offer a counter-narrative that seeks to trouble the view of landscape that historically views the masculine gaze as dominant. This masculine gaze has proven to be elitist and powerful. Gillian Rose in her book *Feminism and Geography* (1993), argues that within this contested terrain, that is landscape, to have a feminist voice in geography is to push pass the mindset that believes, "to think geography – to think within the

parameters of the discipline in order to create geographical knowledge acceptable to the discipline – is to occupy a masculine subject position" (4). Other feminist landscape scholars (Nash 1996; Norwood and Monk 1987; Monk 1992; and Rose 1993) have debated that landscape's visuality is seen to produce a certain kind of gendering. The inherent answer is to offer a counter-narrative that restructures this gaze. An example of this restructuring is Rose's time geography.

Rose's counter-narrative is depicted in her theory of "time geography." Liz Bondi argues in her feminist review of Rose's *Feminism and Geography* (1995) that time-geography:

> Entails tracing everyday lives through time and space in order to understand social life in its spatial context. The emphasis on routine and ordinary behaviour holds obvious attractions for feminist geographers. However, Rose shows how time-geography assumes 'that space can always be known and mapped;' that space is 'absolutely knowable.' This 'claim to see all and know all' implicitly erases what is specific about the one who claims to know. In so doing it entails assuming a masculine subject position, which she describes as 'social scientific.' Rose argues that this masculinism explains why attempts by feminist geographers to use time-geography to examine women's lives have found the framework unable to capture vital dimensions of everyday life, namely, 'the emotional, the passionate, the disruptive, and the feelings of relations with others.' (Bondi 1995, 134)

Rose's argument of time-geography places great importance on finding contradictions to issues of landscape, gender, and its visual representations.

Cultural geographer John Wylie (2007) in his critique of Rose argues that she implies that male geographers are "willfully blind in relation to their own forms of visuality" (83). Wylie (2007) furthers that, Rose contends that geographers who "adopt a textual metaphor, (example Duncan 1992), … write that landscape possesses a similar objective fixity to that of a written text" (83). Rose counters that the metaphor landscape as text "works to establish an authoritative reading, and to maintain that authority whenever emotions threatens to erupt and mark the author as a feeling subject" (Rose 1993, 101). Rose stresses that landscape has a masculine way of seeing and perceives that it originates from the historical geographical discourse assumption that "landscapes are often seen in terms of the female body and the beauty of nature" (87). Wylie in one way or the other seem to take the role of history and culminates in his representations of landscape suggest that "the female is associated with nature and the male with culture" (Wylie 2007, 84). Historically, the prevailing view of landscape has mainly been with a masculine gaze. This is often seen as being rigid in nature where it suppresses all other gazes. Rose interrupts and replaces this ideology with a "disembodied gaze of objectivity" (Wylie 2007, 84).

Rose and other feminist geographers have, therefore, sought to move away from the dominant masculine gaze. Catherine Nash (1996) argues to rewrite the gaze. She offers that rather than seeing landscape through a male gaze or a female gaze, "it is more useful to think of a multiplicity of shifting viewing positions, gazes or ways of seeing" (Nash 1996, 159). Nash (1996) posits that ways of seeing landscape must exceed pre-suppositions of having only a single gaze on landscape or a male / female gaze. Nash's main aim is to "reconcile a feminist approach which retains the idea of landscape as a

focus of substantive and theoretical concerns" (Nash 1996, 149). Nash posits that despite feminist critiques of the masculinity of landscape tradition within geography, we must instead assert and change "the oppressive nature of images of feminised landscapes of women's bodies as terrain" (Nash 1996, 149). Nash's aim is, therefore, to apply a contemporary view by inverting the male/ female gaze of landscape representations.

Cultural geographers, Duncan and Duncan (1988, 2010) and John Wylie (2007) have both privileged all three metaphors of landscape in their critiques of landscapes. Landscape as veil, as text, and as gaze, associates approaches that have distinctive interpretative procedures. To discuss again briefly, "landscape as veil" aligns with visual traditions in geography and comes from the aesthetic that privileges vision over other ways of seeing the world (Wylie, 2007). In so doing, 'landscape as veil' foregrounds an ideological function of landscape as a curtain. This veil forms a distinction between how landscape is represented and the reality in its perception (Wylie 2007, 69). In so doing, the visual qualities of the metaphor of the veil distinguishes between how landscape is represented and the reality behind that perception. Landscapes can effectively hide the social and natural realities they ostensibly convey (Wylie 2007). This concept of landscape is attached to specific social cultural groups. For example, European culture is often epitomized in colonial practice as Panoptica where colonialism is seen to generate control of the land, often exemplified in the creation of botanical gardens, museums, census, surveying and map making. Here, landscape is understood as preserving an elite group that dominates the land. This ideal is brought out most forcefully in chapter two of this thesis in the study of Jean Rhys's *Wide Sargasso Sea* (1966).

Alternatively, “landscape as text,” is an interpretative metaphor that examines human relationships to landscape through textual representations. Landscape as text, then, mainly considers the written text in order to detect hidden codes (in each text), and to enable textual analysis to produce meaning. Similarly, to the metaphor of the veil, this concept is structured around questions of power and authority (Wylie 2007, 71). Lastly, “landscape as gaze,” refers to culturally learned, culturally shaped and socially defined ways of seeing. It assigns meaning to the viewer [the Self], what is looked at [the Other], and how that shapes the view of the Other, which is explained later in chapter two. Landscape as gaze, therefore, is a symbol of order from which one’s identity can be formed. Order in this sense refers to forms of power, dominance and control. It is necessary to note that landscape as gaze offers an important critique of both landscape as veil and text, particularly in the ways in which the two former metaphors privilege the masculine gaze. Employing landscape as gaze is, therefore, a critical feminist intervention into the field of cultural geography.

Methodology

✓ *Research Questions*

The following are the two overarching questions this research asks:

1. How are Jamaican landscapes represented in post-colonial literature in the English-speaking Caribbean?
2. What can such an analysis of landscapes reveal about Caribbean resistance to colonialism?

Sub-Questions

The sub-questions that emerge out of the larger questions are these:

1. What does the portrayal of the Jamaican landscape, more specifically, reveal in the literature?
2. In each of the three selected novels, what is the dominant landscape represented?

3. What role does it play in the text?

✓ *Research Design*

The overall plan for the research design is obtaining an answer to the research questions. The design uses literary, critical and cultural geographical methods of discourse analysis, specifically analyzing the representation of landscape through close readings of three post-colonial novels. The three novels are Roger Mais's *The Hills Were Joyful Together* (1953), Orlando Patterson's *The Children of Sisyphus* (1964), and Jean Rhys's *Wide Sargasso Sea* (1966). Beyond the novels themselves, visual resources are being utilized, such as photographs, visits to museums, former plantations and great houses, inner-city communities, and penal institutions within the Caribbean island of

Jamaica. These resources are being used to contextualize, broaden and deepen the appreciation of the land and landscapes upon which the novelists draw and which they recreate in their novels.

The authors and texts chosen for this study were selected based on the following criteria. All three writers have a lasting connection with Jamaica, its land and landscape. Each text offers a different kind of writing set within a different historical, social and cultural context, but each was also written in the period immediately before or after political independence in Jamaica. Each writer draws upon different images of landscape to contextualize perspectives of the tragic heritage, complex present and ambiguous prospects of black Jamaicans. According to Hayden Lorimer (2010) "in a little over two decades, historical scholarship in geography has shifted in methodological inclination from the predominantly arithmetical to the knowingly artful" (33), yet many challenges persist regarding geographical approaches to narrative forms. For this reason, this study begins with the assembling of historical data.

An examination of literary landscapes in the post-colonial era knowingly leads me to an historical analysis. The methodological form that lends itself to an historical analysis is the archival method. Louise Corti (2004) suggests that archival research can be defined "as the locating, evaluating, and systematic interpretation and analysis of sources found in archives…" (21-22). Lorimer gives a fair definition of this method as well. He states that archival investigations are "… informed searches of sources … [and] data about the past that is uncovered" (7). More poignantly for the geographer's search, an archive-based methodological approach can serve, according to Lorimer, "as the preferred scientific device to explain and compare, spatial patterns of social and

economic changes in the countryside…" (9). This definition captures my intent, which is to search for trends, patterns, and interpretations from pictorials of landscapes and maps that constitute the physical and historical basis of the landscapes represented in the novels. The purpose is to understand what such comparisons can reveal about Jamaica's culture, the society, the human environment and relationships. According to Cole Harris (2001), "knowledge of the changing human's use of the surface of the earth is not trivial" (334). More specifically, what do the pictorials reveal about the spaces of colonialism and, by extension, the processes of colonialism? This method proved useful in the analysis of Roger Mais's *The Hills Were Joyful Together* (1953). The archival material used in Roger Mais's *The Hills Were Joyful Together* (1953) was retrieved from actual manuscripts in the Mais Collection, at the University of the West Indies, (Mona). Of note, some manuscripts were in the form of exercise books that had on their front-cover a picture of His Royal Highness King George V1. *Figures One, One (a) and Figure One (b):* The first *Figure One (a)* shows the archival department and the other shows a sample of the exercise book, that contained one of the many drafts of the novel. It bodes the question, that the head of the colonial British Empire should be on the cover of Mais's manuscript juxtaposing the herculean task of resistance that lies within his written work.

The shortcomings of the archival method are, however, revealed in its results, which take the form of tables, graphs, cartograms and accompanying maps (Lorimer 2010, 9). Lorimer maintains that although the archive's existence generated "… more accurate and fuller versions of past geographies . . . landscapes existed outside the archive's bounds" (9). Post-colonial studies, thus, re-energized archive-based research, initiating a paradigm shift (9). Lorimer further suggests that this shift reveals a "search

for cultural, social and political meaning in the representation of landscape… language and power in different space and sites; and the new focus on different registers of identity (gender, ethnicity, sexuality, nationality…)" (10). The challenge of this project is to determine the extent to which the reflective practice of the solitary researcher can produce robust observation through "dialogue, exchange and conciliation," without simply relying on excessive subjectivity (7).

The primary method I am using for analysis of the selected post-colonial novels is, therefore, discourse analysis. Though there are multiple interpretations of what discourse means, it is fair to say, as Jason Dittmer (2010) concludes, that all scholars are united in their belief that language matters. Dittmer's explanation is most helpful and insightful for the purposes of this research. At the very base, discourse refers to analysis at the textual level, importantly framing issues and spaces, through phrasing and word choice (5). He continues that within this textual form of discourse perhaps lies "the most empirically observable aspect of language's impact on… the social world" (5). If this observation is true, there is a connection between the linguistic and certain geographies. Dittmer aptly recognizes that the fusion of material texts and various discourses constitute meaning. So much so that "words … and interactions' are transported, power is conveyed;" truths are seen and discourse becomes a path to understanding (5). Clearly, I am drawn immediately to using discourse analysis as my research method of choice, as I am analyzing literary texts. As Sutherland (2005) notes, it is a research method capable of "rendering the subtleties of conceptual manipulation and ambiguity" (197).

One critique of discourse analysis is that it has excessive political implications. Does this association with the political become problematic for our purposes?

Interestingly, Foucault's perspective on discourse in human geography, with its focus less on political economy and more on an interest in power, is more pertinent here (Foucault, 1989). After all, studies in post-colonial literature are concerned with issues of power and social change. Spivak (1988) also agrees that the purpose of discursive analysis is to enact social change (271-313). As a research method, discourse analysis seems aligned with the objective of the literature of post-colonialism. The literature challenges colonialism and its generally accepted norms are subverted. Another association connects method with the broader realm of geography and is identified by Dittmer. He reveals a tenet of discourse analysis as a focus on class struggle and "challenges to the received wisdom of a given society are depicted as sources of identity crises" (10). One of the pre-occupations of post-colonial authors in their narratives is the issue of identity, so here lies another connection. Sarah Phillips Casteel (2007) posits that, "the Caribbean in particular has emerged as a key site from and through which to theorize the relationship between identity and place" (7).

In this project, I choose to follow the practice of Gillian Rose and Gordon Waitt (2005), who set out to define several methodological components to discourse analysis by adapting these components to the wider analysis of geographical texts. In doing so, I am critically examining a number of sources, including the authors' biographies, critical reviews of each of their novels, journal articles and books of scholarly criticism about recurring themes, textual techniques and authorial stance, as well as the literary texts themselves. The first step in my investigation is to absorb myself in the text, that is, to become entirely familiar with the texts through the process of reading and re-reading, and to identify any particular themes that arise. The second step involves coding**.** Coding can

take many forms; simply put, it categorizes particular aspects of the text that are being studied, such as themes and narrative techniques. It helps to position the texts by answering questions such as the following:

1. How does landscape feature in the novels?
2. Which landscapes arise where?

Coding allows for identifying rigorously the moments when landscapes feature prominently and the role they play in the novels. Discussions of landscapes within the novels will include analysis of forests, rivers, waterfalls, plantations, great houses, prisons and ghetto yards.

Since the hallmark of discourse analysis is its dedicated attention to context (because as was said before the social setting in which the language is used influences how it is understood), I will also visit former plantations and great houses, inner-city communities, and penal institutions in Jamaica and take photographs to provide evidentiary documentation of the landscape used in the literary works, as an aid to picturing the scene/setting/landscape of the novels. Graphic representations of landscape will unearth spatial patterns, convey social and economic contexts, and enable me to make distinctions and draw parallels among the authors' presentations. I will observe in the texts detailed landscape elements such as tenement yards, churches, rivers, toilet facilities—the kind of physical evidence needed to understand the formation of places. The value of visual evidence is fundamental to throw more light on what is being studied. *The Hills Were Joyful Together* (1953) and *The Children of Sisyphus* (1964) are urban in their geography, desolate in character, offering explorations of the daily lives of poor Jamaicans. Through attention to such features as pit-latrines, standpipes, and

neighbouring gullies, a picture is formed of the poverty and hardship of such lives, giving meaning to place. The local significance of sites, oral histories, folkloric, and festival rites are revealed in the various techniques used in the presentation of landscapes.

Data needs chart for interdisciplinary geography and literature research

Research Questions	***Data Needs***	***Methods***
For geography research: a. How are Jamaican landscapes represented in post-colonial literature in the English-speaking Caribbean? b. What does an analysis of landscape reveal about Caribbean resistance to colonialism?	Photographs of the land in colonial vistas Physical evidence of colonialism and anti-colonizing resistance to it	Post-colonial theory Discourse analysis Site visits to: Plantations Great houses Penal institutions Selected inner-city and rural communities Photographic documentation
For literary research: a. Why is the study of landscape useful in post-colonial literature? b. How does one uncover various approaches to landscape definitions? c. What does the portrayal of Jamaican landscapes reveal in the literature? d. What role does the Jamaican landscape play in the texts?	Novels Contextual information about authors and the novels, including, as appropriate: biographies of the authors different editions of the novels scholarly criticism, including monographs, essay collections, journal articles and book reviews	Postcolonial theory Discourse Analysis Close readings of selected novels that include: narrative analysis textual analysis post-colonial analysis Archival research into: biographies of the authors different editions of the novels scholarly criticism, including monographs, essay collections, journal articles and book reviews

Table 1: **- Data needs chart for interdisciplinary geography and literature research**

Significance of Research

This research contributes to three areas of geographical inquiry: literary geography, landscape definition and landscape metaphors. The research will be among the first study to examine if and how the changing landscape of the Caribbean region, and specifically Jamaica, has fostered renewed understandings of power relations in post-colonial literature. Why is landscape so important? Differing ways of defining landscapes will lead to differing ways of studying them, offering fresh perspectives and refined methods of research. A geographical approach to understanding landscapes can provide another theoretical framework to explore the complex social realities of the colonial Caribbean and the evolutionary process of post-colonialism. According to Delle (2014), "landscapes actively shaped human action under the colonial regime of early nineteenth-century Jamaica" (4). So, this study more effectively adds to our understanding of the relationship between landscape and human agency. Additionally, this proposed research has practical applications for those seeking to investigate post-colonial literature. The bringing together of two fields of study can offer fresh ways of investigating the past and present lives of Caribbean people and their environs. In many Caribbean regions, the arrival of new generations often strains the ability to understand the significance of the past era and its significance on present, everyday life.

Finally, I will disseminate my findings to local university libraries and in scholarly conference papers and essay collections, and I shall suggest ways in which this sort of interdisciplinary literature and geography research may be of use not only in future post-colonial scholarship, but also in helping to develop literary tourism in Jamaica and the Caribbean.

Chapter Breakdown

I intend to critically examine the representation of land and landscapes, in three post-colonial novels: Jean Rhys's *Wide Sargasso Sea* (1966), Roger Mais's *The Hills Were Joyful Together* (1953) and Orlando Patterson's *The Children of Sisyphus* (1964). In the introduction, I am investigating the theory, methodology, and review of scholarly literature. The second to fourth chapters begins with brief detailed biographies of the three authors, focusing on their relationship to the Caribbean and Jamaica, in particular, showing how their work offers a close reading of the representations of land and landscape in their three novels. Each chapter closes with summary conclusions. The fifth and final chapter is in the form of a Conclusion, that provides concluding remarks and gives suggestive future direction for landscape representations, while providing room to expand for contemporary Caribbean authors work on landscape metaphors. I am also adding future direction to the scholarship.

Chapter Two

Jean Rhys (1890 - 1979)

Biography

My first connection to the author Jean Rhys began with my reading of her novel *Wide Sargasso Sea* (1966) at the early age of ten years old. It had such an impression on me that for the greater part of my life I have studied literature. Being from the Caribbean region i.e. Jamaica where its ethnicities are an entanglement of both African, South Asian, Asian, Chinese, Middle Eastern and European cultures, and where there is the underlying tension of one race dominating the others, literature brought home a new revelation of a sense of space and one's place in it and how that place changes under the occupying forces of colonialism. In reflecting on this sense of place in this study, I look to the use of this overarching theme in Rhys's novel and in her life in general, where the desolation of place, both physical and psychological, becomes center stage. Daryl Cumber Dance (1986) speaking of both Jean Rhys's life and literary work remarked that "life is nothing, the art is all … the art consumes the life and … the surviving fragments of bald fact should never be seen as anything other than, at best, a map for a vanished landscape" (391). This sentiment speaks profoundly of how Jean Rhys's life was projected into her own life's work such that art began to imitate life. In this chapter, I wish to navigate this changing turn that is both the woman herself and the changing landscape that is her novel *Wide Sargasso Sea* (1966).

The significant portions of Jean Rhys's life began with the life experiences of being a Dominican heiress whose great-grand father was a slave-owner with a sugar plantation in the early nineteenth ($19^{th)}$ century. On the island of Dominica in the Caribbean, he enslaved and subsequently owned 258 slaves. The Lockhart estate,

"Geneva" as with many plantations of the time came to its demise with the advent of The Slavery Abolition Act of 1833 (citation 3 & 4 Will. IV c. 73). The Act of the Parliament of the United Kingdom abolishing slavery throughout the British Empire and its colonies caused the Lockhart's, (James Gibson Lockhart and his wife Jean, a reputed Spanish princess from Cuba) to fall on hard times. The Lockhart Estate, which was also Jean Rhys's family plantation estate, was looted, burnt and destroyed after abolition. It is in the legacy of the remnants of this plantation estate that Jean Rhys grew up, as she would often visit with her grandmother and beloved great aunt who still resided on this plantation in Dominica.

Jean Rhys began life as Ella Gwendoline Rees Williams. Her name was changed many times and she was also "known as Ella, Vivien or Emma Gray, Ella Lenglet or Ella Hamer. Gwendolen is the spelling on her tombstone, and the one she used in her autobiography" (Savory 2009, 1). She settled on the name Jean Rhys as her pen name in the later years of her life. The date of birth for Jean Rhys is also debatable, as often the date in which she said she was born was incorrect, and she preferred to use 1894 as her birth year. However, Jean Rhys was born on August 24, 1890 to William Rees Williams, a Welsh doctor in Roseau Dominica West Indies (who received a colonial appointment as doctor to Roseau Dominica) and to a native white Creole mother, Minna Lockhart Williams, whose descendants are said to be from an "Anglican, British faction, established prominently in Dominica for five generations by the time of Rhys's birth" (Savory 2009, 2). Jean Rhys was "the fourth of five children: two older brothers left for school in England while Rhys was very young; her elder sister went to live with an aunt in St. Kitts, passing out of Rhys's life; and the younger sister was her junior by seven

years" (Dance 1986, 391). Her early life was deeply influenced by her creole heritage being part English and part Dominican, (a blend of French Creole and English). This creolized identity was encouraged in large part by the Lockhart side of the family. As with many families there was a quarrel that caused the family to be divided and this resulted in split loyalties between the Caribbean and Britain. Jean Rhys and her immediate Williams family stopped visiting the Lockhart's plantation, and although "Rhys's family's intention for her, and her own intentions, had not been immigration" (O'Connor 1986, 7), the Williams family went back to England and began to adopt a very British way of life. This move was mainly attributed, as David Plante (Rhys's collaborator on her autobiography *Smile Please* (1979)) in his article and novel *Jean Rhys: A Remembrance* (1979) and *Difficult Women: A Memoir of Three* (1983), argues that Rhys's family ascribed to having a colonial mentality, owing to "their sense that the entire empire was at their disposal" (Plante 1979, 238-284).

Before Jean Rhys immigrated to England, her racial identity often caused many anxieties. As a youth she was made to adhere to the strict conventions of the white upper classes, while living in the Caribbean. To this end, she often abhorred her mother's indifference and disinterest to the black hired help. Her mother was never engaging and often aloof to her staff. To navigate this space, Rhys would adhere to her mother's rules, but would also secretly form an attachment with the black Dominican staff. This relationship resulted with Rhys identifying with both classes and therefore classifying herself as Creole. However, for Jean, her mother's indifference or rather hatred of the black race offered access to a different world, a secret world with even a secret language.

Race and shade became an important part of her consciousness. In her autobiography *Smile Please* (1980), Rhys explains this:

> Catching sight of myself in the long looking glass, I felt despair … My straight hair was pulled severely from my face and tied with a black ribbon. I was fair with a pale skin and huge staring eyes of no particular colour. My brothers and sisters all had brown eyes and hair; why was I singled out to be the only fair one, to be called Gwendolen, which means white in Welsh I was told"? … I hated myself. At the convent I had noticed that some of the girls' stocking were smooth, tightly stretched, and at last I plucked up enough courage to ask one of them how she managed it. She answered in that impatient, unwilling, secretive voice girls sometimes use to each other: 'Your garters are too slack.'…I got home my mother noticed the change and objected so strongly to my wearing anything tight round my knees… again my black stockings drooped. After this I became one of the untidiest girls in the convent. (14)

Rhys's young life on the island of Dominica though privileged in one sense, was difficult in another sense, as her life was not always idle and carefree. Rhys's act in identifying as Creole led her to an interaction with nature, where her gained knowledge of "root" and "routes" was not desired by her mother's class. However, Rhys surrounded herself with the flora and fauna distinctive of the volcanic island of Dominica, (still producing sulfurous gases to this day). The island paradise contained rugged mountains, an abundance of wild vegetation, more streams and rivers than you can count; it was simply a hidden Eden. Often because of its terrain, navigating the island was preferable by sea rather than land. Rhys's father being a doctor travelled by sea from one side of the

island to the next, offering Rhys access to journey from one side of the island to the next, hence from one home to the next. Jean Rhys lived in one of the two estates that her father owned. The larger of the two was called Bona Vista "the house in the hills." It was here Jean Rhys was afforded a carefree lifestyle. She often had a romanticized view of black culture, viewing it as more fun than white. Rhys recounts the following in her autobiography *Smile Please* (1980):

> After it had rained, standing barefoot on the wet grass, the smell was unbelievably fresh and sweet. I shall never forget it. (We were not supposed to go barefoot on account of the jiggers, but we often did. Also it was our delight to eat with our fingers out of a calabash as the Negroes did. Food seemed to taste better that way. All this had to be done on the sly. (15)

When the summer months were over, Rhys would return to her colonial sensibilities in a "colonial-style house not far from the waterfront, with a jalousied balcony overlooking the main street and a courtyard at the back" (Elaine Savory 2009, 3) depicted in *Figure Two* (past to present). Living at this house Jean Rhys experienced many tensions, primarily that of fear. She was both afraid of life at home with her mother and also her school life. She constantly faced circumstances that became uncomfortable to navigate.

The duration of this time was short lived as Jean Rhys was removed from her island paradise to live in England at the age of sixteen, where she boarded with her aunt Clarice Williams. After living in England for two years, the death of her beloved father soon after their return caused many changes. Jean Rhys was left without support. Her education at both the Perse School for Girls in Cambridge, then later the Academy of Dramatic Art, was interrupted. She stayed only two years and two terms respectively. The

withdrawal from school caused Rhys to face the rigors of real life and the uncertainty of it. She defied her family and chose not to return to Dominica but instead chose to work in a series of odd jobs, which were non-productive enterprises. She became a chorus girl, a mannequin, and an artist's model, all which led nowhere. While at the school for Academy of Dramatic Art Jean pursued the course of becoming an actress. At its interrupted end, she signed a contract to become a chorus girl with the English theater troupe. Here, she worked unsuccessfully as a chorus girl in the 1920s, seen in *Figure Three*. She then left England and relocated to other European countries. She traveled as a Bohemian artist and took up residence in Paris, due to her dislike of England. During this period, Rhys lived in near poverty, as she became further estranged from her family. While familiarizing herself with modern art and literature, she acquired the alcoholism problem that would persist throughout the rest of her life. Teresa O'Connor (1986) points out that Rhys in her Black Exercise Book "… laments that she has ruined herself with alcohol, that she "will never succeed in England" and that she shall never be able to "make a little money for her daughter" (6). Her experience of a patriarchal society and feelings of displacement during this period would form some of the most important themes in her literary work, including *The Left Bank* (1927), *After Leaving Mr. Mackenzie* (1930) and *Voyage in the Dark* (1934).

Jean Rhys had three failed marriages. First, she married Jean Lenglet, a Dutch journalist and poet in 1919. Two of her husbands, "… went to jail for petty fraud, while the other was an unsuccessful literary agent" (Elaine Savory 2009, ix). All her husbands either divorced her or died before her, leaving her a widow three times over. She had no steady income. She often had to struggle for life's basic necessities. It is during these

harsh times that Paula Grace Anderson (1982) describes Jean Rhys "as living the living" (57-65), meaning Rhys could not effectively care for herself and hence lived a half-life. While married to Lenglet, she had two children. The first, William Owen, died as an infant. She also conceived a daughter, Maryvonne, who was often separated from her for long periods of time. It is during these chaotic years of "living the living" that she began to write. Through her writing she began to find her true voice. Forging into a literary world, Jean Rhys met the illustrious Ford Madox Ford. Ford Madox Ford, a literary giant at the time, became a great influence on Jean Rhys and helped with the publication of her early writings. Their relationship, though short lived, made Rhys into a translator. She was accredited with translating *Perversite* by Francis Carco, though, when the certificate appeared in print Ford's name was on the title page. Upsetting as this was for Rhys, she continued to translate and honed her craft in French poetry.

Jean Rhys's personal life figures strongly in her writing, making her work, character, and place, indelible in Caribbean literature. She, however, returned to the Caribbean, only once. Her aim was to find a sense of place as she did not like her life in England. With the monetary bequest from her husband Leslie Tilden Smith, Rhys was able to afford a return journey home to Dominica. In 1936, she visited her ancestral plantation in Dominica seen in *Figure Four and Figure Four (a)***.** Dance (1986) speaks of Rhys's return in this way:

> She had not seen her home for some thirty years, yet her only letter from Dominica (The Letters of Jean Rhys, pp. 28-30) speaks with a passion of identification seemingly at odds, with the creator of Sasha Jenson, the displaced person of London and Paris. Rhys's insight into placelessness and loss of identity

> derives from her Dominican origins: such is the paradox of belonging without owning, or of owning without belonging, that grants an understanding of exile and loss. (394)

On her return to England, she was deeply affected by the images of decay that the landscape evoked; decaying houses, overgrown trees, erosion of the land and landscape. Rhys began to question her sense of place in it. It was not long after this voyage home that the first renderings of her most famous literary masterpiece *Wide Sargasso Sea* (1966) was born. Writing the novel became a reaffirmation of her role as a novelist, after the difficult years from 1939 to 1966 where she lived in obscurity and did not write or publish at all. In her seclusion in Devon England, Rhys began to fashion the many versions of *Wide Sargasso Sea* (1966) while laughing at the notion of being widely accepted in the literary world that she was thought to be dead.

"It is not finished" were the words of Jean Rhys to her longsuffering editor, Francis Wyndham who waited eight years instead of nine months for the finished publication of *Wide Sargasso Sea* (1966). Rhys had many versions of her novel and was not content with the finished product. After living in obscurity for thirty years, however, Jean Rhys's literary style finally became known to the world as she was highly praised for her novel *Wide Sargasso Sea* (1966). Even with the resurgence of her craft, Jean Rhys remained a recluse and continued to write. Jean Rhys's first four novels were published during the years 1920 to 1930. It was not until the publication of *Wide Sargasso Sea* in 1966 that she emerged as a significant literary figure. Her novel *Wide Sargasso Sea* (1966) is considered a "prequel" to Charlotte Brontë's *Jane Eyre* (1847). Jean Rhys's *Wide Sargasso Sea* (1966) is seen in contemporary literary society as a visceral response

to Charlotte Brontë's treatment of Mr. Rochester's "mad" first wife, Bertha Rochester, in her classic Victorian novel *Jane Eyre* (1847). After the resurgence and accolades bestowed, Jean Rhys died after a fall on May 14, 1979 at home. *Figure Five*, gives a visual representation of the home where she lived. The house is small and uncared for and reflects a life half lived. The house is located in the village of Cheriton Fitzpaine, Devon, England at number 6 Land Boat Bungalows. Here, her neighbours were afraid of her as they thought she was a witch, and she was just fine with that (Elaine Savory 2009, ix). She was survived by her daughter and more importantly Francis Wyndham her editor, who became Jean Rhys's literary executor after her death in 1979.

Significance to Caribbean Literature

Wide Sargasso Sea (1966) won the prestigious WH Smith Literary Award in 1967. A year before her death she expressed that "the honor had come too late" (Pierrette M. Frickey 1990, 1). Jean Rhys was also given the Commander of the Order of the British Empire for her literary work. Olive Senior's epic poem "*Meditation on Red"* (Senior 1994, 46) pays homage to the white Creole author Jean Rhys which reflects the racial struggles that she faced, thus paving the way for post-colonial women writers from the Caribbean of all ethnicites to give voice to the voiceless. Jean Rhys for Daryl Cumber Dance (1986) represents the "three corners of the triangular trade …" in England. Scholars read her as a "British woman writer," and painter of grim urban settings …" To American critics, her work speaks mostly of woman-as-victim, and in the Caribbean, Rhys is the exponent of the "terrified consciousness of the ruling class" (390). Jean Rhys nonetheless occupies a significant position in Caribbean literature. She stands out as having a unique voice. She strongly identifies with having a blending of both French and

English Creole backgrounds. This cultural mixing as Dance (1986) suggests gives her an "odd double vision of the White metropolitan world, a vision bred into the colonial, the creole" (392).

Wide Sargasso Sea (1966) and Rhys's other writings were first adapted to film in 1981 and 1993 respectively. As of 1993 the following adaptations were made: 1. 1993: *Wide Sargasso Sea*, film adaptation directed by John Duigan and starring Karina Lombard and Nathaniel Parker. 2. 1997: *Wide Sargasso Sea*, contemporary opera adaptation with music by Brian Howard, directed by Douglas Horton. 3. 2004: *Wide Sargasso Sea*, BBC Radio 4 --10-part adaptation by Margaret Busby, read by Adjoa Andoh (repeated 2012, 2014). 4. 2006: *Wide Sargasso Sea*, TV adaptation directed by Brendan Maher and starring Rebecca Hall and Rafe Spall. Also, many song adaptations of *Wide Sargasso Sea* (1966) have been made, the most recent, a song in 2011 written and performed by rock 'n' roll singer Stevie Nicks called "In Your Dreams." Lastly, the Jean Rhys Collection is held in the McFarlin Library at the University of Tulsa, USA.

Representations of Landscapes in Wide Sargasso Sea

Landscape representations are central concepts in cultural geography and have seen a rebirth over the past twenty-five years. The concept of landscape is a contested terrain with inherent tensions. These tensions arise from varying representations of landscape, where landscape is a signifier, reduced to what is seen, usually grounded in empirical/ scientific works in landscape interpretations. However, these tensions provoked a new era for geographical inquiry on landscape. A new "cultural turn" in human geography emerged, resulting in a new concept where landscape became a "way of seeing" (Wylie 2007, 56) differently. Geographer's Barns and Duncan (1992), Cosgrove and Daniels (1988), Cosgrave (1984,1985), Duncan and Duncan (1988, 2010), and Wylie (2007) have all reiterated that landscape as a "way of seeing" should be considered "less as an external and physical object, but instead a system to produce and transit meanings through representations" (Bellentani 2016, 77). Landscape as a "way of seeing" can be examined through various forms, one such is through metaphors. Three significant metaphors that orientate around landscape representations are "landscape as veil, landscape as text, and landscape as gaze," all of which seek to offer a humanistic theoretical framework of landscape as I have outlined in the Introductory first chapter.

In this chapter, I examine Jean Rhys's *Wide Sargasso Sea* (1966) and its representations of landscape using all three metaphors of landscape as veil, text, and gaze. Rather than privileging one metaphor over another, I use each metaphor in an attempt to unpack the widest and fullest discussions of the novel's treatment of social relationships, gender and power within a Caribbean and post-colonial context. The metaphors of veil and text are used primarily to examine the novel's treatment of the

themes of power and hegemony, while the metaphor of gaze is used to discuss the themes of gender and sexuality and their relationship to insanity and the white woman cum white gaze.

Metaphors of the Veil and Text: Power and Hegemony in Post-Emancipation Plantation Landscapes

In Jean Rhys's *Wide Sargasso Sea* (1966), landscape representations within the novel spans two epochs in Caribbean history: that of colonial and post-colonial societies. The novel seeks to access the shifting cultural landscape that shapes both colonial and post-colonial subjectivities that challenge ideologies of political practices of expansion. To unpack landscape representations, is to expose discourses of power and hegemony manifested by prejudices, dominant influences of authority on both the land/landscape within the society. In this sense, power and hegemony in Rhys's *Wide Sargasso Sea* (1966) seeks to trouble the ideology of dominant Western discourse. Western discourse at its best is unpacked by Edward Said in his book *Orientalism* (1978). Here, Said questions and critiques issues of identity formation. Marandi (2009) in responding to Said's arguments posits that Orientalism (1978) is a "subtle and persistent Eurocentric prejudice against Arab-Islamic peoples and their culture" (24). He argues that this prejudice "derives from Western images of what is Oriental (cultural representations) that reduce the Orient to the fictional essences of "Oriental peoples" and "the places of the Orient" … Marandi furthers that this cultural representation … dominate the discourse of Western peoples with and about non-Western peoples" (24). Marandi (2009) goes on to argue that these cultural representations continue to depict "the 'Orient' as primitive, irrational, violent, despotic, fanatic, and essentially inferior to the westerner or native

informant, and hence, 'enlightenment' can only occur when "traditional" and "reactionary" values are replaced with ideas that are [not]western" (24). However, I conclude that Orientalism is based on "the notion of the West as the 'Self' and the non-West as the 'Other'" where the non-West is othered in its representations. Edward Said's Orientalism (1978) goes in depth and argues that "the imaginative geographies of Orientalism, are the contrapuntal geographies of culture and imperialism, and the politics of place, … is a deeply personal geography that traces the inescapable, and often fraught, interplay between a sense of place and a sense of self" (31- 49). This ideology shows that identity is not a singular issue but rather pluralistic in its negotiations that often becomes fluid in nature.

To tease out the theme of power and hegemony requires a discussion of the protagonist Antoinette Cosway Mason Rochester and her position as a Creole girl living in a post-emancipated Jamaica. Power and hegemony explores Antoinette's challenges of being neither self-sufficient nor dependent. Her problem lies solely with how she negotiates an unsettled sense of identity, and the barriers that negate her sense of place and belonging/home. In a similar way, Ashcroft, Griffiths and Tiffin (2008) argue that "place and displacement are important concepts in the study of postcolonial literature, where emphasis is placed on an effective identifying relationship between self and place" (8). Therefore, place (consequently landscape) becomes primarily important to the construction of one's identity, and effectively anchors a person to location and home. Antoinette Cosway Mason Rochester is a white Creole heiress character, living on the island of Jamaica during the 1800s. The novel documents Antoinette's tumultuous marriage to an English gentleman, who is unnamed. His name is only revealed as Mr.

Rochester through reference to *Jane Eyre* (1847). Antoinette's life switches between a relationship with her husband (who has come to the Caribbean to acquire the benefits of an arranged marriage), and the effects of the Emancipation Act upon her family and home. The Emancipation Act brings bankruptcy and the open hostility of the freed slaves against the family (Dance 1986, 398). The loss of status and wealth in the society has caused many difficulties/struggles for the family during the tumultuous time of emancipation. Hope is regained partially through the marriage of Antoinette's mother Annette Cosway to Mr. Mason, an ambitious rich English man "who hopes to revive the rotting plantation and make it profitable" (Booker and Juraga 2001, 166). He seeks to prevail upon the misfortunes of others during this chaotic time.

Mr. Mason is the embodiment of colonial hope, as he seeks to rebuild Coulibri Estate with its economy in ruin. "Dance! He didn't come to the West Indies to dance – he came to make money as they all do. Some of the big estates are going cheap, and one unfortunate's loss is always a clever man's gain" (Jean Rhys 1966, 25). Mr. Mason's plan was to reconstruct and improve "the old sugar works and [restore] the water wheel that had not turned for years" (Rhys 1966, 24), but it was a futile plan as the Estate burns in an attack of the ex-slaves seeking to end the polarization of the "we-they" plural society that existed. The burning of Coulibri Estate is as H. D. Carberry symbolizes a society in its infancy of self-discovery; it "takes a mighty fire to make a great people" (Michael Manley 1997, 97), a sharp, decisive end to colonialism. Mr. Mason prefigures Mr. Rochester in his attempt to bring back order and control. The result of both men's intervention with the family is destruction and ruin. All these factors result in a changing

landscape that is shaped by the product of human activity upon the environment (Duncan and Duncan 2010, 5).

The novel has three clear settings/imagery: Antoinette's crumbling West Indian family home, Coulibri Estate in Jamaica; Granbois, the Dominican island honeymoon house; and the attic room at Thornfield Hall England. Ideally, the final move from the Caribbean to England was against Antoinette's will, as Mr. Rochester wanted to take the fortune he had amassed and leave the "hated" island. The mansion at Thornfield Hall is the home where Antoinette resides after marriage. It is where she is imprisoned in an attic room and renamed the very British Bertha Rochester. *Wide Sargasso Sea* (1966) "reopens the seal of doom Charlotte Bronte had inscribed into Bertha Rochester's existence … into new life" (Wilson Harris 2003, 151). Antoinette (Bertha) is declared mad, is confined, and constantly watched. The mansion becomes a living prison from which she cannot escape. It is only through her metaphorical dream-like vision of red wings to fly home across the sea, that she finds true escape. Using John Wylie (2007) and Duncan and Duncan's (1998, 2010) concept of "landscape as veil, text and gaze" to capture the varying landscape representations that surround certain themes in colonial / post-colonial societies, we can interpret closely the three main spaces through which landscape imagery acts as a "coherent system of signification" (Bellentani 2016, 76).

First is the Great House surrounding Coulibri Estate in Jean Rhys's *Wide Sargasso Sea* (1966), which explores Antoinette's position and interaction in post-colonial society. For Antoinette, the Great House dwells within the colonial/post-colonial society and acts as an imposing structure once replete with grandeur, wealth and position in society. Maria McGarrity (2002) discusses the big house plantation featured in

Caribbean novels, suggesting that the houses "mark their geography and claim space for imperial expansionism. The claims of this architecture and of this geography are inherently fragile. The Houses are intended to bolster authority, power, and control" (31). In the novel the dilapidated state of the house is indicative of this colonial/post-colonial fracture, rendering it void of vivacity and life, and power. Antoinette as a child living on the estate is alienated/isolated and tries to find her place, through family and one childhood friend. Here, Antoinette is defenseless as she has no means of protection and seeks protection from her mother who is portrayed as undependable and unloving. Knowing this, Antoinette continues to go to her mother only to be rejected repeatedly. Antoinette's mother's mantra was always "'Oh, let me alone,' she would say, 'let me alone,'… so I spent most of my time in the kitchen which was in an outbuilding some way off" (Rhys 1966, 17-21), this action personified life as Antoinette would know it, as she finds she is always being shunned and put out of place.

Antoinette's attempt in finding her place is not restricted to only the relationship with her mother. Antoinette's next attempt in finding her place is through a friendship with a black female character Tia whose true intent is unfortunately to harm. The relationship between the two girls (white creole and black ex-slave) is ambiguous at its core, as contentious situations often arises, resulting with sides being drawn/taken. The severed relationship at its end, sees Antoinette being undoubtably put in her place. Antoinette recounts that my only "friend" would come to affirm that "old time white people nothing but white nigger now, and black nigger better than white nigger" (Rhys 1966, 17-21). Tia's refrain encapsulated the new divide that now existed within post-colonial societies. Life for Antoinette is confusing, and she falls into a space of in-

betweenness. In a similar way, Khem Guragain (2015) posits that Antoinette's position is a "liminal space that not only jeopardizes her identity, her longing for home and belonging, but also creates a hybrid identity that emerges in a moment of historical transformation in Jamaican history" (65).

It is here that Antoinette finds that she belongs neither to the white Europeans nor the black ex-slave society, living in a post-emancipated society. The idea of having a sense of place/landscape brings to the forefront themes of racial inequality, harshness, displacement, alienation, and assimilation. The place/landscape exposes power relations between colonial masters and the black ex-slaves. To navigate this dichotomy through a geographical perspective, cultural geographers suggest that "the tradition of cultural landscape studies critically explores the interaction of people and place with specific attention to the discourses and practices used to represent and manage the landscapes that are created through this interaction" (Duncan and Duncan, 1988). Duncan and Duncan (2010) further echo this condition by arguing:

> Landscapes are normally viewed in a practical, non-discursive, inattentive manner and tend to be interpreted as physical evidence of social standing and material success as when a large house and garden are seen to represent the economic and/or moral worth of its occupiers. Landscapes have an important inculcating effect as they tend to be taken for granted as tangible evidence of the naturalness of the social, political and economic practices and relations. (23)

To navigate the interaction of people and place/landscape in this tradition of representation, therefore, is to recognize that "landscape is understood to be not only constituted by static artifacts and symbols, but also by dynamic processes, all of which

constantly shape and are shaped by social, political, economic, and environmental processes" (Cosgrove, 1985; Seymour, 2000). As geographers, we use these patterns and processes to help interpret the various representations of the landscape.

The most significant landscape representation that lends itself to Antoinette's condition comes in the form of a hybrid society known as Creole society. Antoinette, being Creole, embodies this new form of hybridity, revealed in the construction of power and hegemonic assumptions/issues. Antoinette occupies a hybrid position in *Wide Sargasso Sea* (1966), and with this new perception, Antoinette can demolish the old white/black binaries or rather the colonizer/colonized and questions identity formations based off the debate of Edward Said's *Orientalism* (1978). Barbara Bender (1993) suggests that landscapes are "created by people – through their experiences and engagement with the world around them" (1). In a similar way, identities can be created and disputed, as it too forms an attachment to land/landscape. This idea is based on the "observation that human beings need to be able to relate to their surroundings and that landscapes provide psychological sustenance as much as they support physical subsistence" (Peter Howard et al. 2013, 4). In so doing, the issue that arises in colonial and post-colonial societies, lies with the question of who is right in their positions and who holds power. Often when two separate societies lay claim to a sense of attachment to the same land, the resulting effect brings out tensions that often ends in loss and desolation. Through this desolation of the land Antoinette is caught between the space of the colonizer and the colonized.

Using the methods of social, political, economic, and historical process to understand varying landscape representation of Creole hybridity, requires one to view the

history of the land. Historically, with the arrival of European settlers in the Caribbean, the indigenous inhabitants, the Tainos, the Caribs, and the Arawaks, were enslaved. Their enslavement coupled with previous mistrust of each other's native race (before the arrival of the Europeans the Arawaks disliked the Caribs and vis-versa) caused a lot of animosity and discord. This conflict resulted with infighting that triggered their population decline, dwindling almost to extinction. The demand for cheap labour for the expansion of the emerging plantation society required the importation of Africans (who were enslaved) to the Caribbean to bolster the labour market. The mixing of the white society with the blacks created a hybrid/Creole society. The transformation of the land comes in the form of a veiled landscape, what geographers critique as "landscape as veil." At the historic point when the term landscape was coined, there were at the same time and place other interpretations of landscape relating to the land i.e. other landscapes. During the 1780s the elite Europeans carefully composed land/ landscape as "the picturesque." Here, Barbara Bender (1993) suggests that "tensions between an elitist aesthetic 'viewpoint' (a 'correct', perspectival way of 'seeing'), and an alternative, peasant's, 'close-up' landscape of open field … formed … a conflict between the viewpoint" (2) resulting in landscape being contextualized. The European image of their own land is known as "the picturesque" and it becomes realized into the indigenous Caribbean land. The concept of landscape as "the picturesque" James Duncan (1995) describes as:

> Landscape is a painterly way of seeing the world that creates a picturesque view. Such a painterly way of seeing, as they point out, is an elite way of seeing, not only because it was the wealthy classes of Europe who commissioned paintings but also because there developed a dialectical relationship between the rural

> landscape and painting… landscape is a culturally produced model of how the environment should look. It is, therefore not only an environment but a type of arrangement of hills, and trees, or towns and houses. (414-422)

Helen Tiffin (2005) argues that "the hegemonic power of English perception of the land was vastly exacerbated … toward the lands of the colonies …which became both normative and ideal" (200). Implementing this ideology, meant rich European landowners altered the indigenous Caribbean landscape. This alteration began with the removal of what they thought were unsightly villages, huts and hills that were deemed wild, frightening and unaesthetic. They would form / build instead, plantation estates made in the fashion of "the picturesque" by using tasteful buildings, huge Victorian styled houses to dominate the landscape. The landscape, therefore, becomes a mimicry of European cultures, reflective of their societies and their aesthetic. I pause here to illustrate both *Maps One and Two*, as well as *Table Two,* to explicitly exemplify a selection of the Caribbean basin and fourteen different Great Houses erected all over the parishes of Jamaica. The maps reflect both the geographical location, the remnants and prominent surviving European aesthetic of buildings upon the Jamaican landscape. *Table Two* provides an overview of what has become of these houses over time. For example, in Old Harbour St. Catherine the Colbeck Castel is now in ruins and is slated to be refurbished by the Jamaican government as a heritage park.

Coulibri Estate is that imposing imperial landform in *Wide Sargasso Sea* (1966) that takes the shape of a veiled landscape. Within this imperial domain lies certain locales. These locales can be categorized through processes and patterns that geographers such as D.W. Meinig (1982) and others argue are "political, social, cultural, economic

and psychological" (74), in nature, to show the various interpretations of landscape. Having used these processes as tools, we find that the effects of colonialism leans heavily in the formation of a new post-emancipation Creole society in which Coulibri Estate exists. Edward Kamau Brathwaite (1971) in *The Development of Creole Society in Jamaica, 1770-1820* views creolization as "a way of seeing the society, not in terms of white and black, master and slave binary, in separate nuclear units, but as contributory parts of a whole" (307). Therefore, the Creole society emerges as a clash between the indigenous and European cultures, creating a unique cultural identity within Caribbean society manifesting both the ideals of the colonized and the colonizer. Rhys's protagonist, Antoinette, resides in this space and tries to claim her place. It becomes evident that the effects upon the landscape are oppressive; the indigenous society is often overrun by the powerful imperialistic other. At its center, Creole society is the resultant effect of direct contact between the invader and the invaded often creating an inequality in social relationships, "that creates a new social stratification in which the agents of the conquerors assume a dominant position" (D.W. Meinig 1982, 72). These effects on the landscape have caused various problems. The most obvious lays in how the landscape is depicted after the conquerors have altered it.

The use of the metaphor "landscape as veil" becomes preeminent in its representations of Coulibri Estate. John Wylie (2007) sees landscape as veil "as a particular style of visual representation, that mystifies, renders opaque, distorts, hides, occludes reality" (Wylie 2007, 69). This visual experience can be examined through three main geographical points of inquiry: First, what was the physical characteristic of the country/island, especially the flora and fauna, before the intrusion of the colonizer?

Second, where and how was settlement established, and what was the character of its economic base? Third, how has the land been utilized after colonization? To answer the above questions is to analyze the use of the metaphor "landscape as veil" in the novel. Nineteenth-century colonialism was meant to generate power over the land by often erecting botanical gardens. This is portrayed in the novel as the analysis begins with a close look at the use of the flora and fauna within the landscape of the estate. Jean Rhys in *Wide Sargasso Sea* (1966) employs this veil trope by symbolizing the ruined or 'parodic' garden to express the impossibility of the retrieval of that "Paradise Garden or the Garden of Eden" (Helen Tiffin 2005, 203). The garden of Coulibri Estate stands as a symbol of colonial expansion on the indigenous land that leads to the great "Fall." Plantation agriculture (production of sugar) and scientific botanical gardens were historically deeply implicated in maintaining economic, political and cultural dominance and control in the colonies. The garden of Coulibri Estate is constructed as having such a purpose. The tree in the center of the garden stands as a 'tree of life.' The tree symbolizes a life source that guards and controls those around it. Through neglect, it becomes overgrown and what is left is a rotting/fallen garden, a tangled mess that epitomizes a degeneration. Helen Tiffin in her article "Man Fitting the Landscape Nature, Culture, and Colonialism" (2005) argues that for Rhys, "the connection between slavery and the ruined garden is established by a great fall" (204). This connection between the Edenic garden and Coulibri Estate is made explicit in the novel:

> Our garden was large and beautiful as that garden in the Bible – the tree of life grew there. But it had gone wild. The paths were overgrown, and a smell of dead flowers mixed with the fresh living smell. Underneath the tree ferns, tall as forest

> tree ferns, the light was green. Orchids flourished out of reach or for some reason not to be touched. One was snaky looking, another like an octopus with long thin brown tentacles bare of leaves hanging from a twisted root. Twice a year the octopus orchid flowered – then not an inch of tentacle showed. It was a bell-shaped mass of white, mauve, deep purples, wonderful to see. The scent was very sweet and strong. I never went near it. All Coulibri Estate had gone wild like the garden, gone to bush. No more slavery -why should anybody work? (Rhys 1966, 16-17)

The garden becomes synonymous with a wilderness that reflects "a loss of that energy needed to produce order in nature, in politics, and in the social hierarchy" (O'Connor 1986, 146). The white plantocracy, which Antoinette partially represents, has never been relegated to menial work, so with the demise of slavery comes the demise of the garden. The decay of the garden symbolises the fight for life, a fight that juxtaposes the slaves' fight for freedom. This fight has been incessant over time. Historically, the ancient Arawaks superimposed certain myths upon the land. They formed the myth of the "vanishing/reappearing places and cultures that the tree of life blazes" (Harris 2003, 153). This myth speaks of an ancient legend chronicling the Arawaks demise by the Caribs. The legend tells of "the Arawaks fleeing the pursuing Caribs by ascending the tree of life. The Caribs set fire to the tree, the Arawaks were consumed" (Wilson Harris 2003, 153). The legacy of the destruction of the tree of life in the garden at Coulibri Estate mirrors the same fight for life of the Arawaks. The garden begins to take on a life of its own, as its state mirrors feelings of anger, distress, fear, contempt and suspicion between former slaves and poor white Creole plantation owners. The garden is altered – a ground once

shared becomes a ground divided. The garden is never inert as people engage it, rework it and contest it (Bender 1993). In a similar way, Silvia Cappello (2009) argues that the deterioration of the garden "mirrors the financial and social decay resulting from the end of slavery" (49). The veiled garden is unveiled to reveal loss and decay. The garden landscape becomes about time -- about historical depth, a palimpsest of two societies laying claim to the same land. The result amounts to the destruction of the land/landscape.

The next metaphoric landscape representation used in *"Wide Sargasso Sea"* (1966) is "landscape as text". It focusses on the processes and practice of reading, simply how landscape is read, and its meaning as text. John Wylie (2007) argues that to read landscape in a text "is to open up a series of interpretative avenues …to invite questions regarding authorship and interpretations … by uncovering hidden codes and meaning … which … structures how the text of landscape is read" (70-71). This allows textual representation forms borrowed from literature to be applied and is often meant to reshape debates around appropriate discourses of landscape. The technical convention of the textual analysis in the research itself lies in how landscape is read. There are many ambiguities that often surround the literal and metaphorical trope of "landscape as text" such that it conveys many different interpretations/meanings. Duncan and Duncan (1988) argues that what is warranted to read "landscape as text" is to question the way societal norms is organized within the text, surmising that:

> The text of landscape conveys and cements certain ideological narratives about the organization of society and relationships between culture and nature … the metaphor of landscape-as-text calls attention to ways in which particular

> dominant readings are expressed and reproduced by powerful cultural elites. (Wylie 2007,72)

To read the landscape as text is then to again uncover hidden codes of how society is organized. In *Wide Sargasso Sea* (1966) it is already established that the Creole society is a so-called powerful elite seeking to find their place in the new post-colonial society. To tease out a textual analysis of landscape in *Wide Sargasso Sea* (1966) is to look for signs, images, words and ask questions of the characters within the novel.

The main question and subsequent sub-questions that Rhys raises in her novel seeks to disrupt the literary and philosophical basis of Western civilization (Ashcroft et.al 1989). One of the main questions/disruptions deals with language and the notion of what is the accepted standard? Derek Walcott in many of his writings argues that the English language is nobody's special property; it is the property of the imagination, the property of the language itself. The Creole language (the post-colonial English which the language has evolved into) is purported as not being the accepted Standard British English. Jean Rhys (1966) troubles this ideology as her novel is full of Creole expressions and allusions to the changing function of language: "I too old now" (6); "he hasn't learned any English that I can understand" (111); "And no one came near us" (15), etc. The use of the novel's Creole language/ expressions is to knowingly challenge the ideologies of the West on their construction of the acceptance of Standard British English. Jean Rhys through the means of language, "emphasizes and constructs the setting; the Creole, Black, and European identity; and race relationships of the novel" (Silvia Cappello 2009, 47) to create expressions that reject the varieties of English, and by extension, British power. Rhys uses these expressions as a means to rewrite the canonical narratives of the

discourses of the West. These Creole expressions are deliberate throughout the novel. They act as vehicles, signifiers to construct meaning. *Wide Sargasso Sea* (1966), reveals how the mainstreaming of British standard English 'others' all other languages. By centering Antoinette, making her the protagonist and making her use these expressions she, and her words, are no longer marginal but are given substance that is relevant and essential. Jean Rhys's use of Creole language subverts the ideologies of the West as imperialist (Silva Cappello 2009, 47).

Rhys subverts the Western ideology by writing hidden histories, revealing gaps by uncovering double meanings, seemingly uncovering a sinister sense of secrecy and silences in land/landscapes of the novel. Rhys demonstrates the division between colonial and post-colonial society through the family's separation from both the former ruling white society and the emerging black society. The use of the Creole language in the novel forms a consciousness that asserts difference from the colonial center. The very first Creole adage read in the novel illustrates this separation of the whites on one side, the blacks on the other, and Antoinette in-between, displaced from both culture and society:

> They say when trouble comes close ranks, and so the white people did. But we were not in their ranks. The Jamaican ladies had never approved of my mother, 'because she pretty like pretty self' Christophine said. She was my father's second wife, far too young for him they thought, and, worse still, a Martinique girl. (15)

These three different cultures form the basis of Antoinette's introduction to the concept of a vernacular, or a "native, spoken use of language," as evidence of an original self is questioned (Teresa Winterhalter 1994, 218). In a similar way, Paula Grace Anderson (1982) speaks to the separation as "a particular type of woman, in a particular cultural

environment, at a particular point in history" (57). Annette (Antoinette's mother), like her daughter, finds herself in a unique space as she is Creole to the established British society; therefore, she is alienated, although she was brought up to assimilate their ideals. Her position is complex as she also finds herself in a space of in-betweenness. Annette is chastened here by Spivak's reminder of "the impossibility of remaining in the in-between" (Spivak 1990, 147). Annette's words "we are marooned … now what will become of us?" (Rhys 1966, 16) captures the consequences of being Creole and becoming marginalized and living in the space of the in-betweenness of colonial/post-colonial societies both with and without power.

The consequences of this in-between identity are reflected through many examples in the novel. First, there is the image of Annette wearing an old and tattered riding habit, riding on her horse. The riding habit, though old, still symbolizes privilege, having different apparel for different purposes. The horse exudes dominance, power, control, with its every trot around the estate suggesting an ability to escape to other parts of the island. It also speaks of being imperial. The mysterious death of the horse delivers a significant and sudden blow, however, signaling a loss of power: "Then one day, very early, I saw her horse lying down under the frangipani tree. I went up to him but he was not sick, he was dead and his eyes were black with flies" (Rhys 1966, 16). The horse was poisoned, and the family is left marooned, reflecting not only the dire state of poverty, but dissolution of colonialism. The death of the family's horse is a powerful symbol that speaks of separation, subsequently leaving the family without hope. The horse represents the ability to move, and without the horse they cannot travel, making them isolated socially and geographically. The geographical remoteness of the island outlines the

physical loss of protection from former British rule. The construction of the theme of separation/loss of social life further illustrates the suicide of the privileged classes and the precarious nature and abandonment of the Creole classes.

Another consequence is furthered through the image of illness/ disease with the decline of Pierre's (Antoinette's brother's) health. Pierre's illness exposes the family to the brutal facts of economic deprivation. The household is so poverty stricken, that with the absence of income Pierre's health will never improve. "Without money to cushion them against the shock of change," (Anderson 1982, 60) they are regulated to being powerless and outside colonial money legacies. As a result, Pierre becomes isolated in his own house, as his mourning leads Annette to a deafening silence that is echoed through the house: "I don't know what the doctor told her or what she said to him but he never came again and after that she changed. Suddenly, not gradually. She grew thin and silent, and at last she refused to leave the house at all … she wanted to sit with Pierre" (Rhys 1966, 16-17). Pierre's illness personifies the decay of the plantation that was once the grand Coulibri Estate. These events cause the family to be stigmatized as "White Cockroaches." This term echoes yet another example of racial disparity as exemplified in the following conversation between Antoinette and Tia:

> … after one somersault I still turned and came up choking. Tia laughed…then she picked up the money… 'Keep them then, you cheating nigger,' I said… 'I can get more if I want to.' That's not what she hear, she said. She hear all we poor like beggar. We ate salt fish – no money for fresh fish. That old house so leaky, you run with calabash to catch water when it rain. Plenty white people in Jamaica. Real white people, they got gold money. They didn't look at us, nobody see them

> come near us. Old time white people nothing but white nigger now, and black nigger better than white nigger. (Rhys 1966, 21)

Tia, a black girl who has been chosen to be a companion to Antoinette, is placed as the only positive/compassionate figure on the estate. Their relationship, however, is an enigma fraught with love/ hate issues. A fight between friends reveals deep underlying racial tensions. These tensions create "new social geographies," a social stratification that exposes the child Antoinette to the "brutal facts of history, society, and the economy, by her black friend/sister, Tia, who clearly cheats her" (Anderson 1982, 60). The resolve to calling/naming/re-naming Antoinette as a 'white cockroach' is a scornful reproach to say that she Tia is better than Antoinette, a reversal of role by the black child Tia, as she depicts a colonial trait. This reproach is a hidden code that challenges the practice of speaking. Spivak (1990) argues that the practice of speaking is not innocent but is part of the process of "worlding," or discursively setting apart certain parts of the world from others. She retreats to the garden to find hope. The garden comes to the forefront yet again to reflect Antoinette's deep connection to nature and her feelings of estrangement. Her only refuge is to hide in the garden where she feels that the creeping insects that sting and bite are "better, better than people:"

> And if the razor grass cut my legs and arms I would think 'It's better than people.' Black ants or red ones, tall nests swarming with white ants, rain that soaked me to the skin— once I saw a snake. All better than people. Better. Better, better than people. (Jean Rhys 1966, 24)

Silvia Cappello (2009) suggests that "Jean Rhys provides a detailed geographical description of the land with rich terminology that pays particular attention to translating

words sounds, color, and scents" (53). Antoinette's deep connection to nature amounts to a strong sense of misanthropy. The landscape becomes a refuge for Antoinette, the garden replaces her relationship with humans, (where human relationships evoke disdain and mistrust) even in its state of decay and ruin, it is seen as, better than people. The narrative repeatedly associates loss with nature decaying. The lush beguiling landscape that was once Coulibri Estate functions as a significant symbol in that where the natural landscape once evoked grandeur, it is now overgrown and exudes a tangled mess, a lost paradise. Coulibri Estate reflects "a world ripe with scents of frangipani and orchids, cinnamon, dust and lime trees, and heady with verdant growth, wild confusion and sinister rotting" (Jean Rhys 1966, ix), leaving the garden to be forever in a state of deterioration. The trope is most effective here as it reflects that through hiding within the landscape, one becomes trapped within the confines /pressures of society. The final image illustrating the consequences of finding a sense of place/landscape in a colonial/post-colonial society is revealed through answering the question what has happened to the land? Coulibri Estate is destroyed by fire and nothing, but ashes and death remain.

One of the tenets of colonial white society is that all "women are in want of a husband" (Simon Langton Pride and Prejudice, 1995). I pause here to briefly trouble the attitudes towards gender, i.e. the role of women in nineteenth century colonial societies. Historically, the role of men and women living during the nineteenth century colonial society was defined in separate spheres. Professor Kathryn Hughes in her article "Gender Roles in the 19th Century" (2014) posits that "the ideology of Separate Spheres rested on a definition of the 'natural' characteristics of women and men. Women were considered

physically weaker" (1). Hughes suggests that men were seen as the superior sex and women as the weaker sex. To elaborate, the status of women living in the nineteenth century depended heavily on whether they were single or married. Single women had no rights or privileges. The societal norms, the law of the land, dictated that single women were designated in terms, such as, "the fair sex," "the gentle sex," and "the soft sex," suggesting that they were frail and were deemed as being "incapable of handling their own affairs" (Skinner 2000, 92). Jane Austen's written work from the nineteenth century echoes this ideology of separate spheres. She purports that the attitudes conveyed through the appropriation of marriage, then considers women to be seen as "an accomplished woman" (Austen 1813, Chapter 8). Women were assumed to desire marriage so that they could come under the needed protection of men. In law, it was broadly accepted that "once a woman married everything altered … a married woman was seen quite differently" (Skinner 2000, 91), as they were expected to play the most important role, that of motherhood, for the procreation of race. The law provided a value on marriage. However, it disguised its true intent, as that of the total subordination of women. Jean Rhys in her novel makes provisos mention of this ideology towards the role of women. In that, Rhys acknowledges the nineteenth century colonial attitudes of separate spheres and exemplifies them through the actions of the character of Richard Mason, as his purpose is to rescue the Cosway family.

The marriage between Annette Cosway and Richard Mason affords a name change and with it an improvement in social status. Mr. Mason begins a reconstruction of the plantation with the hope that he can become the new plantation owner or rather "colonial interlopers," whose entrepreneurial skills is to buy derelict estates in order to

exploit and make a profit from the inhabitants of the island, thereby reaping the benefits of emancipation. The restoration is done against the urgings of his wife Annette Cosway Mason. She argues that even with restoration and the hiring of new household staff, the riff runs too deep. The only escape for a better future is to flee this desolate place called Coulibri Estate. Her premonition proves true in the subsequent fire and death: "The house was burning, the yellow-red was like sunset and I knew that I would never see Coulibri again" (Rhys 1966, 37-38). The destruction of Coulibri Estate comes in the form of a great fire at the hands of the ex-slaves. The fire is more than an instrument of destruction; it is rather a mighty tool used to push for total separation. Here again is a sinister scene that Rhys employs to evoke racial conflicts. By fleeing the burning great house, the Cosway Mason family sustains heavy causalities with the deaths of Coco the bird and Pierre. The symbol of fire within the narrative mirrors the inner and outer conflict between ex-slaves and ex-masters. It is an omen of the fiery death of Coco: "I heard someone say something about bad luck and remembered that it was very unlucky to kill a parrot, or even to see a parrot die" (Rhys 1966, 36).

The trope "landscape as text," therefore, within the novel acts as a death metaphor to illustrate the wider cultural conflict within post-emancipation Caribbean societies, implying that death often acts as a catalyst for action, an actual practice to resolve conflicts. The death metaphor can be read through the elements of the landscape on fire. Geography critics Barnes and Duncan (1992) in their article have both argued that the death metaphor has several dimensions, that have "symbolic meaning that should be attributed to the brink, the plunge, the abyss and the rising mist …" (58). The article takes assiduous care in articulating what happens at each stage just before death. Their

critique is in relation to how the metaphor of death is read of people taking their own lives at Niagara Falls. If we substitute Coulibri Estate for Niagara Falls, we see that the same symbolism can be applied. If we focus on the dimensions of 'the abyss and the rising mist' we see that it is within this space of death that Antoinette falls. It is a space that forms new dimensions. Barnes and Duncan (1992) further argue that "symbolically the abyss is out of this world and the limits of this world no longer apply" (60). The crux here is that within the space of "the abyss" one can be rendered boundless and where things can change into their opposites. The death metaphor, that is, "the abyss" is a space where once entered you cannot return.

Within the novel death does not end with the destruction of Coulibri Estate but lies with the mirror death of Antoinette at the end of the novel. Antoinette's double, Bertha Rochester of Thornfield Hall, dreams "I turned round and saw the sky. It was red and all my life was in it. I saw the grandfather clock and Aunt Cora's patchwork, all colour, I saw the orchids and the stephanotis and the jasmine and the tree of life in flames … exuding … a place of non-existence" (Rhys 1966, 155). This dream is a glance back into a vanished past. The dream is the state of "the abyss" that Antoinette is in and where she feels that she can change into her opposite. Antoinette's opposite is likened to her child like persona, a girl living on Coulibri Estate having no care in the world. However, the dream that Antoinette is in functions as her reality and acts as a final means of escape. For Antoinette, her destiny is to cross this dream like abyss (represented through the image of the Sargasso Sea), in order to return home from England to the Caribbean. Her dream is portrayed through her "hair streamed out like wings" … here Antoinette flies home to Coulibri – flies home to herself … her dream of wings to fly home across the

sea" (Rhys 1966, 155), this dream speaks of and points to Antoinette's way of escape. However, in reality, her dream is occurring while Thornfield Hall is ablaze, suggesting that, her dream is not real and she is in danger. The flame that is engulfing Thornfield Hall is actualized through the death metaphor, as being, geographically related to Barnes and Duncan's "rising mist." The flame that ascends into the sky is symbolic of the resurrection, suggesting that there is life after death. But, for Antoinette, who is trapped in her dream and wanting a way of escape, the "rising mist" is a changing dimension for her. Here, instead of changing into her opposite and escaping, she is transformed and moves from one dimension to the next, spiritually, from a hell on earth to heaven. For Antoinette, one can argue, that only the purified can have a spiritual after-life, thereby, linking the folklore of the Arawaks that speaks of ascension through fire. Antoinette, like her partial forebears, the Arawaks, claims a new resurrection through fire. Her death by fire symbolizes life.

Metaphor of the Gaze I: Gender and Sexuality

The concept of gender and sexuality is purposefully problematized in *Wide Sargasso Sea* (1966). The question that arises from this problematization is arguably how is landscape gendered? The process of linking gender and sexuality to landscape representation is to look at landscape through a feminist gaze and how it seeks to introduce a female voice. Geographer John Wylie (2007) sees landscape as gaze as a critique of landscape concerning its vision, what is perceived and the reality behind it. Here, Wylie stresses that landscape as gaze is concerned with the visual relationship to place. To go a step further to promote and further this aesthetic, Gillian Rose (1993) a feminist landscape scholar points out landscape as gaze as a gendered way of seeing, which formerly privileged landscape representations from a masculine subject position, but now through a female perspective (Nash 1996, Norwood and Monk 1987, Monk 1992, Rose 1993). Historically, geographical discourses of landscape mainly privileged the masculine gaze; it has always been seen as rigid through its suppression of all other gazes. The gaze occupies a particularly elitist masculine role, that often legitimizes representations of imperial power. A feminist critique in their efforts to re-write the gaze posits landscape as a gendered way of seeing:

> Reproduces masculine power relations; it reinforces the idea of men's domination and mastery over women and nature, and hence ignores feminist processes shaping and also controlling the landscape … the crucial point is that the landscape's visuality is seen to produce a certain kind of gendering … we have come to learn that inherent in the visual 'nature' of landscape there is a penetrating male gaze and that 'landscapes are often seen in terms of the female

> body and the beauty of Nature' (Rose 1993, 87). According to Nash (1996, 150) this implies that 'visual desire is always dependent on a position of domination or pleasure always oppressive.' (Gunhild Setten 2003, 134)

Feminist landscape scholars have sought to trouble this gendered inequality in landscape representation, focusing on changing the visuality of masculinity of landscape traditions within cultural geography, and in so doing have given voice to the feminist gaze. In a similar argument, Maggie Humm (1995) uses the feminist gaze to argue that "all women characters in Rhys's fictions are mercilessly exposed to the financial and gendered constraints of an imperial world" (Humm 1995, 187). Here the cultural forms of the masculine gaze support binaries: (white men) create and control imperial worlds and the female (white women, ex-slaves, servants) are subservient and are controlled. Gillian Rose (1993) and Catherine Nash (1996) along with many other feminist geographers, wish to move away from this view and rewrite the gaze "in order to reclaim the concept of landscape as a theoretical tool … of study for a feminist cultural geography" (Nash 1996, 149). The feminist voice of Caribbean writers (like Jean Rhys) and others can, therefore, challenge the gendered representations of Caribbean landscapes and societies.

In using this feminist gaze, I examine the life of the protagonist and see how she navigates her life when controlled by a husband that seeks to destroy her. *Wide Sargasso Sea* (1966) is a narrative that splits two first-person narrators. One is Antoinette who opens and closes the novel, and the other her unnamed husband (Savory 2009, 79). A large part of the novel speaks from a male consciousness that revolves around sexual associations of maleness. This allows gender stereotypes to be interwoven with issues that revolve around male/female conformity. This speaks clearly to the ideology

embedded in colonial discourses of white supremacy (Brathwaite 1987) where the dominant group (white men) seek to control and subjugate the weaker group (women, ex-slaves, servants) leaving the female to navigate this domination. In the novel, the two actors are pitied against each other. By leaving Antoinette's husband unnamed, Rhys rewrites the canon that speaks to the unmasking of colonial planter society's tendency to name, rename, or mis-name in order to show dominance. Gayatri Spivak (1985) points out, "he remains literally nameless in this text" (271). This un-naming is a deliberate attempt by the author to challenge certain issues of patriarchy and conceptualize womanhood and its relationships.

Landscape as gaze or the feminist gaze in *Wide Sargasso Sea* (1966) critiques how landscape is conquered, reshaped and reimagined through marriage. The feminist gaze is shaped in Antoinette's marriage in two specific ways: that of claiming her own identity as well as her nemesis female dependency. These gazes are first realized at the convent school Antoinette attends after the burning of her home at Coulibri and the death of her mother. She is taught from a young age the ideals of feminine deportment. The white female must ascribe to feminine virtues, seeking to employ chastity, beauty and an even-tempered mannerism. The convent school, run by British nuns, schools Antoinette on how she is to behave in marriage. This occupies the space within the cultural context that supports colonial ideals. This experience engenders docility and is a direct contrast to Antoinette's opposing Creole identity as she is fiery in nature and asks many questions. Antoinette defines herself in this space through an embroidery exercise at the convent:

> We are cross-stitching silk roses on a pale background. We can colour the roses as we choose and mine are green, blue and purple. Underneath I write my name in

> fire red, Antoinette Mason, nee Cosway, Mount Calvary Convent, Spanish Town, Jamaica, 1839. (Rhys 1966, 44)

With the use of vibrant colours instead of pale colours, Antoinette asserts her identity to the geography of place. This tendency is a direct contrast with the teaching of the convent school. Through this affinity to change and go against the forces and direction of how she is to behave in marriage hence in life, she creates a new path, hence a new direction for her life.

The other example of how the feminist gaze is shaped in Antoinette's life is her marriage. This contrasting of feminine virtue to Antoinette's true nature is realized through an arranged marriage between Antoinette and her unnamed husband that proves to be a loveless hateful relationship. This relationship starts with a geographical shift in place that starts with a journey to the honey-moon house. The honeymoon house Granbois on the island of Dominica is a tropical paradise where instead of a place of love, entrapment and alienation breed. Antoinette gains the right to the most sacred places in her iconography through a gift from her mother. The honey-moon house Granbois "… is a small estate that belonged to her mother" (O'Connor 1986, 146) and was gifted to Antoinette. The inception of the marriage finds Antoinette as a guide, a protector in educating her husband on how life is lived in this space. This is a place where Antoinette is in control; she is intimate with the topography, the people, and their customs. The "lush flora add to the sexual intensity of the early honeymoon … rich smell of cloves, cinnamon, roses and orange blossom fills the air …the flowers become sexualized … where the river-flowers only open at night" (Savory 2009, 85). This landscape symbolizes a bourgeoning freedom, a freedom to love and be loved. It is at

Granbois that Antoinette finds a sense of place, as she gains centrality and declares "this is my place and everything is on our side … a refuge … this is where I belong and this is where I wish to stay" (Rhys 1966, 62-63, 90). Antoinette affirms that everyone can be recognized and does so through showing her husband around Granbois. The ride through Granbois reflects a journey of life, a metaphor for marriage, where women have a voice. While for the unnamed husband (later revealed as Rochester) the same ride through Granbois leaves him troubled and in a state of disquiet.

The very first village on the journey to Granbois reflects an ominous beginning between the gender roles of the two:

> I looked at the sad leaning coconut palms, the fishing boats drawn up on the shiny beach, the uneven row of whitewashed huts, and asked the name of the village. "Massacre." "And who was massacred here? Slaves?" "Oh no". She sounded shocked. "Not slaves. Something must have happened a long time ago. Nobody remembers now." (Jean Rhys 1966, 55)

The deliberate omission of what really happened at Massacre reflects a protection of place and echoes a gender division. Lee Erwin (1989) argues that a shift occurs during this conversation. The shift results in a pursuit for truth. Foucault in *Truth and Power* (1979) argues that "the battle for truth" is "not a matter of a battle 'on behalf' of truth, but a battle about the status of truth and … the role it plays" (132). Rochester goes to great lengths in his quest in finding the truth about the peculiar nature of the village Massacre and what appears to be hidden. His pursuit of truth lends itself to the dichotomy of the separation of spheres -- where men must be the dominant sex and women the weaker -- where men must be more powerful and in control than women. Foucault in *Truth and*

Power (1979) argues that power diffuses itself into systems of authority, and the effects of truth is produced within discourses, where truth itself is the product of power relations and the systems it follows (131-137). Rochester's pursuit of truth speaks of power relationships, questioning who is more powerful in this environment and who will prevail? Rochester's attempt to adhere to this ideology leads to an unrelenting pursuit "of the truth… [that instead of placing him into a dominant position] … puts the male into a threatening and alien environment" (Lee Erwin 1989, 146) where he is weakened. To contextualize his action, Rochester's search for truth leads him into the unknown, a journey through the colonial past. Rhys describes his search for truth as:

> A green light. I had reached the forest and you cannot mistake the forest. It is hostile. The path was overgrown but it was possible to follow it … how can one discover truth I thought and that thought led me nowhere. No one would tell me the truth … A track was just visible and I went on … The track led to a large clear space … the ruins of a stone house…. (86)

His discovery reveals a ruined obeah house from the past that speaks of what happens to men when they fall to temptations. This discovery inadvertently traces the Cosway legacy of "mixed breeding" with slave women. What he learns uncovers "the licentiousness that has marked the Cosway's and turned them into "white niggers" (Lee Erwin 1989, 146). Antoinette's earlier feminist verbal response of "oh no" (Rhys 1966, 55) suggests the covert cry of masking this retracing of the past. Massacre reflects a hidden guardianship. Antoinette's instruction on the village and the flora and fauna unknowingly creates a gender/power barrier between herself and her husband. Louis James (2003) argues that Rhys establishes "polarities between sky and water; tranquility

and violence, natural beauty and its historical rape, loss and rediscovery" (194), to emphasize the differences between Antoinette and her husband. The image of empowerment through nature becomes at risk as her husband's view begins to differ through the omission of truth.

This resolve and sense of being empowered through nature is quickly tarnished as the marriage proves unsuccessful, owing to both partners' distrust of each other, that leads to a "betrayal of sexual trust" (Savory 2009, 81). Antoinette fails to win her husband's love and trust. In trying to change and portray herself as adaptable, she uses the ideals of feminine virtue learned from the convent school to harness love and trust. Antoinette's experiences of finding a sense of place is aggravated through this marriage and leaves her with a sense of nothingness. Antoinette is forced into a role of dependency through marriage as she is excluded from her husband's world. The feminist gaze is realized through an opaque view of accepting female inadequacy. Suggesting that she must submit to her husband, this act threatens to suffocate and enclose her, and belies the feeling of being empowered through nature. Antoinette's fear of being dependent and having to submit to her husband, leads her to resort to resistance. Her first attempt of resistance is to try and restore the element of love to her marriage through covert Creole means. Here knowledge of nature becomes an ally; however, its use only leads to her ruin.

To further tease out the feminist gaze with its focus on gender and sexuality, we also need to look at the other partner in the marriage, Rochester (unnamed husband). To look at his interactions with his wife and the landscape of Granbois. Mr. Rochester is presented as a very English gentle-man, the heir apparent in Jean Rhys's *Wide Sargasso*

Sea (1966). His union with Antoinette Cosway Mason is symbolic of colonialist imposition upon Creole societies. It is here that Rochester increases his wealth by being granted access to Antoinette's inheritance from her mother's second marriage to Mr. Mason. The feminist gaze is gendered and becomes synonymous with a dependence on the male. He epitomizes the devil who is connected to male power. The statement "it belongs to me now" (Rhys 1966, 131) signifies the power he wheels over Antoinette. This dependence on a husband leads to her demise, as it proves that men betray and abandon women. Rochester is damaged emotionally (afraid to love), as he was raised as an upper-class Englishman who must never show emotion. He betrays and destroys the trusting nature of a young Caribbean woman by believing the hate letters of Daniel Cosway. Rochester instead of believing his wife believes the "malevolent suggestions that she is insane and promiscuous" (Savory 2009, 81). Hate overwhelms him to the point where he takes full control through her money and her body to do with as he chooses. He exercises racial power as "slave's masters used slaves for sexual pleasure" (Booker and Juraga 2001, 168). The marriage fosters the ideals of a patriarchal world where women are chattel to be bought, enjoyed and discarded. He does this to assert dominance over Antoinette.

Other than his wife, Rochester is intimidated and disturbed by the exotic landscape of Granbois. He seeks to denigrate the topography of the landscape as it does not fulfil his sensuous preconceptions of losing himself in the otherness of this landscape (Teresa Winterhalter 1994, 220). Rochester's refusal to accept the Caribbean landscape and its way of life and subsequently its people leads to many problems. While in

Granbois he is threatened by the informal nature of the people. He "others" the fishermen and servants in their own surroundings:

> I was tired of these people. I disliked their laughter and their tears, their flattery and envy, conceit and deceit. And I hated the place. I hated the mountains and the hills, the rivers and the rain. I hated the sunsets of whatever colour, I hated its beauty and its magic and the secret I would never know. I hated its indifference and the cruelty which was part of its loveliness. Above all I hated her. For she belonged to the magic and loveliness. (Rhys 1966, 141)

The residents of the island are an abhorrence to Rochester as he sees them as not English. He sees the language used by the servants at Granbois as a poor substitute for the French language, arguing that "the debased French patois they use in this island is not fit" (Rhys 1966, 57) for his very British aristocratic sensibilities. Mr. Rochester not only loathes the people and the customs of common post-emancipated ex-slaves of Granbois, he also finds the house a repugnance, he becomes lost, disorientated and disturbed by the Dominican landscape that seems like a rambling jungle. Rochester is uncomfortable with his environment, his description of the landscape is that it is "not only wild and menacing… everything is too much … too much blue, too much purple, too much green. The flowers too red, the mountains too high, the hills too near… those hills would close in on you" (Rhys 1966, 58-59). The landscape is too free, too lush. The landscape overwhelms him.

In a similar way, Laura E Ciolkowski (1997) argues that "Rochester labours to make English sense out of colonial confusion" (342). He longs for the orderly landscape of his homeland with its simple and clear designations of authority. Meinig (1982) argues

that English landscape "is manifestly aristocratic and rank-ordered. It is an iconographic programme evoking a classical past and in its formal monumental order requiring a ritualized form of behaviour" (228). The tenets of this is exemplified through binaries such as, master/servant, dominant man/submissive woman, rich/poor. All these binaries are skewed in Granbois; it has all gone awry. This skewed view leads Rochester to juxtapose the alien landscape to the erotic sexuality of his wife and his distrust of both. Rochester resents the fact that Antoinette is at home in this environment that is strange to him. Rochester is "so sure of himself, so without a doubt English and me… so without a doubt not English" (Rhys 1966). He feels that he cannot fully master his wife. He realizes that the landscape of Granbois is a safe haven for his wife and her sexuality and he wishes to destroy this sense of security. His refusal to adapt to his surroundings, leads him to the belief that if his English "Self" cannot prevail, then the colonial "Other" must be removed. Rochester can only respond with hostility to a landscape that resists his symbolic framework (Teresa Winterhalter 1994, 220). Diana Madden (1995) also argues that "Antoinette is so closely identified with her tropical islands that they seem to be an extension of each other. The landscape becomes engendered through this close identification, and Antoinette becomes a manifestation of place" (Madden 1995, 166). The result of these tensions between husband and wife and landscape brings irrevocable change. For Antoinette, she tells her husband, "I loved this place and you have made it into a place I hate. I used to think that if everything else went out of my life I would still have this, and now you have spoilt it" (Rhys 1966, 121). For Antoinette being in a male dominated sexualized marriage, she suffers and begins to recognize that one's identity is projected upon, not discovered within landscapes (Teresa Winterhalter 1994, 221).

Wide Sargasso Sea (1966) maintains a steady absence of faith in a woman's ability to transcend the oppression of her gender. Rhys's novel depicts the near impossibility of "success" for a woman in a patriarchal world. This is a strikingly accurate critique of colonial perspective; however, in a post-colonial world, feminist geographers challenge this norm. Allison Blunt and Gillian Rose (1994) explore feminist strategies of resistance. They argue that there is no singular feminine way of seeing the landscape. In *Wide Sargasso Sea* (1966) the feminist gaze represents the land i.e. a feminization of nature. The treatment of the feminist gaze on gender and sexuality delineates patriarchal colonial attitudes that create the belief of being inferior. To challenge this norm the only other female voice in a position to do so is Christophine. Christophine is Antoinette's mother-figure, who gives a plethora of advice to Antoinette for her failing marriage. The first is use of women's bodies. She argues that "if women don't return men's amorous feelings… they thief your money" (Keith Russell 11 2007, 92). When that doesn't work her next advice is for Antoinette to "pack up and go" (Rhys 1966, 90), to leave her husband and actualize her own authority. This authority can be conducted in two ways: by asking back for your own money and gaining independence, or to use African spiritual practices to manipulate his desire. The latter is chosen and implemented in the form of a love potion. Christophine in her wise use of obeah warns Antoinette that it will not have the desired effect on Rochester as he is European: "So you believe in that tim-tim story about obeah, you hear when you so high? All that foolishness and folly. Too besides, that is not for *beke.* Bad, bad trouble come when *beke* meddle with that.' You must,' I said. 'You must'" (Rhys 1966, 93). Antoinette's plea of "you must" (Rhys, 1966, 93) to Christophine to administer the obeah/love potion, is

climatic, as it is a cry for help, a cry of wanting to break free from her husbands "European culture, prejudices and presumptions about Creoles" (Cappello 2009, 51) that leads to his hatred of his Creole wife. Antoinette sees Christophine as her saviour and endorses the power of obeah, as the power of nature. She leaves Christophine to challenge Rochester on two fronts: one to show female empowerment and the other to show the power of nature. However, both forces fail.

Another example of how the feminist gaze critiques landscape representation is, therefore, to look at how the feminist gaze critiques gender roles through the practise of religious beliefs and spirituality. Christophine's spirituality is a personal ancient belief, that allows Christophine to be placed in a gaze where she becomes a polarized figure. Through this polarized gaze Christophine represents both the dichotomy between evil and good. She reflects complexities of place (roots) and personality. These complexities begin as early as with Christophine's upbringing in Martinique. Martinique is seen as a beguiling island, full of mystery that is alien and secret. From Christophine's rearing in Martinique she becomes regarded as an outsider owing to the different nature/role she occupies. Christophine evokes an aura that reflects female mystery and power. Rhys (1966) describes her in this way:

> She was much blacker-blue black with a thin face and straight features, she wore a black dress, heavy gold earrings and a yellow handkerchief … no other negro woman wore black, or tied her handkerchief Martinique fashion. … the girls from the bayside who sometimes helped with the washing and cleaning were terrified of her … for she never paid them. (18)

Christophine, in her blackness, represents her African heritage as being an obeah priestess. She has spent time in jail for the practice of obeah. For Christophine beneath the façade of the christianized surface lies another religion cloaked in mystery and power. Edward Brathwaite (1971) argues that the greatest conflict between the blacks, white Creoles and Europeans arose over religion, an easily recognizable symbol of control and black autonomy overtly represented in the obeah woman. Obeah is characterized with many prevalent stereotypes. Brathwaite (1971) further argues that "obeah was associated in the [white] Jamaican/European mind with superstition, witchcraft, and poison … [whereas] in African/Caribbean folklore … obeah-man was doctor, philosopher, and priest" (12). Both versions empower, so that the occult objects that Christophine uses (blood, feathers, parrot beaks) are tools that reinforce her power. Her power is first revealed in a cry from the household that Coulibri doesn't feel the same after the restoration, but 'talk' was that her obeah had caused the change. Her purpose at Granbois is to instruct Antoinette on what to do to make her husband love her. The plot is to procure a love potion to change her husband. This, however, ends in having the opposite effect of its intent. The effects of obeah/love potion lead Antoinette's husband to infidelity with Amelie, a servant at Granbois, "I had not one moment of remorse" (Rhys 1966, 115) as he begins to hate instead of love Antoinette.

Christophine is a female who is self-assured and defies the demands of imperial power; she is an ally to Antoinette. Parry (1987) argues that Christophine considers herself free to contrast Rochester's behaviour as she fears no one. Mardorossian (2005) in her critique of Benita Parry's article "Problems in Current Theories of Colonial Discourse" (1987), argues that "Parry's account of Jean Rhys's novel *Wide Sargasso Sea,*

in particular, her persuasive analysis of the black character Christophine as "the possessor and practitioner of an alternative tradition challenging imperialism's authorized system of knowledge" (39), ascribes radical agency to Christophine. It can then be argued that nature can empower women, as Mardorossian posits that texts produced by non-black writers such as Rhys can respectfully represent "alterity" and can recognise racially disenfranchised populations as the creators of different, legitimate knowledge-systems, social structures and aesthetic codes (Mardorossian 2005, 71). Empowering as nature is, it does not come without conflicts. The conflict that ensues reflect a violent clash of cultures: a spiritual and cultural clash between Europeans living on the island and Africans. Mary Louise Pratt 's *Imperial Eyes* (2010) asserts that instead of viewing the imperial relation in simplistic terms of an imposition of power upon another, we should try to see it more complexly, as a "collision of cultures" in what she calls the contact zone. In this zone cultures clash and grapple with each other. Pratt argues that instead of looking at the contact zone with an imperial masculine aesthetic view, we should read the landscape of contact as a lived experience (Pratt 2010, 157-159). The lived experience offers multiple views of the issues that arises, giving a more learnt view. In *Wide Sargasso Sea* (1966) the lived experience in the collision of cultures between Christophine and Rochester erupts with Rochester's search for the cure from the effects of poisonous obeah.

In Rochester's quest to enforce male dominance, he visits the ruined house of the obeah priest in the forest of Granbois to gain a cure. His antidote is a mixture of "bunches of flowers" and "a wild orange tree" found at the ruined priest house to stop the effects of the poison. He engages "obeah on its own terms" (Carine Mardorossian 2005, 79) as he

theorizes that obeah can stop obeah. This, however, doesn't work. Rochester attempts another cure so to speak, as the main conflict between Christophine and Rochester surrounds the issues of religion and politics; he uses the law. It is through English law working against obeah that Christophine loses power to Rochester as he explains:

> I wrote a cautious letter to Mr. Fraser on the third day. I told him that I was considering a book about obeah and had remembered his story of the case he had come across. Had he any idea of the whereabouts of the woman now? Was she still in Jamaica? (117)

Lee Erwin (1989) argues that in "Rochester's effort to bring that 'poison' into the provenance of the law…"I kept some of that wine"… provides him with the power and knowledge to finally drive Christophine away" (151). "The Letter of the Law," is the tool used to rid the poisonous obeah and leads to Christophine's loss of leverage and any power she evoked. In her final attempt to overpower Rochester she implies that she may have lost but there are other ways. She appeals to Rochester's sense of humanity and decency. The hope that you need not invoke power and will over the "weaker" sex. Christophine's "magnetizing speech stands out against Rochester's rhetoric of justice (Rhys 1966, xiv). She argues for him to choose another way, to choose love over hate. This proves to be a naïve request as his Englishness proves more powerful. Christophine's last call is for Rochester not to be so hard: "So you send me away and you keep all her money. And what you do with her?" … "You can write to her," I said stiffly. "Read and write I don't know. Other things I know." She walked away without looking back" (132 -133).

The loss of Christophine leaves an open door for Rochester's final act of control over Antoinette. The destruction of Granbois comes not with fire but with betrayal (Maria McGarrity 2002, 39). The sinister secrecy of Granbois that was shrouded beneath its inherent lush beauty foreshadowed the "age-old, annihilating struggle over territory. It reminds us that the … effort used … to conquer patches of earth involves an attempt to conquer peoples … as the lovers' tragedy makes searingly clear" (Rhys 1966, xv). Rochester's final act of dominance is to remove Antoinette from her island paradise. His intent is to carry her and her money back to the grey bleak halls of Thornfield Hall England. Here Antoinette will be isolated and alienated from all that she knows and love. It is a separation from Christophine, her only help, where she is finally powerless. Even nature cannot help her in her new environment, "no sun" (Rhys 1966,136) as the weather poses a hindrance to navigate. In the end, Granbois the honeymoon site symbolizes the loss of power for women and landscape over men. It is the space of beauty and lush beginnings that is overcome with hate and loss, the consequential confrontation all leads to ruin.

Metaphor of the Gaze II: Insanity and The White Woman

Insanity in *Wide Sargasso Sea* (1966) is intricately linked with vision that brings into question the struggles over difference, where difference brings to bear a battle between gender and identity. The dispute between gender and identity contrasts the way things are in society that allows for struggles over "subjectivity, especially in relation to the concept of identity" (Cappello 2009, 50). This issue of subjectivity surrounds a woman's ability to be entrapped or to be free. The protagonist Antoinette's entrapment within the tainted space of Thornfield Hall brings into question the challenge that women face in their ability to lay claim to their identity. Antoinette's ability to free herself from a world of Englishness, (where the rights of women go against the supposed power of white men, for her husband is white and English), is a power play that places "Englishness itself into crisis" (Ciolkowski 1997, 339). Antoinette takes a stand against English patriarchal power, in order to "abandon her marginal place" (Cappello 2009, 48) and gain a place for her own identity. Her stance is in of itself a form of "native resistance" (Ciolkowski 1997, 340) where she validates how "the other, the different could abandon his/her marginal role and become essential and central" (Cappello 2009, 49). However, Antoinette's resistive stance though powerful, unfortunately carries with it dire consequences.

The most important issue behind the resistive stance that Antoinette takes is power, who holds and who controls it. Michel Foucault in *The History of Sexuality Vol.1* (2008) questions the conception of resistance to power. He posits that "where there is power, there is resistance, and yet, or rather consequently, this resistance is never in a position of exteriority in relation to power" (Foucault 2008, 95). Thornfield Hall is the

epitome of power and dominance; Rochester, is the master, in control of that power. The duality between power and resistance leaves Antoinette in a state of madness. Gillian Rose in *Visual Methodologies* (2001), argues that landscape as gaze "is a form of visuality that pre-exists the individual subject; it is a visuality into which subjects are born" (128). It can be argued that Antoinette was born into madness. Porter argues that Antoinette was not born mad but made so, and made so, both singularly and collectively by men (Dennis Porter 1976, 541). The novel troubles these arguments. In a similar way, Paula Grace Anderson (1982) argues that insanity forces the question of "When is a woman mad … and who decides whether she is?" (Anderson 1982, 58).

To answer the question is to tease out "whether madness is 'real' or simply another form of social control" (R. A. Houston 2002, 309). The gaze metaphor critiques the concept of madness, that supports the idea that those who cannot conform must be put away. The narrative of the rise and fall of madness comes about from the theoretical framework that states institutional care for insane people must be organized in asylums. The development of the history of an asylum to house the insane comes from the interactions of elements such as societal changes and deviant professionalization. For *Wide Sargasso Sea* (1966) these elemental changes include the imperial power use of social control over colonial and post-colonial societies. This is accomplished through relocation, "by uprooting Antoinette from her land and taking her to England" (Capello 2009, 51). Laura E Ciolkowski (1997) posits that in "one of Rhys's early experiments with a title for the novel, "Sargasso Sea (The Wide) Crossing Across" (Rhys 1984, Letters 204), appropriately emphasizes this relentless movement" (340)[2]. The movement

[2] 1984 – Jean Rhys – *Jean Rhys Letters, 1931-66.* Edited *by her* literary agent Francis Wyndham and Diana Melly.

of the known to the unknown, placing emphasis on how vast and far this crossing of worlds is. Here, the foreign environment of England constitutes power to the holder. Hence Thornfield Hall represents an asylum imprisoning Antoinette and Rochester is her jailor.

Antoinette is incarcerated at Thornfield Hall. She is trapped in a mansion "in the midst of that grey, betumbled English landscape …that is so different from … the lush West Indian landscape" of her birth (Anderson 1982, 58). Feminist geographers argue that Antoinette struggles predominantly against the dictates of patriarchy. So as to question, "whether madness is 'real' or simply another form of social control" (R. A. Houston 2002, 309) is answered in Rochester's declaration that Antoinette is "not English or European either" (Rhys 1966, 56), meaning she has trouble conforming to her new environment. Teresa O'Connor (1986) argues the conflicting forces in Antoinette's life reflect the struggle between "Eden-like atmosphere and topography of the semi-tropics and the cold hell of England" (143). Rochester attempts to alienate her further from her home in the Caribbean by locking Antoinette away in an attic in a great house that exudes Englishness. The Caribbean and England become discordant opposites. Valerie P Roper (1988) argues that "as Antoinette sits imprisoned in her room isolated from everyone" (19), she becomes vulnerable as her money has been taken away, she is transplanted, imprisoned and renamed Bertha. Rajeev Patke (2005) argues that for Rochester "England, his home, the house he builds there with her money, transport what

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Letter number 204 speaks of the many versions of the title of the novel. So much, that six months later, Rhys calls the text "(Across the?) Wide Sargasso Sea" (Letters 210), still unable to discard the explicit reference to "crossings" in her title.

[must] first seemed to her … a dream-like unreality into the numbness of nightmare" (192). Owing to this struggle Rochester declares Antoinette/Bertha Rochester insane.

Thornfield Hall is positioned as an institutional asylum that exacerbates an inherent condition of being unsafe. Antoinette begins to feel the effects of always being confined, rejected and displaced. Her isolation and captivity lead to an assumed form of insanity that if 'real' can be used as a form of control. In a similar way, Gillian Rose (1993) argues that the trope of the feminist gaze can be examined within the concept of "time geography." Time geography distinguishes between public and private spaces (in terms of gender) that privilege a patriarchal notion that shows everything to be knowable and mappable, hence containable and controllable. Rose argues that Antoinette is in a controlled environment, slated to be locked up for a particular time that is unknown to her. Insanity becomes Antoinette's inheritance. Her mother was mad, according to Mr. Mason, who put her mother Annette away, as she could not be controlled after the fire and death of her son. Rochester also declares Antoinette insane, as she cannot conform to her space. She is then controlled by being put away in an attic. The attic represents a confined, controlled space that is never to be breeched.

Wilson Harris in his article "Jean Rhys's Tree of Life" (2003) argues that madness is a form of social control and suggests that Bertha's "madness" runs parallel to Antoinette's longing for love that is so acute at times, it embraces many modes of depression and extremities of inner passion. Antoinette's (Bertha's) madness appears within the tidal spring of *Wide Sargasso Sea,* not as insanity at all, but as a sentence passed upon her by an uncomprehending world that takes her wealth in the form of the dowry she brings and remains oblivious of her need (151). Antoinette becomes a

"phenomenon of place and psyche" (Harris 2003, 151). Laura E Ciolkowski (1997) posits that "Antoinette dramatizes the ontological and epistemological tensions that are endlessly played out on both the visual landscapes and psychic spaces of *Wide Sargasso Sea*" (342). This phenomenon of place and psyche thus becomes a substitute or forms a dislocation and insanity -- Antoinette as sane and her husband as insane and vice versa resulting in the burning of Thornfield Hall.

Antoinette begins to lose grip of her sanity in her captivity and becomes alienated from her own sense of self. The captive space of the attic becomes a ruined space, that, envelopes and frightens Antoinette. Antoinette's captivity doesn't only lead to alienation, it also causes trauma. Antoinette is traumatized by her removal from her true home and her confinement. The mask of insanity belies the trauma that Antoinette faces in life, as she becomes withdrawn into herself in a place that is silent and lonely. Maria McGarrity (2002) suggests that "trauma is manifested not only at the time of the event … but perhaps in its aftermath and the memory of it" (32), hence the manifestation of Antoinette's dreams, becomes, the visual representation of a traumatized life. Her dreams reflect the chaos of her mind:

> For I know that house where I will be cold and not belonging, the bed I shall lie in has red curtains and I have slept there many times before, long ago. How long ago? In that bed I will dream the end of my dream. But my dream had nothing to do with England and I must not think this, I must remember about the chandeliers and dancing, about swans and roses and snow. (Rhys 1966, 92)

Antoinette's life often portrayed behaviour marked by vivid dreams and violent outbursts that gives rise to paranoia. The fragmented memory of the so called mad-woman Bertha

opens up the possibility for an alternate re-imagined reality, solved only through dreams of returning home to the Caribbean. Therefore, the metaphor of dreams becomes a source of escapism. This escapism causes her supposed descent into madness. Antoinette's insanity reflects a "surreal and dreamlike coda … recounting a dream she has that precedes and forecasts her burning of Thornfield hall" (O'Connor 1986, 144). In a similar way, Elaine Savory (2009) argues that Antoinette is "perceived as insane and violent in her English confinement, where two narratives become both lucid, and connected by her memory of her dreams" (80). The dreams symbolize an alien landscape that separates her from herself, in the same way that her renaming as Bertha does. The dreams that Antoinette has mirror her death, as she is in a dreamlike state when she sets Thornfield Hall ablaze.

Faizal Forrester (1994) posits that "the very fact that Antoinette, as she is about to fulfil her destiny as Bronte's madwoman [Bertha] and jumps to her death, sees not only the "pool at Coulibri," but also her childhood friend Tia," (32) not realizing she is in a dreamlike state. Antoinette struggles to remain cognizant of her surroundings, as she wakes from her dream but cannot access her memories while awake. Faizal Forrester explains the difficulty of remembering traumatic events. Hence Antoinette's dream-like/ awake self visualizes "the pool at Coulibri," and her childhood friend Tia (Faizal Forrester 1994, 32), as a means to center herself, that reaffirms the claiming of her identity to place. The metaphor of the pool reflects an image a "mirror image to which she is forever attached … connecting her island home to her position as prisoner within Thornfield Hall" (Peter Hulme 1994, 7). Her suicide calls to a bonding of self by choosing death by fire over a non-self, where between the lush nature or the cold walls of

hell, she chooses death. She realizes the jump she must make: “now at last I know why I was brought here and what I have to do” (Rhys 1966, 155-156). The suicides at the beginning and end of the novel foreshadow the finality of death. Antoinette’s burning down Thornfield Hall and plunging to her death in the flames mirror what happened to her brother Pierre as he died in the burning flames at Coulibri Estate. She chooses to radically alter the landscape through fire, forever transforming the production of dominance. The image of the burning of Coulibri Estate foreshadows the burning of Thornfield Hall and mirrors the joining of herself with the landscape of her birth. The fire is a tool that severs Antoinette from any claim to real Englishness (Faizal Forrester 1994, 33-34). Helen Tiffin (1993) argues that fire is an oeuvre associated with joy, with life, identity and the Caribbean. Antoinette doesn’t become a victim to imperial dominance through her death. Instead she is released to gain her freedom and at last find her own identity. Finally, it all comes to an end with Thomas Loe’s (2007) critique that landscapes high-light the vital connection between place, memory and human identity (49).

Summary

Teresa O'Connor is among the first critics to make extensive use of Jean Rhys's literary materials at the McFarlin Library at the University of Tulsa. These materials have aided O'Connor in her use of a "biographical approach to read the literature of Rhys that foregrounds the process of transmutation, where the fact of life became the stuff of fiction," [here, fiction] reflect the inter-textualized text [that is] her life" (Hulme 1994, 8). Carine Mardorossian (2005) argues that *Wide Sargasso Sea* (1966) marks a turning point in the evolution of feminist post-colonial criticism (60). Mardorossian credits Rhys with the importance of the evolution of feminist critical trends, where its evolution changed "the social meaning of texts traditionally written to promote an exclusionary and patriarchal system" (Carine Mardorossian 1999,79). Rhys's personifies this trait and goes a step further to further the argument of the feminist gaze of landscape representation in her novel. Rhys uses the feminist gaze in a uniquely detailed way, through the depiction of place and weather; with allusions of wild untamed gardens, having "scents of frangipani and [tints of flowers like] orchids" (Rhys 1966, ix); and character development by reading the landscape through a sensory of the lived experience.

The prevailing assumptions of *Wide Sargasso Sea* (1966) is its inherent relationship of linking the geographical landscape representations between man and nature / women and culture. Here imperial dominance is seen as homogenous to a racial signifier of whiteness in its depiction of England as master of the "Self" and Jamaica as the "Other" and tearing these concepts apart. The social demarcation between English and Creole cultural identities support a dominance of one over the other, where the "historical racial and social hierarchies enforced by English planters unto ex-slaves in the

colonies … have solely been … to carry out the work of empire building" (Vivian Nun Halloran 2003, 87). Here, Caribbean landscapes were assimilated in the fashion of colonial British elite society. This process was often articulated in the visual watercolour paintings of Thomas Hearne (Susanne Seymour 1999, 210). However, Rhys in her critique, changes these views of landscape as the picturesque to a more nuanced humanistic feminist representation of landscape. Rhys intentionally uses her characters in *Wide Sargasso Sea* (1966) to shape the landscape, exemplified in Antoinette's fiery red lettering of her name. This I believe is most outstanding and revolutionary; no wonder she is credited with being the mother of post-colonial writing.

Chapter Three

Roger Mais (1905-1955)

Biography

Roger Mais stands out as a "protean Caribbean novelist" (Brathwaite 1987, 11), whose life and work significantly contributed to the emergence of Anglophone Caribbean literature in the mid-twentieth century. Roger Mais's biography and work are an integral and necessary point of entry for this thesis as they extend critical enquiries of the role of geography within literature. His novels provide a locality for the critical analysis of literary landscapes. Literary landscapes, at its core, is the ability to interface two different disciplines i.e. geography and literature. The merging of the two disciplines attempts to give an "explication of the human condition" (Thorpe 1967). Geographer Douglas C.D. Pocock (1988) posits that the interface between geography and literature has made such progressive strides that it is a "delight to geographers, therefore, to come upon works of particular literary scholars [such as Mais] who … give due attention to … place element" (88). Fabio Lando (1996) argues further that:

> *Geography within literature*, is understood as the ambience of a novel, the veracity of literary expressed places, and the 'geographies' designed by novelists … who enhance not only the vivid objective quality of a landscape but also our understanding of subjectively experienced environments and landscapes. (5)

This argument forms a critical analysis of landscape representations within this thesis chapter, as I take a view through the lens of Roger Mais's life and his first novel *The Hills Were Joyful Together* (1953). In so doing, this chapter teases out a literary career to

see how it manifests and grows alongside the natural landscape of the countryside and urban-scape of Jamaica where Mais lived and died.

According to Cumber Dance (1986), "that fascist disease," was one of the last phrases spoken by the astute novelist, playwright, painter, poet, journalist and activist Roger Mais (305), encapsulating the essence of a man resisting colonial rule. His writings shaped the emergence of anti-colonial thought for a country in the imminent throes of colonial oppression. Roger Mais's life began in Kingston, Jamaica, where he was born to Ann Louise (neé Swaby) and Eustace C. Mais on August 11, 1905. The early years saw the family moving to St. Thomas to the cool hills of the Blue Mountains, (a mountainous range that stands over seven thousand feet on the eastern plains of Jamaica), on an archaic secluded coffee plantation called Island Head. Here, Mais spent his formative years with his eight siblings of which he was fourth in line. The family spent several years on the plantation but later in 1918 returned to Kingston. During his time on the plantation, young Mais learnt many of his life lessons. According to Mais and Kenneth Ramchand (1986), "Mais's exposure to the natural world was a reconciling sense of pattern and process" (vii). Mais himself wrote that this time of his life was "some of the happiest as well as the most interesting and adventurous years" (unpublished manuscript in the Mais Collection, University of the West Indies, Mona). During his early years he placed significant importance on his life on the plantation, so much so that he "spent many quiet hours avoiding farm chores and [instead] observed plants, trees, animals, birds and insects" (Ramchand 1986, vi). Mais's love of the hills is reflected in many of his novels, poems, etc. Daryl Cumber Dance (1986) further suggests that Mais "throughout his literary career returned to this source for much of the substance of his

creative efforts" (Dance, 303). His first novel, *The Hills Were Joyful Together* (1953), which Mais affectionately calls "The Hills," indeed, mirrors the language and cadence of the environment that fittingly portrays the author's life. Daphne Morris posits that "The Hills" was not only a source for the representation of nature but also for the portrayal of "penetrating glimpses of Jamaican society" (Daphne Morris 1987, 81).

In *Evolution of a Novelist*, Daphne A. Morris (1988) details Mais's formative years to adulthood, emphasizing that he "belonged to the materially comfortable, educated, coloured middle class of colonial Jamaica" (303). Roger Mais's life was influenced by his father who was a farmer and a druggist (druggist meaning a chemist or pharmacist) and his mother a college trained teacher. His parents emphasized the importance of religion. Dance (1986) notes this religious upbringing "included daily Bible reading" (Dance, 303), as his parents belonged to a strict religious group, called the Fundamentalist Brethren Movement. Education in his early years began at the feet of his mother, who according to Mais and Ramchand (1986) "was not content to let nature be the sole teacher of her children" (vii). As an educator, Ann Louise's training and guidance led Mais to the esteemed secondary college, Calabar High School, where the axiom of achievement for Black middle class families in colonial times was to complete the much-reputed Cambridge school certificate. This milestone is still the major measure of success for most Jamaicans families. Much to the disappointment of his middle class upbringing, Roger Mais did not make much immediate use of his much-earned certificate and moved around from one job to the next. The years between 1922 and 1938 were trying for Mais as Dance (1986) reveals:

> Mais was at different times and among other things, a clerk at the West India and Panama Cable Company, an education officer, manager and editor of a short-lived publication called *Jamaica Tit-Bits*, reporter-photographer for the *Daily Gleaner*, garden columnist for the *Jamaica Mail*, insurance salesman, overseer on a banana plantation, and horticulturist. (304)

Roger Mais's sojourns finally led him to become a journalist for the *Jamaica Daily Gleaner* where he was a weekly contributor to the newspaper columns until 1952. He was also a writer for *Public Opinion*, the political journal arm for the Peoples National Party and later a writer for *Focus*. Of importance at this juncture of Mais's life was also the emergence of his creative writing, which was heavily linked to his journalism. He wrote from virtually every literary genre: reviews, verse, plays, and short stories with the main foci being national identity in the context of colonialism. Edward K. Brathwaite (1987) points out that it was his experience writing the newspaper column that unveiled in Mais a strong interest in questions of Jamaica's political future, which was later reflected in his fictional work:

> The *Public Opinion* journalism discloses a pugnacious energy and always a native concern: at a crossroads time when Jamaica was moving towards the first stage (1938-1945) of its political independence; and when, along with this, there was a new concern for cultural autonomy. (11)

During this time Mais was plagued with concerns for the plight of his fellow people. Belonging to a well-to-do middle class family did not stop Mais from having a lively social conscience that inspired an enduring interest in the poorer classes. This interest took him so far as to become personally involved in their plight, acting in their defense

with his pen. In 1938, in an atmosphere of unrest among the working classes, Jamaica became embroiled in labour riots that led to a rebellion. Mais being a reporter, was in the thick of things, for his very office seen in *Figure Six (b)* was in downtown Kingston and very close to the upheavals near the wharves, as seen in the front pages of the *Jamaica Daily Gleaner* (1938) in *Figure Six* and *Figure Six (a)*. Colin A. Palmer' book *Freedom's Children: The 1938 Labor Rebellion and the Birth of Modern Jamaica.* (2014) reveals the causes of the unrest which was "a combination of economic and political deprivation that ignited … the labour rebellion" … the effects of the rebellion afforded a change in policy "that ended in universal suffrage and the creation of trade unions" (xi). Mais's personal involvement is recounted by Dance (1986):

> When workers demanding better wages, and living conditions began rioting in downtown Kingston, Mais instinctively felt it his duty to help restore law and order. But on his way to volunteer as a special constable, he changed his mind, pledging his commitment to the people's cause instead. It was the birth of nationalism in the British West Indies, and Mais, like many of his class and education at the time, joined the struggle for universal adult suffrage and self-government. (304)

Booker and Juraga (2001) agree that Caribbean authors such as Mais, rejected the "elitist ideology in favor of socialism and anticolonial nationalism" (14). Mais developed a social conscience; he became involved in writing against the politics of colonial power. In short, Mais became the literary advocate for the common people.

Political Involvement/ Imprisonment

Mais's editorials for the *Public Opinion* made him familiar with Norman Manley who was the leader of the Peoples National Party (PNP). Manley became one of Jamaica's seminal prime ministers, who at the time, was in favor of Jamaica having self-governance and independence. Manley was the orchestrator of a movement that brought about buttressing change to colonial rule. James Arnold et al. (2001) writes:

> Along with the drive for political independence, which gained momentum in the late 1930s and early 1940s, came a growing emphasis on the role of culture in the creation of a national community… that "political awakening must and always go hand in hand with cultural growth". Manley echoes the writers of the early 1930s in his insistence that "national culture" should reflect local subjects and celebrate the Jamaican "type of beauty," which he deserves as "a wonderful mixture of African and European elements (72-336).

The joining of these two forces of nature, gave Mais the opportunity to expound his sharp social criticism of the British Empire. The social change Mais promoted was aided by the mantra of independence which Manley advocated for, the resulting factor was that social change occurred. This change was not without its liability. For Mais, writing against the colonial oppressors caused him to be arrested, charged and imprisoned. The account of what occurred during this time is recounted by Edward Brathwaite (1987):

Mais's incarceration for writing an anti-colonial diatribe called "Now We Know," as seen in *Figure Seven*, resulted in six months in the Spanish Town General Penitentiary, of which he only served four months (Brathwaite 1987). According to Palmer (2014), "the accused were defended by the prominent solicitor H.O.A. Dayes and the popular

barrister Norman Manley" (273). Members of the defense team along with the Jamaican public and some of Mais's friends in high places were sympathetic to his imprisonment and helped to incite controversy and public commotion. His time in prison, though short lived, revealed the horrors and the appalling conditions in Jamaican prisons during British colonial rule. This experience was instrumental in the writing of his very first novel *The Hills Were Joyful Together* (1953). The conditions at the prison are vividly portrayed in the novel, consisting of images of desolation of life behind the prison walls of Spanish Town, Jamaica. The significance of the emergence of this novel is relayed in the ensuing chapter of this thesis, as the varying representations of landscape powerfully portray the Jamaican yard in lower-class societies.

The final years of Mais's fifty years found him moving to England. Mais left Jamaica on Tuesday, 26 of August 1952 on the Reina del Pacifico bound for London, England. London became known as "the West Indian literary capital of the 1950s where Edgar Mittelholzer (Guyana), Sam Selvon (Trinidad) and George Lamming (Barbados) had already … [sojourned and gone] … their separate ways to partake of the pleasures of exile" (Mais and Ramchand 1986, x). Dance (1986) posits that "it was Cape's acceptance of *The Hills Were Joyful Together* (1953) that prompted Mais to join the already growing throng of West Indian writers to Britain. But he was not to savor the pleasures of exile for long" (305). Mais moved around to Barcelona and Paris and lived for a short while in the south of France. It was during this spell that he developed his flair for horticulture, painting, and art, and had an alias called Kingsley Croft. Mais's creative energy was so boundless, that he sought many outlets, painting becoming his favorite medium. Mais became an astute painter. He painted the artwork for the cover of his novels, as well as

show-casing his art in an exhibition in Paris, which he lovingly wrote to his brother about. An example of both his paintings and the letter to his brother is seen in *Figure Eight* and *Figure Eight (a).* Mais developed terminal cancer on his sojourns abroad, however, and returned to Jamaica where he died on June 15, 1955, at his sister's house looking at the mountains. However, just before his death his publishers had "rushed out for him to see before the end, an advance copy of *Black Lightning,* his last novel about the creative process and about the artist's relation to his community" (Mais and Ramchand 1986, x). At the time of his death, Roger Mais was beginning to fashion his fourth novel called *In the Sight of this Sun* which was incomplete and unpublished. His sister bequeathed the manuscripts of all of Roger Mais's work to the University of the West Indies Mona in 1966.

Significance to Caribbean Literature

Among Roger Mais's significant literary achievement are the publications of his three novels. *The Hills Were Joyful Together,* (1953) *Brother Man,* (1954) and *Black Lightning* (1955). Mais's legacy to Caribbean literature lies in him being a forerunner, his work had a distinctive Caribbean aesthetic rather than a European one. The emergence of Caribbean literature saw authors from the Caribbean writing about themselves in their own creolized Caribbean aesthetic. Before it was not so. To label Mais a forerunner in the emergence of Caribbean literature, is to acknowledge that although many of his writings exist only in typescript in his collection at the University of the West Indies (Mona) library, his contribution, started from as early as the 1940s in his engagement in criticisms of then colonial society. Mais's contribution is so extensive that through the years 1945-1950, he complied a three part trilogy. The first two are *Blood on the Moon*

and *Storm Warning,* the third part became *The Hills Were Joyful Together*. When the novel was first completed it "ran to more than twice the length of the novel of the same title which was [later] published by Jonathan Cape in 1953" (Mais and Ramchand 1986, ix). Mais's contribution is significant to Caribbean literature, in that he realistically foregrounds the plight of the poor making their struggles telling and valid.

In 1968 and 1978 respectfully, Roger Mais was posthumously awarded the Musgrave Gold medal and the Order of Jamaica, legitimating his continuing importance to Caribbean literary history. Mais's published and unpublished manuscripts are housed in the Rare Book Room at the University of the West Indies, (in whose hallowed halls I have had the privilege to pore over manuscripts and touch the very writings of Roger Mais, including No.16 - Exercise Book entitled "The Hills etc." n.d. [1950-1951]).[3] These and other forms of Mais's work are organized by Dr. Daphne Morris. Dr. Morris has gone to great lengths to encapsulate the entire corpus of Roger Mais's work, which she argues are a literary awakening in the English-speaking Caribbean.

[3]Ironically, as a point of interest, the cover art on No.16 – Exercise Book entitled "The Hills etc." n.d. [1950-1951] as seen in *Figure Eight (b)* (recreation) has the picture of King George V1, on its cover.

Representations of Landscapes in The Hills Were Joyful Together

Cultural geographers Barns and Duncan (1992), Cosgrove and Daniels (1988, 1993), Cosgrave (1984,1985), Duncan and Duncan (1988, 2010), and John Wylie (2007) as discussed in chapters one and two, have all reiterated that landscape as a "way of seeing" can be considered in many different forms. Duncan and Duncan (1988, 2010) and John Wylie (2007) have both theorized various landscape representations in the form of metaphors, where they argue that most definitions for landscape metaphor assume a focus on human agency, culture and vision. They suggest that landscape is not merely a scenery or a picturesque landform that one looks at, but might instead represent a new "way of seeing" the world and the societies in which we live. In examining landscape as a way of seeing, I continue in this chapter to problematize out the three significant metaphors already identified: "landscape as veil," "landscape as text," and "landscape as gaze" to consider their impact on Mais's work.

The chapter is particularly about Roger Mais's first novel, *The Hills Were Joyful Together* (1953). Here, landscape is unpacked as a re-imagination or reconstruction of a particular Jamaican landscape, at a particular moment in Jamaica's history. The novel is set in the early 1950s, a time of social upheavals and immense poverty in the very heart of Kingston, Jamaica. Roger Mais in his novel envisions the slum-like landscape through a metaphorical Kingston yard as a complex site of subjugation in which people live. The metaphorical interpretation of the yard is exemplified using four major themes: urban poverty, social alienation, social protest, and hope and renewal. Through the exploration of these major themes, the yard becomes symbolic of the human condition. Seemingly, the means for a better life for the twenty-five inhabitants of the yard, is connected with

living in the yard. Yet not withstanding all the negative aspects, the yard also stands as a space from which to reclaim one's sense of identity seen through the hope and dreams of the people and demonstrated through their overt and covert acts of resistance. The yard landscape is complex as it elucidates a point of convergence between society and the land, forming a mutual relationship between the urban poor and the poverty stricken colonized yard of a Jamaican slum. The novel's characters imbibe the traits of the yard, as they try to navigate a way of escape.

Metaphor of the Veil 1: Urban Poverty in Yard Landscapes

To situate the concept of landscape as veil in Roger Mais's *The Hills Were Joyful Together* (1953), this chapter traces a visual representation of landscape, by applying John Wylie's (2007) concept of landscape as veil. He argues that landscape as veil is an intensely, essentially, visual … way of representing, structuring or symbolising surroundings … where within the network of relations established by the landscape way of seeing, … the subject becomes the nexus of vision" (68). By applying this interpretation of landscape, the yard in the novel then acts as "the nexus of vision," a metaphoric signifier for the social systems that function within the confines of the yard and on its inhabitants. The social systems that act on yard-life are those shaped by colonial subjectivities. To unpack landscape as veil, is to further expose discourses of power, manifested through discriminatory dominant influences of authority on both the people and land/landscape within the society. This is accomplished by typifying the visual exploration of the yard through its components, and further demonstrating how the condition of these components (structures of the yard) affect the lives of those who inhabit it.

To begin, the yard in Roger Mais's *The Hills Were Joyful Together* (1953) is pictured as a harsh and brutal Jamaican urban residence. The yard is a place that is habitually the abode of the down-trodden, a place of dead-end urban-slum that is a site filled with manacled poverty. Evelyn Hawthorne (1989) echoes this thought by saying that Roger Mais exposes the base squalor and deprived living conditions of the poorer classes in this yard, in a vivid description that is so garish that he characterizes their

living condition as “yards of Kingston slum” (15). In the novel, the yard, functions as a character in its own right, dictating the hopelessness of its dwellers:

> The yard counted among its ramshackle structures an old shaking-down concrete nog building with the termite-ridden wood frame eating away until only a crustacean shell under the dirty white cracked and blistering paint remained. This building stood on the south side. A row of barrack-like shacks at back and another row of barrack-like shacks to the north, with the crazily-leaning fence out front, enclosed what was once a brick-paved courtyard in the middle of which there was an ancient circular cement cistern and above it a standpipe with a cock leaning all to one side and leaking continually with a weary trickle of water that was sometimes stronger than at others, depending on the pressure from the main outside. In the middle of the crazy front fence, on top of a dilapidated brick step that had belonged to the premises before the great earthquake, was a little paint-blistered, wry-hinged, buck-toothed, obscenely grinning, tin-patched, green-and-white gate. (Roger Mais 1953, 9)

Importantly all the novel’s action is set in the yard revealing a comprehensive picture of Jamaican lower-class life, and by extension, Caribbean lower-class life in the 1950s. All the characters converge in this area to do basic living practices, such as, fetch water, cook, clean and wash clothes. This central point forms a singularity among the residents, as they live in a distinctive communal community, but one that is outside of their control. The yard is thus true to life, an explicit description of Jamaica and the horrific conditions in which the poorer classes of the society live.

Daphne Morris's *The Evolution of a Novelist* (1988) succinctly captures the true spirit that is Mais's yard. For her, the yard is a "metaphor for human condition" … and the "vision… of humanity confined within a pitiless universe" (vi). This metaphorical interpretation of the yard is an appropriate analysis of visualizing the yard landscape. It shows the people as being confined / trapped in a space outside of his or her own making. To unpack landscape as veil is to look at the different structures of the yard, seeing how these structures visualize the inhabitants as trapped within their own landscape. This is exemplified by first looking at the images of the yard structures, such as the barracks. Barracks are yard houses fashioned off the making of a military barrack. The topography of the barrack yard, as seen in *Figure Nine* and *Figure Nine (a),* suggest close living conditions with dwellings that are substandard with many individuals living on a single plot of land. It is geographically located on no more than one acre of land having a large number of households embedded in a circular form. This idea is echoed by Alan L. Eyre (1984) who points out that barracks yards are:

> old, decrepit, and rat-infested structures, teeming populations, pollution, crime, and a generally "unmiddle-class environment." According to the usual criteria of geographers, the area is undoubtedly a slum: a stressful environment with crowded, dilapidated structures, pathological behavior, and fragmentation by blocks. (24)

In Mais's novel, this is where all twenty-five inhabitants of the yard live, where they grapple for scarce resources that must be shared by everyone. The area is so decrepit that basic necessities, such as one pit latrine or cistern would be available for use by all and there would be little to no running water for its functionality. The novel's setting is

so destitute that raw sewage is represented in the text and one can imagine the stench extending for miles. Roger Mais uses these elements to form a damaged landscape to demonstrate the level and extent of poverty within the yard life of urban Jamaican society. Sharon C. Sewell (2010) reveals that "a barrack-yard in Kingston, Jamaica" (46), portrays the inequity of the life of the people over the entire island under colonialism. This depiction echoes the societal condition and paucity of resources in post-colonial Jamaican society. The damaged landscape is suggesting that the inhabitants of the yard live in a military prison-like setting owing to the effects of colonialism. The yard is portrayed as an entrapment, a prison, a bounded tough concrete area, that reflects the lack of freedom of movement, the denial of access to basic amenities, and by extension the denial of access to education, economic opportunities, social and even spiritual upliftment.

When we delve deeper in the representation of landscape as veil in the novel, we find the hidden codes within this visual representation. Since the description of the barrack yard conveys hidden meanings, as a geographer I must ask probing questions: What is the root cause of this landscape's reduction to a prison? How it is constructed and what does the landscape tell us about the way society works? The landscape, in short, reveals the barrack yard as a negative interconnection between social class and politics during colonialism. In unpacking this representation, the tenets of Duncan and Duncan's (1988) lens of landscape, expresses landscape as veil as cultural powers that inform the organization of Jamaican society and relations between nature and culture. Social class is the subscription to the ideology that supports "… unquestioned assumptions about the way a society is, or should be organized" (Duncan and Duncan 1988, 123). This set of

ideas and values work in conjunction with the political position that sustains this social class. The imperial colonial political environment of the time perpetuates negative systems of control that are imposed upon the inhabitants of the yard. There is an implication that the inhabitants of the yard are influenced by these systems, seen or unseen, and they function in such a way that makes it unchangeable, even "unchangeable as nature itself" (123). Imprisoned by the yard, the inhabitants are immobile, rooted in one place and cannot move out of its sphere. This characterization of being unchangeable, situates the inhabitants in the yard as fixed and immobile, unable to grow, adapt and transform.

Erna Brodber (1975), however, offers a counter narrative to this argument. She argues of a "geographically mobile" world that although it seems unchanging is indeed changing. For her, the circumstances that create a fixed world for yard inhabitants, propels the need for them to try to change their lives and their environment. They accomplish this change by moving /shifting from yard to yard. This may seem confusing, as there is little intrinsic value to yard-life. However, for the poorer communities of inner -city Caribbean slums, moving from one yard to a next yard brings with the move a world of difference. This is the visual evidence that Erna Brodber sought in her analysis of Kingston yards / yard- life. Erna Brodber (1975) argues that the people of the yard are always trying to find stability, a place of their own, hence they do not stay for long periods of time in one decrepit place; they move from yard to yard. Brodber purports that the people of the slums moving from yard to yard become a "geo-social" entity. Brodber explains the concept "geo-social" as being:

> Socially mobile, [the people of the yard] become aware of more kinds of yards but less capable of conceiving of them in dynamic terms; that one's experience of yards tends to be in less social terms as one [try to] acquire access to the middle income style of life … but they [still] experience tenant yards negatively. (Erna Brodber 1975, 4).

This is so because there is an underling logic regarding yard-life: "the yard is not well kept; people could be easily turned out; enforced sharing of amenities led to quarrels; they are over-populated" (Erna Brodber 1975, 10 -11), thus people are propelled to move from yard to yard in search of a better life. This shifting world, in which one is simultaneously mobile and immobile, represents the shifting sense of stability/ identity created by the political and social ideology of post-colonialism. Poor Caribbean people struggle against all odds to find a place of belonging, navigating in the process, a space where they are situated firmly both inside a world of poverty and on the periphery of the desired wider society.

Consequently, an argument can be made that the barrack yard is a site of identity formation; a connection between identity and landscape is thus formed. Who you are affects how you see the landscape, juxtaposed with, the way you are viewed by society, which in turn further complicates how you are seen in the landscape. The latent cause for the existence of the barrack yard lies in the development of two Jamaicas. Jean D'Costa (2006) argues that the two Jamaicas consist of the "Better Off's" and the "Lesser Than's," reflected as the "Them and Us" divide. The evolution of the "two Jamaicas" originates from a time during the late 1930s to mid-1950s, when Jamaica was at a political crossroads. This was as a result of the imminent call for independence, owing to

the overwhelming resistance to colonial rule and the quest for Jamaican national identity. One of the negative effects of the resistance was division among the society, a spatial divide between the affluent and the poor. According to Edward K. Brathwaite (1987), there is:

> Significant rapprochement between the old white plantocracy (the upper class(es) with their Euro-orientation(s), and the 'coloured' middle class (with what it called its 'creole' orientation) and the blacks, who, in the mass, were Afro/creole, no matter how this was actually perceived/ articulated within the island/region's racio-cultural pluralist structure. (11-12)

As a point of interest, Roger Mais in his illustration of the landscape of the slum-like barrack yard is himself caught in this divide, owing to his birth and position in the society. Mais, on one hand, is himself a product of this society; he belonged both to the light skinned middle class affluent world as well as, to the poorer class, whose social dilemma he identified with and defended through his interaction with them as a journalist. He is literally both the "Better Offs" and the "Lesser Than's," a complex situation causing Mais much turmoil. This dualism contributes to the fact that Roger Mais, among his contemporaries of the time, was one of the first Caribbean writers to produce narratives that spoke about socio-structures such as that of yard life in Jamaica. His novel *The Hills Were Joyful Together* (1953) is the product of this dualism, used as a vehicle for social protest. So revolutionary is this narrative that even in contemporary societies the name of Roger Mais suggests controversy: "even today there are upper-middle class verandahs in Kingston where the name 'Roger Mais' is anathema" (Jean Creary, 50). Jean Creary (now D'Costa) in *A Prophet Armed: The Novels of Roger Mais*

(1968) further argues that receipt of Mais's novel caused great uproar among the privileged middle classes of Jamaican society. They would have preferred the voices of those living in the slum areas of Kingston to remain un-heard. Creary (1968) further claims:

> I remember the outcry that greeted the appearance of *The Hills Were Joyful Together* in 1953… the reader was thrown straight into a world everyone in Jamaica knew existed, and yet which the middle classes were united in a conspiracy of silence to ignore and reject. (52)

Nevertheless, although Mais was criticized because "he had either let the [upper and middle-class] side down or … had betrayed some arcane middle class confidence" (Bill Carr and W. I. Carr 1967, 4), or the positions taken by the more affluent society, was nonetheless un-important and ill-informed as for the issues concerning the people of the slums. Of importance was the actual lives and landscape in which poor Jamaicans lived. Mais's representation of the landscape of the poor barrack yard in the slums of Kingston, Jamaica is, indeed, an accurate representation of real life/ place / society, and politics among the urban poor during the 1950s. Sydney Singh (1989) agrees that the yard "primarily, is a real place, a microcosm of contemporary, urban Jamaican slums" (111). The divide that is portrayed between the "two Jamaicas" forms a spatial boundary that is not easily crossed nor contested. On the other side of this dualism, the veiled landscape exposes silences. Unveiling these silences "give the world a true picture of the real Jamaica and the dreadful condition of the working classes" (Kenneth Ramchand 1969, 23). Mais goes against the grain to depict this space and places it at the forefront of society. The barrack-like shacks of the yard, therefore, portray the main themes of

poverty, entrapment or imprisonment where the “termite-ridden wood frames” speak to the “insidious effects of poverty” (Sydney Singh 1989, 114) of the people of the yard. Mais calls for social change in his novel by insisting that the landscape must not go unquestioned -- an awakening of human consciousness and sympathy for the poorer class, who must be given a chance to bear fruit and not exist as the “gnarled ackee tree … scraggy, scarred almost naked-branched” that struggles to survive (Roger Mais 1953, 9). The inhabitants of the yard must come out from the negative socio-structure that they inhabit, if not only for the sole purpose of having one distinctive Jamaican identity.

What happens, however, to the landscape of the barrack yard of the 1950s? How has the landscape changed over time? Does the landscape now reflect the call for change that was made by Mais through the lives of the people of the slum? Sadly, as is depicted in *Figure Ten* and *Figure Eleven*, the landscape of the barrack yard from the 1950s still exists in contemporary Jamaican society. The pictures capture a recreation of a colonial landscape in a presumably post-colonial world. They are indicative of the continual poverty-stricken environment of the poorer class. The historical use of the landscape depicted in the pictorials must be used as evidence, visual evidence that speaks through time and reflects how little Jamaican societies have changed when trying to emerge from the colonized world. The enduring landscape reveals most vividly the circumstances of the poorer class as unchanged; not even the paint on the walls has changed. At the end of the novel the landscape still reflects a societal divide, where abject poverty reigns supreme among the poorer classes. In fact, conditions are even worse than when the novel begins, as the yard is destroyed. A literal and symbolic fire erupts towards the end of the novel destroying what little gains have been made. The fire symbolizes a new form

of homelessness: "'Look!' He looked and saw the orange glow of flames through Rema's window. All around there was sudden confusion in the yard, with everybody shouting at once. 'Fire!'" (Roger Mais 1953, 283). The chaos that erupts within the yard due to the destructive nature of the fire symbolizes a rallying call. The cry of fire calls for a renewal of community bond and pleads for everyone in the yard to come together and help, to come together for a common good. However, this call is futile in its attempt as: "Manny stood like one dazed, looking on. At first [they] had helped with the buckets, but soon [they] saw it was little use, the fire had gained too much headway already" (Roger Mais1953, 283- 285). The destructive fire emits a state of fear and frustration that leads to loss and despair. The yard burns as there is little extant help from the colonial firefighters. The inhabitants of the yard fend for themselves trying to save their homes. At its end, the yard people still exist in their quagmires of poverty, hoping for change, but the fire renders that dream elusive. This lifestyle has seemingly lasted generations as the divide/ struggle continues.

Metaphor of the Veil 11: Social Alienation in Yard Landscapes

In delving deeper to uncover representations of landscape as veil in the novel *The Hills Were Joyful Together* (1953), I also examine the hidden theme of social alienation in yard landscapes. I choose at this point to refer to the barrack yard as tenement yard in keeping with the terminology used by Jean D'Costa in the dual society of the "Them/Us" divide, where the poor refer to their built environment as tenement yard. Here, the exterior landscape of the tenement yard is highlighted to show the extent of and resistive nature of the people of the yard viz-a-vis this societal division. Roger Mais in his novel goes to great lengths to include many descriptive features of the tenement yard; he describes closely the inner and outer parameters of the yard. Mais accounts that the yard area is surrounded by a leaky standpipe, trees that are 'leaned and thrifty and earthed-in seemingly rotting,' as well as a dilapidated wall; the border is neither interior nor exterior. In addition to the exterior landscape of the tenement yard, are its outer edges which are surrounded by an all-important gully. This gully plays a vital and pivotal role in the functionality and consequential fate of the peoples' lives of the tenement yard. In the novel, the gully is described as:

> Dry now, but when it rained it was a roaring torrent carrying down chicken coops and latrines and dead pigs and even people's houses with it clear out to sea. Scrub and wiry grass and even trees grew on either side, but the bottom was dry sand and silt. They were always finding things down the gully; you could find almost anything there. People were throwing things away down the gully all the time. (Roger Mais 1953, 17 - 18)

As was argued before, the yard suffers from the dualist non-integration of societies, hence the depiction of the gully surrounding the tenement yard reflects this ideal, resulting in the formation of issues of social alienation. Owing to the effects of poverty, the poorer class, those who live in the tenement yard surrounded by gullies are physically and metaphorically isolated or cut off from the more affluent society. Social alienation as a concept can be traced to Karl Marx's *Theory of Alienation* (1970). He argues that "alienation of people is a consequence of living in a society of stratified social classes. The alienation from society is a consequence of being a mechanistic part of a social class, a condition which estranges a person from their humanity" (Karl Marx 1970), thus forming the base of inequity for the inhabitants of the tenement yard. The gully that surrounds the tenement yard exemplifies both the physical and societal separation between the poor and the affluent. This separation evokes a peripheral existence, where it brings into the fore an insider / outsider relationship. The insiders are those who have, and the outsiders are the have nots. The gully draws out the position that the outsiders, the have nots, have no entitlements. They are a people without property, with no title to land ownership. They are left to be the castoffs of society, as evoked in the symbolism of the gully.

The gully that surrounds the tenement yard as represented in the *Hills Were Joyful Together* (1953), also acts as a point of contact, a contact zone that reflects the hindrance constructed by the ruling class over the poor. The main hindrance to the development of the poorer class was the colonial system called Crown Colony, put in place to control and dominate rather than reform.[1] The colonial system, Crown Colony lacked many areas of reform. For the poorer society, the most important development needed was social

improvement in housing. The lack of this basic necessity allowed for the emergence of tenement yards and by extension tenement societies. In the novel, tenement societies are depicted as having no formal training of how households should be run/developed, hence the inhabitants of the tenement yard use the gully as a garbage disposal unit. Thus, the functionality of the gully changes, and with this change, its features start to take on /evoke various qualities that at times are dark and sinister. The geographical definition for gullies denotes that they are normally man-made systems, with their boundaries varying in depth from one meter to tens of meters, allowing for the free flow of water. The gully's primary function is to remove water overflow; this is where excess water (typically from increased rainfall or floods) from the land is removed and carried out to sea. Simply put, it is a man-made tributary. However, the inhabitants of the tenement yards use the gully for an entirely different function. In *Hills Were Joyful Together* (1953), the landscape of the gully is represented as a site of squalor, a place where raw sewage, garbage and just about everything else is deposited and expelled only when there is heavy rainfall. The gully surrounding the tenement yard, symbolizes this separation of the residents from the basic necessities of life. In this regard, it reflects a tethering, a peripheral existence that is symbolized also in the guinep tree located at the edge of the gully's bank. This tree represents land and life and suggests that their tenuous relationship is fragile. Usually a guinep tree has very long, strong roots growing deep imbedded into the earth. In the novel, however, because of the gully the guinep tree is hanging loosely, reflecting the nature of not being rooted, having no solid foundation, hanging at the edge of society, where the natural result would be rot, decay and tree-death. This image elucidates the tenuous nature of the lives living on the gully-side.

The natural workings of the gully changes in a tenement yard setting, the gully has two functions: one, the gully is a supplier of food and household needs. The other, the gully acts as a site of resistance as its nearest inhabitants use it as a garbage dump. Both of these characteristics are important. In this veiled landscape representation, the gully is first a supplier of food or nourishment. There are a variety of things that crop up within the landscape of the gully. Trees offer fruits and other trappings for the everyday existence of the people of the yard. They are often in the gully seeking sustenance: "they were down the gully a piece knocking down jew-plums off Miss Angie's tree" (Roger Mais 1953, 75). In this sense, then, the gully bears fruit and sustains life. Useful items are also often found in the gully. Since resources are so scarce, whatever is found in the gully is often taken back for re-use in the tenement yard, such as furniture.

The discovery of these items, however, can also lead to fights because residents squabble over scarce resources. The conflict among the residents is often over ownership. Usually the fight for resources is vicious, as is seen with the characters Manny and Patoo: "I found it down the gully by a stone, and you mind your own business now, said Manny, looking mean" (Roger Mais 1953, 14), challenging in a savage way those who oppose him. The gully becomes also then a site of violence, instances of boys fighting in the gully (with stones and knifes) are frequent, reflecting the vicious struggle for survival among the Jamaican working classes. The fight among slum dwellers is useless, they share the same socio-economic deprivation, the fight should then be with those in power. The inhabitants' fighting among themselves reveals a sad futility, these fights either lead to death or a desolate existence as a cast away in the gully.

The gully then functions as a microcosm of society. This man-made world of the gully -- that surrounds the ruined wall, the leaky standpipe, the dilapidated housing structures -- is reflective of an oppressive system that lies just outside the limits of the yard, that negatively affects the workings of the yard. According to James A. Delle (2014) "… the social and physical realities of landscapes worked actively to support the system of inequality" (21). This political system that operates within this society is colonialism. It is designed to maintain strict social hierarchy, in order, to keep the poorer class alienated or make them subservient to the upper classes. Mais himself in his famous "Now We Know" article describes colonialism as a "system which permits the shameless exploitation of [those] colonies across the seas." In chapter one in the introduction of this thesis I spoke of the four-hundred-year reign of colonialism within Caribbean societies. The effects of colonialism are clearly expressed in its dominance and control of the Caribbean society, transforming the Jamaican landscape through privatization and capitalism. Hence, the fate of the slum dwellers is a direct result of the repressive nature of this system of oppression.

The other and perhaps most important functionality of the gully landscape is resistance. Imbedded in these slices of life is the picture of social protest seen in the form of resistance. For the inhabitants of the yard, resistance is the desperate struggle for survival within the confines of a stagnated gully, as they hope for a refreshing gully wash. Mais's construction of the gully as a physical structure surrounding the houses, and by extension, the lives of the people of the tenement yard, effectively juxtaposes the effects of colonialism (its economic structures primarily) with the state of poverty of the people of the yard. Mais shows that any form of resistance, such as throwing garbage in

the gully, comes at a high cost. The people at the gully-side are seen by the larger society as marginal, on the periphery, and as unworthy of any aid, as they continue to ignore the law and feed the gully. Hence the gully becomes a re-imagined site for resistance; here the inhabitants fight back against their oppressors by throwing just about every and anything in the gully as an act of defiance. With this simple act, they feel that they have won, but the cost is high in environmental and social terms. The loading of garbage in the gully leads to many negative consequences such as ill health and deadly diseases. The stench that the gully emits, is symptomatic of the stifling hold of colonialism that limits the possibility of survival and even living itself.

A hidden code that supports the theme of social alienation in yard landscape in the novel is the representation of socio-economic deprivation, the most oppressive result of colonialism on the inhabitants of the tenement yard. The deteriorating economic and social conditions that Jamaicans found themselves in during the 1950s were largely due to the rise of unemployment. The gains that were made from the labour rebellion of 1938[4] in Jamaica, were eradicated and replaced by yet another vicious cycle of redundancy. The few available jobs were not open to most of the population owing mainly to their race, class and education. Mais uses the characters of Mack, Ras and Zephyr to illustrate this deprivation. He sets the tone of emptiness and despair with these characters as the plot moves along yet life is static, going nowhere. The character Mack is personified as

[4] *Colin Palmer (2014)* speaks of the history of Jamaica's 1938 labour rebellion and its aftermath. It follows that during the months of April to June 1938, Jamaican middle working class (those from Sugar, Banana, and Oil industry) became disgruntled with the British Empire over issues relating to low wages, high unemployment and under-employment. Against racist attitudes from colonial administrators Tate and Lyle the rebellion ensued under the theme "A dollar a Day." The rebellion was met with brutal opposition leaving many dead. At its end and with the help of political leaders Bustamante and Norman Manley new trades unions were formed to improve life of the working class.

always being hopeful and optimistic, as he considers himself "a renovator, collecting, mending, and delivering clothes on his bicycle, living from day to day in the sustaining hope of winning a lump sum of money" (Mais 1953, 46). His character elucidates the mantra of hope through ignorance. He sees the peddling of his bicycle as an indication of movement -- from one space to the next, of poor to rich. His peddling is, however, static as he goes nowhere and his hope is in vain, he never wins money to move him from the socio-economic position that he is in. Mack's situation in life, however grim, is made even worse by the character of Ras:

> Ras who is unemployed, sometimes pushes a handcart to make a living, "Ras, having no job to go to, could afford to lie in bed late. The day's scuffling would start properly when the steam whistles screamed the noon hour above the steady roar of the city" (Mais 1953, 11).

Ras is unemployed and in tenement yard vernacular he is a shuffler -- a Jamaican Creole word meaning having no ambition. He gets by with whatever opportunity that presents itself in any given moment. He is a grown man who is dependent upon his partner Cassie. His most important saving grace is his search for education, by learning how to read and write.

The ultimate economic opportunity in the novel perhaps lies in sex work, which the character Zephyr uses to become financially independent. I pause here to discuss the importance of the issues of independence and resourcefulness seen in the character of Zephyr and how these issues relate to gender and sexual identity. Historically, during the 1950s and even before, Caribbean writing and criticism spoke mainly from the male gaze. The exclusion of positive female subjectivities hinders discussions on race and

gender and by extension female sexuality. Una Marson's *Tropical Reveries* (1930) is credited as being among the first literary work to engage the subjects of race, gender and female sexuality and "an assertion of a woman's entitlement to her body" … where the … "woman fights against the negation of … sexual identity … a negation that finds its root in the abuses of colonial" (Cahill 2007, 4) imperialism. In the novel, *The Hills Were Joyful Together* (1953), women are represented as both targets at the mercy of the dominant male figure in their lives, and also as victims of social oppression. Here, ultimately the impulse of these women in the novel is to rise up against the constriction of their social circle and not be held back the same way as the "thrifty black-mango tree [that] is continually pruned to remain within the confines of the yard" (Singh 1989, 114). However, resistance for most of these women is a losing battle and it is in this sense of frustration and disillusionment that Mais acts. Mais unlike his contemporaries, in his novel, pays critical attention to sexuality/sexual identity of his female characters. He does so to raise awareness of the inescapable struggle women and by extension women's sexual identity face while living in slums. Mais's depiction of his female characters signifies the rebuke he has for colonial powers, and their continued indifference to the plight of the poor. Mais calls for resistance, that change must be formed from the core of the poorer classes, where alternative means for survival (such as sex work) must be forged.

One of the most pervasive social stratification of colonialism is reflected in gender inequality. During the 1950s discrimination against women was prevalent, even more so against women of colour, and additionally, poor women of colour. Discrimination by colonial powers assumed many forms, the most important in the novel

The Hills Were Joyful Together (1953) is the issue of economic inequality and the fight for socio-economic independence. Caribbean women during this time were subjected to a state of subordination. For the character Zephyr, her disadvantages lie in her economic constrains, including the lack of employment opportunities, property ownership and income benefits. These economic constrains lead to the fight for independence. Zephyr being a resourceful woman, who values her independence, uses her body as a viable means for economic advancement. In geography the discourse of the nature/culture dualism purports that women are often sexualized. Rose (1993) posits that women's bodies under the male gaze are exoticized, overly sexualized and exploited, and calls for change. She also argues against the exploitation of women as seen through the male gaze. Zephyr is then the character within the novel who can change this dualism, as she uses her body to become her defense mechanism, her re-imagined piece of land that cannot be taken from her.

Zephyr is a Greek name that connotes a Greek myth. This myth tells the story of a gentle west wind that blows, however, the wind doesn't just blow ordinarily, it is a wind that rapes. The myth narrates the rape of the North Wind, Boreas. This analogy suggests that Zephyr's life is not one that blows without direction, but one with purpose, when she seeks survival against socio-economic deprivation. As her name connotes, Zephyr is a sex worker, she rapes men for money, and the revenue allows her to live a better kind of yard-life: "Zephyr lives in one of the rooms in the concrete nog house, because she could manage to pay the higher rent. Also [she] lay abed late, for the reason that she did most of her business at night, although occasionally she had men in during the day" (Mais 1953, 11). Like most tenants in the yard Zephyr is imprisoned, even in the better concrete house

that is more structurally sound than the shacks. She is trapped in a bed of her own circumstance. However, Zephyr uses her body/sexuality to break free from this prison; and in so doing, brings freedom to others in the yard, as the funds gained is used to assist others in the yard. Zephyr though a sex worker, longs for love and affection. This she finds in her love for Lennie. Lennie is "one of the few assertions of positive … sexual relationship in Mais's novel" (Creary 1968, 55). Lennie's relationship with Zephyr is in vain, as he wants to take Zephyr to Florida with him, but can't, and she sacrificially tells him to leave and make a life for himself without her. Zephyr in staying in the sordid tyranny that is yard/gully-life is then seen as a survivor. Unfortunately, for most of the others living in the yard, no real freedom is actualized or materialized as death and destruction is their fate.

Edward Brathwaite (1974) posits that another main issue that contributes to social alienation results from over-crowding among the poorer class. This, he argues, is further exacerbated by issues of low wages for the working class; no promotion of local industries, no land reforms, and most importantly no significant public housing which create a further divide (Brathwaite 1974, x). The lack of public housing is directly related to the yard situation and by extension to issues of urbanization of the city of Kingston. The increase in urbanization stemmed from the colonial government's refusal to put in place more informed housing planning and design policies, exacerbated by the inflow of inhabitants from the rural parts of the country to the urban city, all seeking a better future. Edward Brathwaite's (1974) in his introduction to Roger Mais' *Brother Man* (1954) points to the problems of urbanization, already noted in *The Hills Were Joyful Together* (1953) "as growth of slums, increase of crime, alienation" (x). Primarily, the landscape of

the city of Kingston changed dramatically during the riots of 1938 to the 1950s, where the population rose steadily from "48,000 at the turn of the century … to near a million by the 1950s" (Brathwaite 1974, x). The governing colonial powers did very little to provide infrastructure in the Jamaican society, thus the inhabitants of the yard had to develop a defiant mechanism: "En' if you think its going to be different under any new-fangled system you're just a sucker" (Mais 1953, 61). To try and escape this vicious cycle, the yard dwellers adopted a life support system in the bonds of community, loosely seen as a form of scuffling to assuage their poor social conditions. This is seen at its strongest at the fish fry in the centre of the yard. A miracle of sorts has occurred when floodwaters releasing mud into the Kingston Harbour, caused thousands of fish to be killed and flounder at the harbour's edge. The shuffler/scuffler Ras being in the right place at the right time, uses his handcart to gather shoals of fish and bring back to the yard a full cart load. In this moment of bounty, it is the character Lennie who through his own shrewd drive breaks the vicious cycle of deprivation. Lennie has found a way of escape from yard-life owing to his "bright, practical ambition [that] finally takes him to Florida as a fruitpicker, [in his celebratory mood he] begins to act and sing the Jamaican folksong" (Carr and Carr 1967, 20).

Historically, Jamaican folksongs are traditionally influenced with Jamaican culture and speak of stories that are based off mythical creatures that come to help or to harm others. Folksongs give an account of Jamaica's oral history and often contains within its lyrics a hidden warning. However, the folksong, also provides a space to the listener to forget their troubles. The great fish fry symbolizes a night for escapism and hope for a better tomorrow. The people of the yard are joyously infected with the

folksong as “Lennie leads the yard people in the digging song, ‘Ribber ben come down,’ … [providing a space where the oppressive nature of yard-life can temporarily be forgotten] … as “we know that the reality of this world is ebbing from their lives” (Mais 1953, 48-52). The bounty of the fish event, in effect, is likened unto the biblical miracle of God feeding the five thousand. The miracle temporarily assuages the hunger for the yard dwellers from the gully side. There is a suggestion within the folksong that only a superior power, that of the power of God, and not man i.e. colonial powers, who cares for all of humanity, can and will help the people to prosper. The folksong evokes a feeling of having passed the worst and survived to come out on the other side, not to be or be seen as victims of social oppression and social alienation but to be as one big happy family. Thus, the theme social alienation within yard-life reveals yet another hidden code, that of redemption through adversity. The bond fire that is erected in the centre of the yard is to cook the miracle meal but actually stands as a symbol of redemption that lights the way to freedom. The land at the heart of the bond fire becomes an elemental rhythmic pulse for life. Ramchand (1969) suggests that the land becomes a “rhythmic energy which bands the yard-dwellers in community” (25) emphasizing that they too can over-come a great tribulation. The pulse from the land is intoned with the rhythms from the folksong where it releases the “imprisoned spirits of the slum-dwellers … to… celebrate life and fellowship” (Creary 1968, 54).

Mais’s depiction of everyday life in the colonized world of the yard is bleak, isolated and spectral, so much so, that instances of kindness and reliance built on communal bonds are infrequent if not non-existent. However, the suggestion that great joy and fellowship can only be envisaged in the form of folksongs that erupt in the yard:

"Woy-oh, a-how you come over, Woy-oh, a-how you come over" (Mais 1953, 50), is essentially a warning in the folksong. The great fish fry only symbolizes a night of escapism and hope for a better tomorrow. The people of the yard will not all "come over" as the folksong suggests. This is depicted in the character Charlotta who "stoops patiently to a sordid and tyrannical relationship with her husband, Bedosa, whose moral poverty is reflected in his … brutality, and … the way he demoralizes his wife" (Singh 1989, 112). Charlotta doesn't "come over." She is desensitized to the repeated occurrences of adultery (seen in the interaction of Bedosa and young girls in the yard at the fish fry), to violence and ridicule, making her inconsolable at the death of her husband. The bounty of the fish-fry though seen as a miracle is, however, temporal and only reinforces the lack of economic opportunities that yard/ gully dwellers experience. Creary posits "there is no ultimate escape from the disintegrating forces of poverty" (Creary 1968, 54). Finally, Daphne Morris (1987) encourages us to gaze at Mais's vignettes, these "slices of life," and acknowledge these images of Caribbean poorer classes and their gully struggles as a visual of hope against all odds.

Metaphor of the Veil 111: Social Protest in Prison Landscapes

There is a major shift in geographical positioning in the novel, as Mais seeks to make a connection between politics and society. Here the reading of "landscape as a veil" positions itself as a powerful political tool, where imperialism in landscape representation reveals a new way of seeing. The penal and social reform needed takes center stage. Consequences happen in the form of imprisonment when social protest against yard-life is attempted. Jean Creary (now D'Costa) (1968) reveals that "the rickety fence of the yard is exchanged for bleak walls of the prison" (55). Roger Mais treats the politized landscape as a veil seen in the image of a prison. The prison image propels the plot forward to focus on the mental capacity of the inhabitants of the yard. But first, to give context to this major shift, one must look at where it was conceived. This shift, in effect, comes from the experiences of the author himself. To contextualize Mais's representation of landscape (from his work to his life), one must look at his personal experiences. When Mais is sent to prison for sedition (see *Figure Seven**)***, this life experience behind colonial prison walls influences the shifting forms of landscape that will appear in *The Hills Were Joyful Together* (1953). The novel is, then, an actual account of the governance of colonial prisons in Spanish Town, Jamaica seen through the eyes of the author. He goes from the poverty ridden structures /circumstances of the tenement yard in Kingston, to behind the prison walls of the Spanish Town General Penitentiary, to give a picture of the inhumane suffering there. The shift captures a political divide resulting from the social protest. The prison image becomes a symbol of racial and class divisions promoted by colonial domination. The shift highlights the consequences for resistance; trying to escape the social ills of poverty for the poorer class has its penalties. There is a direct

forfeit / penalty for those who go against the laws of the land. Mais's re-imagining of the yard landscape to that of a prison landscape mirrors life as being trapped. As he sheds light on the effects of poverty experienced by the poorer class, there is a haunting picture of prison life: the "human panorama of broken families, rootless men, women, and children" (D'Costa 1978, 2), suggests that the lives that are imprisoned in the yard, and by extension prison, form a realm of spatial exclusion. Roger Mais (1953) describes the prison as a place of negation and death:

> The teeming thousands of lost men who had been processed between these walls…their faces gaped and grinned at him, their gnarled and twisted bodies, their sick bodies, their bodies hunched above crutches, were without human form, as their faces were…they grimaced, and wore their faces like masks, and were cowed and broken, without pride or humility… only negation, that was all … (210)

Surjue, the main protagonist in the novel, embodies this spatial exclusion as he falls victim to petty crime. Because of his kind nature, he was fooled and then left to answer to the law. Surjue is depicted as good natured and loving towards his wife Rema, whose meager wages from the tobacco factory cannot make ends meet. Surjue's personal traits suggests that he is a confident hard-working man, however, not at conventional jobs but rather at unconventional jobs. Surjue is a small-time gambler, a fixture at the local horse betting shops. It is in this space of unemployment that confines him to the yard giving race horse tips. These horse racing tips are always not fruitful: "I give you Rock Water, if you don't like the tip I give you suit yourself, later that day … Battle Song came in first and paid fourteen shillings on the win-ticket, and Rock Water didn't even

place" (Mais 1953, 28). Seeing his life as a perpetual small-time gambler, Surjue decides to become a petty cook to try and break away from the circumstances of his life. Leaning on the knowledge that he is a confident and self-assured man, Surjue thinks he can take on the role of a petty cook:

> Surjue high opinion of his knowledge of race horses spills over into an egotistical cocksureness of his ability to judge people. But the truth is that Surjue knows as little of human nature as he does of horses… gauging by the personal disaster that results from his underestimation of Flitters. (Singh 1989, 116)

Surjue attempts to change his fortune through criminality. He falls prey to an attempted burglary, as his partner in crime Flitters deserts him. Flitters who betrays Surjue's confidence, and runs away in the time of danger, is likened to the folkloric character Anancy (a crafty trickery personality skilled in speech), who fools and abandons Surjue. Flitters' act of treachery leaves Surjue to the hand of the law. Surjue encounters a new life which begins in the penitentiary; a place of regret. The prison is very different for colonial prisoners. Historically, incarceration in Jamaican colonial prisons doesn't include rehabilitation but instead symbolized defeat and degradation. The process of incarceration usually begins with an introductory beating, a flogging with the genitals of a bull at the police station, known as 'softening up.' Filth and overcrowded cells behind the prison walls over time lead to dysentery and death (Creary 1968, 55). The end result is the certification from the prison doctor always showing the cause of death for the prisoner as pneumonia. The final assessment of life is futility and tragedy.

The novel moves across this decrepit prison landscape and introduces what I would like to refer to as a mental landscape, where the portrayal of life in prison is

horrific and brutal for prisoners and goes against the civility of human nature. Here, the mental landscape is a war between good and evil both literal and figurative. Literally, the walls of the prison are large concrete structures; imposing and confining, they cannot be easily felled. *Figure Twelve* gives an aerial view and overall visage of the penal community, displaying the overall restricted conditions of the prison landscape.[2] The large and imposing concrete structure of the prison wall is depicted in the pictorial *Figure Twelve (a)*. However, this photography was taken in 2015, (seven decades after the original description within the novel), yet it shows the constructions of the prison walls as how it is illustrated in the novel, exposing how it still emits dominance and control. Of note, the structure itself has stood the test of time, and no amount of weathering has deteriorated this concrete barrier, signifying the eternal dominance of colonialism. The inner prison cells walls, the excretory stenches and overcrowding is still a way of life. Imprisonment, its tensions and oppression, are communicated through Mais's description of the prison as possessing "vengeful nature of corruption" (unpublished manuscript in the Mais Collection, University of the West Indies, Mona). He records the prison existence as symptomatic of the inhabitants in the yard:

> A prisoner, a criminal, was a man who lost his right to be considered a man, he was just an animal; but they treated animals better … but there was no law protecting criminals, as such, and nobody had ever heard of a man being jailed or hanged, or even fined, for something he had done to a criminal under his charge. (Mais 1953, 139)

The effects of this mental landscape show the prisoners trapped by a psychological warfare where men are changed into animals; and by extension trapped by an inhuman

poverty that snuffs out any aspirations and hope, leaving them victims of social oppression, so much so, that death seems the only way out of their confinement.

So, this becomes Surjue's life, being restrained, hidden behind the prison walls, living in a dark chasm or dungeon with no hope of freedom in sight. Geography as a disciplinary lens has sought to give new perspectives on prisons and its effects on human agency. On closer inspection, geographers looking at the space of the prison, might read the landscape of the prison as a Carceral space. Carceral geography, Moran (2015) stems from the "punitive turn" that engages a new way of seeing prisons by relating how the concept of space changes in a relative and relational way. This, I argue, conveys the prison as being a place of "reform" to help prisoners never to re-offend, as well as a place of territorialized punishment, where one is punished, banished from society and social life. This colonial territorialized punishment, warring against the good nature of Surjue, is what he is subjected to day after day. Through Mais's particular understanding of the landscape and its locality, the author is able to form authentic connections to the built environment to demonstrate colonial domination. Oscar R. Dathorne (1972) suggests that there are signifiers from the prison "where Surjue endures the horrors of political martyrdom" (275), emphazing the fact that one has to give up one's life for the greater good. Mais replicates the yard as the prison in more than one instance in order to explore the similar plight of the inhabitants of the yard/prison. He does this by showing the futility of their resistance to oppression, as the end result is that of confinement and no way of escape but through death. A case in point is the character of Shag, who commits a violent act, and experiences a disastrous end as he too thinks he is right in his actions. However, the most telling and "tragic lot of … peasantry" (Dathorne 1972, 278) is the

madness that overcomes Surjue's wife Rema. Rema's unconditional love for Surjue propels her to go to the prison day after day, where she is turned away repeatedly. Her interaction with the mental landscape of the prison causes a crisscross of trajectories between prison life and yard-life. Here, like the lot of many prisoners, Rema starts to go mad and is seen walking naked at the gully side. Rema's decent into madness relates to "another kind of perversity that serves to frustrate" (Singh 1989,115) and inhibit the people of the yard. Rema falls victim to madness and dies in a fire by her own hand in her yard, making death and madness a haunting finality for those living in the yard.

The final shift in the novel comes in the form of a prison break, the final social protest, the final struggle for freedom. A sense of martyrdom and personal survival permeates behind the landscape of the concrete prison walls. This is brought out when Surjue tries to escape prison for the sole purpose of breaking from his circumstance and relieving the pain and madness that overcomes his wife because of his incarceration. Rema, Surjue's wife is denied the opportunity to visit over and over again. The image of Surjue trying to escape to go and save his wife, by disarming the police of his gun but not using it against his oppressors, shows that he has not fallen to the full effects of the dehumanization process inflicted by the sadistic jailors. Charlotte H. Bruner (1982) in her review of *The Hills Were Joyful Together* highlights this conflict as she stresses that the violence that comes as a result of imprisonment of the society is never realized:

> Yet in episodes just as suspenseful, threatened violence does not happen: Tansy escapes a beating; Surjue doesn't fire the gun he jerked from a warden's hand. At times the shanty-dwellers even temporarily forget their concerns. (Bruner 1982, 560)

It is here that the true nature of Surjue comes to light. Haunted by the fact that "Rema was sick, bad … she needed him … he had four years and two months to go" (Mais 1953, 154), Surjue enacts his plan of escape. He begins under the cover of dark to put the second phase of his plan into action as the first phase (diversionary fire) worked. Surjue and Cubano make their way to the foot of the prison wall, and Cubano makes light work of it as he reaches the top without incident. With urgency and propose Surjue moves, he is now "halfway up already. More than halfway up. In a moment his fingers would clutch the edge of the wall. It was all so easy he wanted to laugh" (Mais 1953, 287) that he didn't notice the changing atmosphere around him, nor the sound of the single rifle shot. Surjue is just about to make good his escape, when he is exposed as the wind begins to blow. The camouflage of the dark and cloudy night changes, the wind blows allowing the clouds and the moon to shine through. Kenneth Ramchand (1971) posits that Mais in his novel:

> Contrives that at this precise moment, Surjue's enemy, warder Nickoll, writhing with toothache, should lift his head, see Surjue and bring him down with the one gunshot that would have been possible in the circumstances. As Surjue falls to the ground of the free side of the wall, the perverse clouds return to cover the moon… he lays on his back, his arms flung wide, staring up at the silent unequivocal stars. (149 – 288)

The resisting force of nature, that is Surjue, is only fleeting and his escape plan does not go well and Surjue is destroyed both by man and nature. To clearly understand the effects of prison life on the individual's psyche in the novel, Mais uses ordinary landscape forms/images such as the wall, the overcrowded cell, and introduces natural

elements of the moon, stars, sky, wind, sun and clouds to set the scene in the novel to expose the far-reaching effects of confinement on the human condition. Roger Mais in his novel couple nature and human nature and its cries for freedom, to give a natural glimmer of hope for escape. Nature is supposed to be a beacon of light, yet for the case of Surjue's escape plan, nature betrays man. This great day of reckoning or awakening is fraught with tragedy. Surjue is left abandoned on the freedom side of the foot of the wall with his hands outstretched personifying the great sacrifice of Jesus on the cross. His martyrdom is futile and in vain as his wife dies and the yard burns. Surjue is "destroyed against both tenement and prison walls" (Louis 1968, 56). Thus, the colonial masters prevail, depicting the continuing powerful effect of colonial rule on the Jamaican society.

There is still an underpinning of colonial rule in the contemporary post-colonial world of Jamaican prisons. There still exists police brutality in the form of beatings and poor nutrition. There are now long visitors' lines where family members of inmates carry food and supplies for their basic needs. *Figure Thirteen* shows the line-up in front of the Spanish Town General Penitentiary. In 2015, then British prime minister, David Cameron, came to the Jamaican parliament with a "monetary gift" to build prisons for Jamaican's incarcerated in the United Kingdom so they could be shipped back to the island. This is similar to a re-imagined Middle Passage, where prisons become the new landscapes for slavery. Against great opposition, the monetary gift was accepted, and plans put in place for its construction. But, of the prison what lies behind the British government assistance/interference in the governing of penal institutions is the issue of reparation. In a contemporary "post-colonial" Jamaica, the argument resonates around the issue that Caribbean people should be compensated for slavery, and the British

government should pay. So, what is the underlined reason or need to accept financial help from the former British imperialist? The answer, comes through the pen of former prime minister of Jamaica P J Patterson, who posits that “the gifts package you offered …of a £25 million contribution for the building of a prison… , Cameron's "most noble intentions" … asserted that slavery was a long time ago, in the historical past and “as friends we can move on together to build for the future” (Patterson 2015, October 8). Patterson vehemently disagrees with Cameron and calls for reparation against the injustices of slavery. I contend the kind of future, if Jamaican society still must bend to the will of the British colonial master. A lasting connection is the newly elected prime minister Theresa May, and her Windrush scandal, of returning Jamaicans’ and other Caribbean migrants from the empire even when they are acknowledged citizens of the empire. For prime minister May, the migrants don’t have to be prisoners to be sent back.

Metaphor of the Veil IV: Hope and Renewal in Yard Landscapes

The last and most telling reading of landscape in *The Hills Were Joyful Together* (1953) is seen through the use of the trope landscape as veil, under the theme of hope and renewal. Here I wish to focus on what is visually hidden but present in the people of the yard -- their innate / inborn will to escape and build a new life. To demonstrate this sense of endurance, the author uses two telling visual images: that of a destructive raging fire and a rising mountain range. Together the images effectively reflect a renewed sense of purpose: that of rising from the dust and embers on the ground to a joyful hill where there emerges a sense of hope and renewal of life. Within the dilapidated confines of the yard comes the natural will for survival. It is this natural will that triumphs when fire engulfs the yard. The cry of "Fire!" (Mais 1953, 283) galvanizes the slum dwellers into action, where we see: Lennie trying to break the window at the back of the house; Zephyr and Wilfie ran down the street out of breath to summon the fire brigade; and Ras "wrapping himself in a wet sack, to make a last [ditch] attempt to break into the room and save" (Mais 1953, 285) Rema who is in the throes of a mental episode/gaze, and has started the fire. The actions of the slum-dwellers to help beyond overwhelming odds, all transcend the tragedies of the human condition that is yard-life. Thus, despite, the horrific raging fire, it summons a natural will of survival, a coming together of purpose "love, friendship or compassion [to] lighten and make meaningful the tawdry … existence in the Jamaican slums" (Bruner 1982, 560-561). So, together the yard dwellers form a band of unity by forming "a bucket-line from the standpipe, and broke the window open, poured water on the flames … [even though the fire] … had gotten out of control" (Mais 1953 283-285) and all was lost. The natural element of water here is seen just as important as the fire, as

in its attempts to quench the raging inferno. The standpipe which provides this life giving source however proves lacking. The water, though an element of survival, is ineffective and the fire burns all in its midst. However, though the water fails, it is the fire that is symbolically reborn, that reshapes and makes life anew. Here, Mais interprets the fire "as release, as purification, and the attainment of [an] ultimate" (Mais and Ramchand 1986, xiii) escape. Though the fire literally destroys the yard, it also releases the condemned futility of the yard-dwellers to give them a renewed sense of hope and renewal. The yard dwellers, by working together, can provide a better way of life for themselves.

The natural will for survival is also depicted with the image of the rising of the hills, when the inhabitants of the yard look to the hills for help. Mais contrast:

> The bleakness and deluge of the yard to the beauty of the surrounding hills … the yard as full of people living in poverty with little hope for the future, changes to renewal after destruction. Mais in his final act contrasts the poverty of the yard, through the green hills and beautiful mountains that rise above Kingston. (Mais 1953, 46-47)

The hills are situated as a backdrop behind the confines of the yard. In many Kingston slums, hills are often positioned behind the slums having very rough terrain, heavily littered with beautiful green trees between the top and bottom of its range. Usually at the top of the hill are mansions where the affluent live. So, for the people of the slums to look to the hills for help connotes an active aspiration for a better way of life. According to Sydney Singh (1989), "the hills opens with an impressive evocation of its setting and atmosphere" (113) reflecting the importance of its positionality, functionality and "deeper stratum of meanings" (Cosgrove and Daniels 1988, 2) that lies within its depths. Here,

positionality, functionality and stratum of meanings are juxtaposed with issues of societal divide. The image of the rising hills that surrounds the slums reflects a societal divide. This positioning suggests that the "Better Than's" stifle the "Lesser Than's." Kingston "stands on a flat plain and is almost entirely surrounded by mountains or by cool and enticing hills" (Carr and Carr 1967, 19) that reflect these societal differences. Here, Mais contrasts the image of the yard with that of green hills and beautiful mountains that rise above Kingston, solely to show the rising hope for the poorer classes. The hills rising reflect the images of lives rising and changing for a better tomorrow. Mais juxtaposes the yard and its inhabitants with the hills as a way of seeing the human condition within the society in a context of hope and renewal. Here, the hill is itself a symbol of assurance and reassurance. The very scale of the hill, although large, does not pose an insurmountable obstacle, but one that can be conquered. The hill is juxtaposed with the life of Surjue. The sacrifice of Surjue -- his giving up his life solely to be able to save his wife and their family -- speaks to unconditional hope for a better way. His death brings forth a cleansing so that the hills themselves are likened unto the ascension of the church.

The biblical reference to the ascension of the church refers to a unifying symbol of together we can. The irony of the title of the novel alludes to the differences between the horrific experiences of slum life and the biblical call of the church, that asserts the benefits of working together for a common good. The biblical call is reflected in the title of the novel. The title of the novel *The Hills Were Joyful Together* (1953) is taken from a revivalist hymn based on the book in the bible Psalm 98, that expounds "let the floods clap their hands and the hills be joyful," speaking of "the glory of God and the beauty of His presence in His creation" (Carr and Carr 1967, 19). However, the lyrical hymn is

inspired from the biblical verse "I will lift up mine eyes unto the hills from whence cometh my help. My help cometh from the Lord, which made heaven and earth" (Psalm 121, KJV). The phase "lift up my eyes unto the hills" and "my help cometh from the Lord" speak also to the biblical hope that endures among the inhabitants of the yard. The slum dwellers lift up their eyes to God, who are themselves his earthly creatures and call for his help to save them from the life they live. This hope lies in the assurance that comes from the protective will of God. God's will is the promise that "the son of man is come to seek and to save that which is lost" (Luke 19:10, KJV). Here, the hills personify a redeeming power that closes around the inhabitants of the yard to find a new path of salvation and renewal. The yard dwellers' hope is not in vain, as it is partially actualized during and after the events of the fire. "Fire!" They formed a bucket-line from the standpipe, and broke the window open, poured water on the flames" (Rhys 1953, 283-285), this speaks of a Christ-like act of working together for a greater good, thus reflecting the redeeming quality of hope.

Roger Mais uses narrative techniques such as irony and allegory to show the transformative conditions of despair to conditions of hope, but the irony of this transformation is that the redemption the inhabitants of the yard seek is somehow always elusive. It is a hope that is not fully actualized, as not all the inhabitants of the yard receive this lasting peace. Carr and Carr (1967) describe the hills as an "allegorical work in which the yard, its setting and its people are emblematic of the human condition: showing how the landscape helps to form the character be it better or worse" (3-28). The novel uses the characters of the three Sisters of Charity to exemplify this allegory. God's representatives in the yard is supposed to be the three Sisters of Charity, their lives

however, doesn't personify God's will, as they go about the yard patronizing others. It comes to bear that the sisters' band of "religion is as something futile, 'sing-sang sad hymns of wailing,' as no more than a self-regarding evasion in that grim and unappeasable" (Carr and Carr 1967, 19) yard. Hope for the three Sisters of Charity is lost as they too fall like others in the yard. Hence the transcendent state of yard dwellers looking to the hills for help proves futile.

Mais moves from an urban landscape in the novel to a natural landscape to further contrast the transformation of yard-life. The natural landscapes of sun, moon, stars, and wind all play an important part in Mais's novel. The elements act as a goal that one must aspire to, or something that must be obtained against all odds. The goal for the yard dwellers, is to obtain a better life, this is personified within the natural landscapes, especially with the images of the sun and stars. It is evident in the life of Surjue that his goal was prominent, that of escape from the tyranny of prison-life and saving his wife. However the natural elements (the moon) proved to be his downfall. Though the natural elements rise and evolve above a damaged landscape to one filled with hope and love, it comes at a price. The end result is the lasting images of Surjue, lain out prostrate on the ground with the beams from the moon shining on his lifeless body. The vision the novel portrays, is that of humanity against all odds tries to move away from the evils of society.

Summary

The Hills Were Joyful Together, (1953) was written to examine the portrayal of Jamaican landscapes in an emerging post-colonial world, with the backdrop reflecting the social conditions of the society in the mid twentieth century in a period reflecting the final years of colonial rule. The Caribbean landscape in this instance is recreated according to the lived experiences of its urban and poor inhabitants. The unfolding tragedy in the tenement yard is a mirror image of a deep historical process that runs as far back as Jamaica's colonial racist past and it continues to our present day. The novel speaks of the lives of sex workers, petty thieves, jobless teenagers and regular poor families, all trying to escape the colonial deprivation of yard-life. There are few instances in the novel where hope springs eternal, however this feeling is fleeting, as most inhabitants of the yard succumb to the travesties of poverty.

Most contemporary Jamaicans have not escaped the legacy of colonial deprivation, and as a consequence, are still languishing in its remains. Roger Mais in *The Hills Were Joyful Together* (1953) uses the context of centuries of imperial domination to explain the actual life of Jamaicans. He shows that a lot has to change for them, the oppressors and for the rest of us. Beyond this critical disagreement, the response of post-colonial societies must be to develop a new vision, to explain, communicate and improve the struggles of the lives of Caribbean people. This contemporary vision must among many include, a succinct voice on identity, the improvement and building of housing for the poor. The creation of jobs that fit academic pursuits, and lastly, the eradication of classism that has taken hold on Jamaican societies.

The squalor of the yard in *The Hills Were Joyful Together* (1953) is not the kind of re-imagined place one might expect or desire, yet this was and is typical of life for the Jamaican working poor. It is not surprising, then, that many of the themes and images in *The Hills Were Joyful Together* reappear in Orlando Patterson's *The Children of Sisyphus* (1964). Both novels, though decades apart, still articulate the same struggles of the poorer class in the Caribbean. What is of importance here is sameness "an evocation of an order of life, of the content of experience" (Carr and Carr 1967, 18), that draws us into a landscape that "accurately reflects the real one in all its brutal poverty, squalor, and appalling miseries" (Singh 1989, 112). Louis James (1968) supports the idea that in "the earlier novels of Roger Mais the circumference of Jamaica narrows to the imprisoning tenement yard or Kingston Street. This claustrophobia of a Kingston slum also surrounds life in Orlando Patterson's novel *The Children of Sisyphus* (1964) this … book reverses all the clichés of the Caribbean Scene" (46). Orlando Patterson recounts that Roger Mais, recovers a creative agency and affirms a new form of identity as being Caribbean. Finally, the corpus of Roger Mais's novel is of "humanity confined within a pitiless universe" (Carr and Carr 1967, 21). Here the images of the yard, the gully and the prison all reflect immeasurable suffering and deprivation, as the inhabitants of these spaces suffer from the consequences of colonialism.

Chapter Four

Orlando Patterson (1940 -)

Biography

Horace Orlando Patterson was born on a sugar plantation in Frome Westmoreland, Jamaica on June 5, 1940 (Dance 1986). His formative years found him moving, first from the parish of Westmoreland to the rural town of May Pen in Clarendon then, on to Jamaica's bustling capital city of Kingston. Patterson completed infant school at Alley in Vere, and primary school at May Pen Elementary in Clarendon. Dance (1986) points out that it was while Patterson was at primary school that "the strict but excellent teaching of Miss Palmer laid the foundation of his career as a scholar," and along with the meagre resources found at … the Jamaica Library Service" (Dance 1986, 368) his love for reading was born. Craig Lambert (2014) tells the story of a young Patterson's love of reading:

> One day when he was about eight or nine, a one-room library opened under a pavilion in the town park, and the boy was astonished to learn that you could borrow books there. "*Borrow* books?" he recalled asking the librarian, in a 2013 interview in *Small Axe*, a Caribbean journal of criticism. "So I found myself going to this place with the smell of brand-new books, and I could take any book I wanted. It was amazing! I used to go there and read and read and read … That was a transformative experience. I just read. Instead of shooting birds or swimming in the Rio Minho river, I'd go to the library." (46)

The small local library in May Pen eventually became a treasure trove for young Patterson as he began to learn new things and developed "a taste for intense and solitary

reading, not often a favourite activity of Jamaican small boys" (Dance 1986, 368). His parents, Charles Patterson, a local police detective, and Almina Morris Patterson, a dressmaker, did not have a lot of time for their young son, "as he was an only child but had six half brothers and sisters from his father's first marriage" (Dance 1986, 368). His other brothers and sisters were all considerably older than him and did not rapport with someone so young; therefore, the library became a refuge for him. Under the guidance of his mother who was "a strong-willed, intelligent woman who emphasized education, he became her "project"" (Craig Lambert 2014, 46). Patterson matriculated to a Horace Orlando Patterson high school in the capital city of Kingston. This was viewed as a privilege for a young boy from the country where plantation agriculture still flourished.

Patterson moved to Kingston and attended the prestigious Kingston College for his secondary high school tutelage from 1953 to 1958 (see *Figure Fourteen*). He passed all his O level exams with high scores in English, Economics, and History. While attending Kingston College, Patterson was "encouragingly influenced" (Dance 1986, 368) by his history teacher Noel White, who nurtured him on the importance of History and Social Science. This nurturing led to the publication of many short stories "where he enjoyed the satisfaction of seeing his work printed in the *Gleaner* and the *Star* … and receiving payment" (Dance 1986, 369). After attending Kingston College, Patterson was awarded a scholarship to attend the University College of the West Indies, "then an overseas college of London University, hoping to study history, but was involuntarily funneled into the new economics program" (Craig Lambert 2014, 46). Patterson later earned a degree in economics in 1962. Acutely aware that he was one of the few Jamaicans to attend the university, he strode to become a scholar, concentrating on the

issues surrounding slavery and freedom. Thomson Gale (2005) from the *Contemporary Black Biography* (CBB) in an interview with Patterson posits that as a scholar Patterson often reminisces about his past, often reflecting that the remnants of colonial systems in Jamaica was just waiting to be changed. Patterson intimately recalls instances of his life, where he accounts that "once you're on a plantation, the idea of where [you] originated from is very strong," … as he recalls that he felt that … "it's a haunting quality… that … slavery did not exist, but you were very much aware of it" (1). Patterson further commented that:

> At a very young age signs of English imperialism could be found everywhere, he recalled, including in the celebrations of national holidays when "Hail Britannia," the British national anthem, would be played alongside the Jamaican national anthem. (Thomson Gale CBB, 2005, 1)

This feeling of a country striving to be independent propelled Patterson toward higher learning. He later was awarded "a Commonwealth scholarship at the London School of Economics in 1963 to work on a doctoral thesis on slave society in Jamaica" (Dance 1986, 368). Historical issues surrounding sociology, racism and slavery would become the germane of Patterson's life as he gained his PhD in 1965. After teaching sociology at the London School of Economics for two years he returned to the University of the West Indies as a lecturer in Sociology in 1967. Of note, while in London, Patterson became associated with the Caribbean Artists Movement - a movement that acted as a medium to encourage the creative writing, poetry, and artistry of Caribbean authors trying to get their work published. The Caribbean Artists Movement (CAM) was started by Edward Brathwaite (1968) and others. Brathwaite posits that the isolation that was felt

by Caribbean authors living a life of exile in Britain had to be rectified. As a result, Brathwaite industriously formed a society/movement, to pool literary resources for the development and creation of Caribbean literature. Brathwaite recalls that:

> It was clear from the outset that this was something that these artists had been hoping and waiting for. News of the group spread rapidly along the grapevine; and from seven the Movement grew to twelve to twenty and by February 1967, when we held our first public meeting, we were fifty strong and had an audience of over a hundred. By February, too, we had worked out the 'format' of the Movement. It was to be essentially an artists' co-operative. Our primary concern was to get to know each other and each other's work and to discuss what we were individually trying to do as frankly as possible, relating it, whenever this seemed relevant, to its source in West Indian society. (Edward Brathwaite 1968, 58)

Patterson in his interview with Thomson Gale (2005) spoke of his development at CAM and its influence on his writing. Gale recounts that "Ironically, it was in England … that Patterson began the vigorous introspection and scholarship that would forge his mature views of the link between slavery and freedom" (Thomson Gale CBB, 2005). Not surprisingly, Patterson's literary work also began in London, within the literary circles of CAM: "Patterson found an intellectual resource in existentialism, the philosophical doctrine that explores the nature of human existence with an emphasis on free will. His first novel, *The Children of Sisyphus* (1964), written when Patterson was only 23, was inspired by existentialist writer Albert Camus and concerned slum dwellers in Patterson's native Kingston" (Gale CBB, 2005). The novel was championed by the renowned C.L.R. James whose influence with the Hutchinson's New Authors list added to the accolades

that the novel received when first published. The novel, as well as being a testimony of poverty in Jamaica, was centered around a Marxist framework of imperialism. Patterson's use of the Marxist theory situated him both within "the Marxist intellectual milieu around the *New Left Review* and to the group of fellow Jamaican students preparing themselves for a role in socialist politics at home" (Dance 1986, 369). *The Children of Sisyphus* (1964) is purposely used in this thesis chapter to highlight the emergence of resistance to European imperialism in Jamaican society before independence. The novel echoes the resistance of the people of the Dungle (Jamaican for inner-city ghetto) through various forms, including the efforts of the emerging religious Rastafarians, who resisted the endemic problems associated with slum living.

Briefly, Rastafarianism is a religious movement born in Jamaica during the 1930s, it is often referred to as a socialist movement. Their belief holds to the divinity of Emperor Haile Selassie 1 of Ethiopia and that black people are the chosen ones. For the Rastafarians, Selassie is their Messiah and they hold fast to the hope of returning to Africa, their promise land, the land of Zion. The Jamaican society of the 1930s saw Rastafarians and Rastafarianism as a scorned religious group, whose unconventional view of life (wearing of dreadlocks, rejection of western medicine, living by natural laws), economic deficiency and crude mannerism often oppose the larger society, as well as the government. It soon became a matter of public concern. Rastafarians live in the growing urban slums of Kingston, here, they are a feared, despised element of society that are often subjected to police raids, resulting from "issues of crime and social disorder" (Kwame Dawes 'Introduction' to *The Children of Sisyphus* 1964, 2012, 7). In an attempt to squelch an uprising and understand the life of Rastafarians, three leading

Jamaican academics from the University of the West Indies (Mona) embarked on an unprecedented research study. Their findings suggested that Rastafarians were a complex heterogeneous community, that were not ghettoized as thought to be by the society as a whole. Their findings unveiled the horrific realities behind the urban poor of Jamaica, of which the Rastafarians were a major part. Their recommendation was for the society to be more inclusive and provide a space for Rastafarians. However, this recommendation was not actualized by both the society/ government and the Rastafarians. Patterson, in *The Children of Sisyphus* (1964), unpacks this space of non-inclusion, by highlighting the struggles Rastafarians face daily and the resistive measures they undertake to find a better way of life. The novel concludes that though the outcome of their resistance is not good, what is echoed most profoundly, is the issue of trying, even though the result is hopeless.

Orlando Patterson can be described as a child of an independent generation, where his actions are shaped by the ethos of political independence. His educational training in historical sociology at the London School of Economics also helped to shape his scholarly research. His first academic book, *The Sociology of Slavery* (1967) gives "an historical account and analysis of Jamaican slavery across three centuries and was very well received" (Craig Lambert 2014, 47). Patterson became mostly concerned with the economic and political development of Jamaica against the backdrop of forging a new Jamaica. He was responsive to the call from Prime Minister Michael Manley "for historians, social scientists, and practitioners to come together from various groups" (Michael Manley 1997, 96) to answer and serve their country. Patterson answered the call and for the next eight years (1972 – 1979) became Special Advisor for Social Policy and Development to the prime minister. Although Orlando Patterson was adviser to Jamaican

governments, the reports he fashioned on urban poverty and the island's sugar industry were not fully actualized. Patterson commented to the CBB that "the government was very materialistic and the inequalities among the people were getting greater and greater… he further commented that … the government was getting into debt with Mickey Mouse development" (Gale CBB 2005), causing frustration. His reports were not actualized until the beginning of the 1990s when he became an expatriate at Harvard University.

Throughout the following decades Patterson became well-regarded as a historical and cultural sociologist, known for his work regarding issues of race in the United States. Patterson said of his time at Harvard "being the second black professor at Harvard [after Martin Kilson, now Thomson professor of government emeritus] was no big deal to me, though it seemed to be for others" (Craig Lambert 2014, 47). He is now the holder of the John Cowles Professor of Sociology. He researches on issues of cultural matrix, the sociology of slavery, social death, and the ordeals of integration into foreign societies. Some of Orlando Patterson's best known works include his three novels: *The Children of Sisyphus* (1964); *An Absence of Ruins* (1967); and *Die the Long Day* (1972). His short stories and reviews have appeared in a variety of journals, and two of his short stories have been anthologized. His academic works include *The Sociology of Slavery* (1967); *Black in White America: Historical Perspectives* (1975); *Ethnic Chauvinism* (1977); *Slavery and Social Death: A Comparative Study* (1982); *Freedom in the Making of Western Culture* (1991); *The Ordeal of Integration: Progress and Resentment in America's 'Racial' Crisis* (1997); and *Rituals of Blood: Consequences of Slavery in Two American Centuries* (1999). His scholarly essays have appeared in a variety of journals

and books. Orlando Patterson's critical writing has also led him to be a contributing guest columnist for *The New York Times, The Washington Post, Time, and Newsweek,* a role that still continues. He has appeared on the television series *PBS News Hour* and *Hardball* on MSNBC. Finally, in his personal life Orlando Paterson was married to Nerys Wynn Thomas, (a Welsh scholar of Celtic literature) and together they had two children: Rhiannon and Barbara. Orlando Patterson later remarried Anita Goldman Patterson who is a Boston University professor of English. Together they have a daughter, Kaia (Craig Lambert 2014, 47-48).

Significance to Caribbean Literature

Orlando Patterson received the First Prize for Fiction for *The Children of Sisyphus* at the Dakar Festival of Negro Arts in 1966. He also won the National Book Award for Non-Fiction in 1991 for his *Freedom and the Making of Western Culture*. He holds honorary degrees from several universities, including the University of Chicago, U.C.L.A and La Trobe University in Australia. He was awarded the Order of Distinction by the Government of Jamaica in 1999. His significance to Caribbean literature is fathomless as he is still alive and still contributing, and people from the region still have access to the wealth of knowledge he disseminates.

Representations of Landscapes in The Children of Sisyphus

As discussed in the previous chapters, after the cultural turn in human geography, the concept of landscape was reintroduced as a way of seeing. For Wylie (2007) "a new interpretative context for landscape … occurred, forming … a transposition of meaning … that turned towards the interpretative techniques of literary and cultural theory" (70-71). This turn allowed multiple representations to be derived, including the three metaphors used in this thesis: landscape as veil, landscape as text, and landscape as gaze, where the emphasis for the use of metaphors in landscape representations are to uncover hidden codes that give new meanings to place.

In this chapter, I use the metaphors of landscape as veil, text and gaze in a reading of Orlando Patterson's *The Children of Sisyphus* (1964), to try and tease out interpretations that describe "the very fabric of society and social processes; … that … if they are to work they must resonate against an existing set of social and cultural representations" (Barnes and Duncan 1992, 12). In unpacking the metaphors, this discussion recognizes their wider implications, such as the use of cultural processes (including religion) to fight against power relations in colonial and post-colonial societies. Orlando Patterson's *The Children of Sisyphus* (1964) is intrinsically linked to a society that is in the throes of existing colonial domination, and at the same time entering the post-colonial era. The metaphor that best conveys the complexities of landscape representations in *The Children of Sisyphus* (1964) is landscape as text. This trope, as presented by cultural geographers James and Nancy Duncan (1988) in their noted paper *(Re) Reading the Landscape,* acts as a structural device that speaks to the ideology of social processes acting on the literary landscapes of the text. In keeping with the notion of

uncovering hidden codes, James Duncan (1995) argues that landscape as text is often read as a textual transformation that includes cultural markings, that acts upon the semiotic approach that studies the role of signs as part of social life. Duncan (1995) stresses that:

> The sociosemiotic approach adopts a transcultural framework which sees cultures as interconnected series of communicative codes and landscape as one of many signifying systems through which a social order is communicated, reproduced and contested. (415)

At this point, I would like to introduce the semiotic approach as a literary device to examine the hidden codes of how landscape is read. To unpack semiotics in landscape representations is to look at signs, symbols, and most importantly objects, showing how closely such descriptions fit landscapes and how they transmit meaning. The research of the French literary critic Roland Barthes is among the first to highlight the importance of semiotics, highlighting how it deals with processes through which meaning arises.

John Wylie (2007) posits that the concept of reading landscapes was first drawn from the textual analysis of Roland Barthes (1977) who emphasized the creation and conveyance of cultural meaning through text. From this he introduced semiotics, which is the "study of the production and communication of cultural meaning, by signs - by systems of signifiers, such as films" (Wylie 2007, 72). He theorizes that Barthes' (1990) study of cultural signs led to the process of ideological mystification which later Barthes termed as myths. His aim was to show how a myth "has the task of making an historical intention a natural justification and making … it … appear eternal" (Barthes 1990, 9 - 142). Wylie (2007) accounts that Barthes' aim was to show how "cultural processes …

work as systems of codes and signs through which dominant bourgeois cultural and moral norms were sustained" (Wylie 2007, 73). Duncan added a new dimension to Barthes' theory and further theorizes the concept of semiotics to include intertextuality within landscapes. Simply put, semiotics transposed how landscapes are interpreted and constructed (Barnes and Duncan 1992; Duncan and Duncan 1988; Duncan and Ley 1993). Duncan (1990) implies that landscape can be an intertextual quality because "landscape is an ordered assemblage of objects, a text, it acts as a signifying system through which a social system is communicated, reproduced, experienced, and explored" (Duncan 1990 17). With the increase in awareness of the concept of landscape, specifically semiotics, geographers have started to debate its potential theoretical insights into the function of landscape representations.

Here, geographers emphasize intertextuality functionality as the "reproduction and perpetuation of social relations and human actions, linguistic metaphors (reading the landscape as text), semiotic terminology ('signs,' 'symbols,' 'signification,' 'myth'), and semiotic analysis as being adapted … to assist in landscape interpretation" (Jeffrey S. P. Hopkins 1990, 3). Here, again geographical critic uses the adaptive processes of intertextuality, where landscape can be read in combination with representational forms of semiotics, so as to garner symbolic cultural meaning between humans and their environment. Cultural geographer, Denis Cosgrove (1993) also recognized the significance of semiotics and how through myths, its use in human activity can shape the physical world so that: "Landscape and myth become subjects …through which social relations among individuals and groups and human relations with the physical world are reproduced and represented" (Denis Cosgrove 1993, 281).

I also invoke the metaphor of landscape as veil in the discussion of Patterson's novel. According to Wylie, the veil forms a distinction between how landscape is represented and the reality in its perception (Wylie 2007, 69). Landscapes can effectively hide the social and natural realities they ostensibly convey (Wylie 2007), often attaching to specific social cultural groups. Cultural geographers Cosgrove and Daniels (1988) have argued that within the context of landscape as veil the distinction between image and reality is relevant. The introduction of myths within landscape representations move towards this distinction of landscape as veil. Wylie (2007) argues that "the task of the landscape critic is no longer to rent the veil asunder, but to search amidst its folds, along the 'weave' of its 'fabric' … to tease out not only its function but its texture" (Wylie 2007, 70). The distinction between the textual analysis of myths, an image and the reality behind them play an important role in the analysis of Orlando Patterson's *The Children of Sisyphus* (1964) and its landscape representations. Inclusive of these metaphors, is the trope landscape as gaze, here, I also include an analysis of the feminist gaze written from a male perspective. In an effort to highlight how the trope landscape as gaze can adopt/adapt a more gendered mind set in relation to representations of landscape, I use Katherine McKittrick's (2007) black feminist geographies to unpack the lives of the women of the Dungle. Showing how their lives inform "black matters that become spatial matter," that consequently unpack their social movement, identities, economic inequality in their attempt in finding a means of escape that isn't a mythical survival mechanism.

The Children of Sisyphus (1964) brings to life how disadvantaged people can become when disillusioned by their state of poverty. The novel gives a realistic view of life of the poorer classes of downtown West Kingston, Jamaica during the 1950s and

deals with the "modern urban 'sufferers' most deprived by a plantation economy, their material destitution, and emotional humiliations" (Dance 1986, 369). The novel engages deeply the undercurrents of Jamaican classism and social injustices of the time, as well as, the people's inability to escape them. *The Children of Sisyphus* (1964) is set in the Dungle of West Kingston, Jamaica. It is an appalling unfrequented slum area that is of low repute. The people who settle in the Dungle are disenfranchised, marginalized by the ruling government, in that, they often go unrecognized, where they are denied basic services such as inadequate housing, inadequate access to safe water, poor sanitation and overcrowding. The Dungle reeks of deprived lives living in a dispossessed slum. The Dungle is "built on a garbage dump [that] is inhabited by large numbers of people who live in sordid, filthy, hopeless condition" (G.R. Coulthard 1964, 69). The novel deals with people lives "linked by the extreme poverty which has reduced them all to dwelling on the Dungle, derelict land near the West Kingston foreshore, used for dumping garbage" (Dance 1986, 369).

The French existentialist Albert Camus's *The Myth of Sisyphus* (1962) provides the central source for Patterson's *The Children of Sisyphus* (1964) that speaks of the "fable of the absurd," reflecting the eternal punishment that people receive for futile labour. The Dungle acts as a metaphor that uses *The Myth of Sisyphus* to "employ mythical and symbolic connections to suggest that the Dungle, despite the extreme poverty of its inhabitants, and the fact that this poverty has specific and identifiable social and historical causes, can be seen as representative of the meaninglessness and futility of human life" (Booker and Juraga 2001, 160). Within the Dungle, the people dream and implement "survival strategies to combat their exclusion from the Island's wealth" (Julia

Udofia 2011, 79), attempting to form redemptive ways of changing their lives. Their dream is religious-based and is realized through the doctrines of both the Rastafarian faith and the revivalist church. Of the two faith-based/church movements within the Dungle, the Rastafarian movement uses the myth of their return to Africa as a form of resistance to escape their circumstances and reclaim their selfhood and cultural identity denied to them. In the novel, Brother Solomon is the leader of the Rastafarian faith-based movement within the Dungle. The Rastafarian movement has a major influence in the Dungle, as it acts as a form of cultism that seeks to give hope to the lost. Brother Solomon's mission is to preach the message of repatriation and have victory over Babylon, Babylon being both the former colonial powers and modern capitalist governments, as well as the police. His message is for all Rastafarians to pray to Emperor Selassie and look to Ethiopia as the Promised Land. To the end that they will all return to Ethiopia on a ship on a reverse journey of the Middle Passage to freedom. His message proves false as no ship appears and lives are not changed. This leads to a tragic end.

Of the many dismal characters in the novel, Dinah an attractive sex worker is the most significant. She is a squatter in the Dungle who lives with Cyrus her Rastafarian fisherman partner and her son. Dinah's support of the household is through sex work, and she yearns for a better life. She searches for freedom from the Dungle through relationships with men. She first leaves home to take up with the more respected police constable Alphanso. This move although vertical in terms of class is not more beneficial. It proves to be just a movement from a Dungle to a yard. Her next move is a fleeting job as a domestic in an influential suburb that only reveals her inferior status in the world of the middle class. Her final move is with the revivalist Shepherd John, who baptizes Dinah

into the revivalist cult. Here the need for change is exemplified through a desire to move to England that never materializes. Dinah's many attempts of leaving her circumstances only leads to her ruin as she never finds a way of escape, and death back in the Dungle is her reward for her efforts. The other two parallel plot-lines within the novel deal with the character Mary and the garbage men. Mary, an ambitious mother who has a Creole daughter with light skin, uses her daughter and the education she garners as a stepping stone to rise up the ladders of race and class. Her life is frustrated despite her efforts as she encounters multiple obstacles on every side. She loses her daughter and madness becomes her means of escape. The garbage men are hard workers whose lives in the squalor of the Dungle are the personification of the Sisyphean myth. They are linked to the notion that "by struggling on, even when the effort is accepted as being in vain, man proves his worth and stature" (Dance 1986, 370). These are the lives of people living in the Dungle.

Metaphor of the Veil: Social Realism and Communal Experience

> 'Oh, what a life, what a worthless, lousy, dirty life, one of them cursed … they sat up there, necks droopily outstretched, eyes half awake, askance, mouths permanently half open in some strange, prolonged astonishment, they sat up there like condemned men being hauled by asses to a fate unknown, unthinkable. (Orlando Patterson 1964, 26)

These are among the first lines that introduce the peripheral existence of the people and their lives in the Dungle and speak also to the atmospheric landscape that is embedded in the deepest bowels of filth, lewdness and rot of the novel. The novel opens with the garbage cart being driven to the Dungle "where the people are waiting eagerly to pick out of them what is still remotely edible" (Coulthard 1964, 70). The 'garbage' symbolism is purposely used at the beginning and throughout the novel to show the extreme economic and social distress of the "garbage men, hustlers, hawkers," people of the Dungle living in a space that .... "was so blasted stink" (Orlando Patterson 1964, 26) that even animals flee. The garbage visualizes a landscape that is filthy and reflects degradation of the environment. Landscape as veil in Orlando Patterson's *The Children of Sisyphus* (1964) depicts the Dungle as a place that "sometimes seems to be less a setting for the life of its inhabitants than a curtain behind which their struggles, achievements and accidents take place" (Wylie 2007, 69, Denis Cosgrove 1998 [1984]). In this novel, landscape as veil not only seeks to give a visual representation of the Dungle, put it is two-fold in its interpretations as it hides the reality behind what is the actual cause for life in the Dungle.

To begin, the visual representation of the Dungle landscape features the people's life, and their "communal response to their communal fate" (Julia Udofia 2011, 80). Donald W. Hogg (1966) posits that the Dungle or rather dunghill is a "jumble of homemade shacks – "dreadful, nasty little structures" – built on the excrement and filth of the city's main garbage dump … here live the outcast of society" (59). The Dungle dwellers are described "as garbage, nobody wants them, there is nothing for them to do, and there they stay and fester and rot" (Coulthard 1964, 69). The garbage men and their carting of refuse reveal the meager resources that are accessible to the people of the Dungle. The most telling visual image of this landscape is that of the garbage men and their carts, which are literally the food carts, that act as both the food distributor and consumer. Consequently, the cart for Dungle dwellers is a life source. Here the Dungle dwellers "frantically snatch at it, hoping to find morsels of edible food amid the poison and rot" (Booker and Juraga 2001, 160). As Dawes' explains:

> Here they dig through the garbage "for clothing, for things to eat and sell, the image of people battling with vultures and wild pigs, scavenging for the discards of the more wealthy, eating food that has been sprayed with disinfectant to make it unsaleable (and hide its smell). These were not poor people who one could imagine going to school, getting an education, and somehow finding a way to success … no these were the poor who would stay poor for the rest of their … lives. (Kwame Dawes 'Introduction' to *The Children of Sisyphus* 1964, 2012, 9)

The refuse landscape is not only a place of squalor but can be dangerous as well. The process of finding food on the garbage cart is a perilous act that often leads to horrific incidents. These actions although dangerous, it is a far cry from what occurs on the

streets of the Dungle. The streets of the Dungle are plagued with many dynamics, such as fights, brawls, "human excrement, filth gutter, political demonstration, and most important the brothel district by night" (Patterson 1964, 26 -27). Julia Udofia (2011) argues that … "the dungle dwellers comprise the human waste in their milieu … that are … to be ignored or oppressed when necessary. It is also a microcosm of the Jamaican slum and the urban dispossessed … their lives and fates appear to be identical" (80). Consequently, the Dungle dwellers have become immune to the situational horrors that they find themselves in, the dreadful incidents that occur on a daily basis have left them bereft of any feeling. So much so, that what little empathy and compassion that can be garnered from their lives/lived experiences both directly or indirectly are lost in this environment.

The garbage symbolism is purposely used in the novel to show the adverse effects of systems of government that do little to help poor people. Historically, the government of Jamaica, during the 1950s and 1960s was still in the throes of coming out of a colonial system. Patterson explains that the system was flawed, so much so, that it portrays issues of neglect and repression that has far-reaching negative effects on the society as a whole. Coulthard pointed out that the government's initiatives were limited in scope, as their reach only extends "throughout large areas of working-class of Kingston society" (G. R. Coulthard 1964, 70) rather than on the more deserving people of the Dungle who live below the poverty line. This in effect is what geographers allude to, that the representation of landscape as veil, though visual, hides the reality behind it. Landscape as veil in Orlando Patterson's *The Children of Sisyphus* (1964) hides the legacies of colonial control on the lives of the dispossessed in the Dungle. In the realms of what is

hidden comes the introduction of what are dead yards. Dead yards are the reimaged name for the Dungle given by the middle-class and affluent Jamaicans. Ian Thomson's book *The Dead Yard; Tales of a Modern Jamaica* (2009) examines why Jamaica is the way it today. What emerges from the book is a view of Jamaica that is haunted by its colonial past, that in effect is trying to find its identity from the former British imperial powers. The dead yard in the book, is presented as a re-imagined Dungle yard, a place where "violence was central to the system of slavery and the spirit of this violence continues to haunt modern Jamaica" (1). Consequently, within post-colonial Jamaican society, the legacy of colonial rule is seen everywhere: in divisive preoccupation of social rank (the formation of corrupt police and gunmen); classism; bureaucracy; and rampant hatred among Jamaicans, resulting in the re-imagined Dungle, the dead yard becoming a place that is purposely forgotten.

Kwame Dawes reflects that historically, "this was a time of enlightenment for the middle-class of Jamaica, as they were not aware that such [violence/poverty existed, where Dungle people lived in abject and degrading poverty] and that there was "two Jamaicas,' … sections of which was hidden away … from the educated middle and upper classes," (Kwame Dawes 'Introduction' to *The Children of Sisyphus* 1964, 2012, 5). The affluent middle and upper classes feared an intrusion to their way of life, hence like the former colonial powers, they attempted to subdue the people of the Dungle. Michael Manley (1997) in a similar way posits that the "middle class, with patronising disdain, saw … the quaint attempts of 'those people'" as never being accepted as part of the society" (97). The depth of the resulting polarization led to a society that was so strong, it proved difficult to break. Michael Manley (1997) again argues that for the people of the

Dungle "colonialism planted in the collective consciousness of the Caribbean people the notion that all virtue, all values of worth, could be traced to the centre of Empire" (98). It was a debilitating concept so much to the extent that it implied that "nothing indigenous was significant because everything of value in politics … in law, had been taken care of by people who "really understood these things" (Michael Manley 1997, 98) meaning all things colonial. The legacies of these colonial traits is what contemporary upper to middle class Jamaicans wished to continue.

The legacy of this lived experience, of colonialism as well as the emerging post-colonial society acting against Dungle dwellers, resulted in economic deprivation and social distress. The resulting effects caused yet another hidden veil, that of an inferiority complex, a mindset where the Dungle dwellers viewed themselves as degraded and inherently sub-standard. Here, the hidden trope examines the reach and control of the former European colonizers and the practises that were welded over Caribbean people. What is evident within the Dungle society is that the legacy of "colonialism not only in terms of economic power and social control … [but also systems of 'spiritual impoverishment',] … have, … in the minds of the coloniser and particularly the native elites, dehumanized the native" (Orlando Patterson 1966, 94). The hidden trope goes to tremendous lengths to show how the effects of this system distorts the lives of the people in the Dungle and hinders their yearning for escape: "The political and social forces working against them are not even remotely close to changing … it remains, a powerful indictment of the inequalities and location of power in Jamaican society" (see Kwame Dawes 'Introduction' *The Children of Sisyphus* 1964, 2012, 17). What is of import is the cycle of poverty and how the people are trapped. For Patterson, *The Children of Sisyphus*

(1964) evokes a dehumanized society, whose moral decomposition is likened to the garbage men carting rotten produce. Here, their lives reflect a rotten field, as they keep ploughing on hoping for social and economic change “like Sisyphus, do continue to struggle, hoping to find a better life” (Booker and Juraga 2001, 161) that never comes.

Metaphor of the Text: The Biblical Call – Religion in Dungle Landscapes

The use of landscape as text is presented in *The Children of Sisyphus* (1964) as a metaphorical myth that is intricately woven into religious practices. As Denis Cosgrove (1993) explains:

> Myths themselves constitute discursive fields or narratives purporting to represent specific human experience, … resonating across time and space. Myths may both shape and be shaped by landscapes, not only by those localised and specific landscapes visible on the ground, but equally by archetypal landscapes imaginatively constituted from human experiences in the material world and represented in spoken and written words. (Denis Cosgrove 1993, 281-282)

Jeffrey S. P. Hopkins (1990) likewise views myths as a "problematic term because it can be understood on several levels: to the layperson it means an 'untruth,' … to the geographer (Cosgrove 1982; Harvey 1979) … it has the connotation of an 'embellished narrative'… and to the semiotician (Barthes 1982) … it is also a special form of signification" (Hopkins 1990, 13). Myths can also be a 'degenerate utopia,' "a place where ideals are realized in the form of a myth … where utopia is seen as a place where … 'an ideal is to be reached for, a dream to be realized'" (Hopkins 1990, 13). The two religious belief systems/churches in *The Children of Sisyphus* (1964) constitute the landscape representations that employ myths to expose/show the human condition of those living in the Jamaican urban Dungle. As Cosgrove and Daniels (1988) explain, landscape as text can function as a "method from biblical exegesis, that seeks order in the face of chaos" (5). Within Patterson's novel, this idea of "order in the face of chaos" is illustrated in the way religion is used by its followers, where order is the biblical belief

structure, and chaos comes from the practice of religion itself. Specifically, the phrase encapsulates the evolution of both the Rastafarian belief system and Revivalist (Pentecostal) church movement within the novel. The use of myth in *The Children of Sisyphus* (1964) seeks to tease out an interpretation of *The Myth of Sisyphus* (Camus 1962) reflected in *Figure Fourteen (a)*. The myth speaks of "Sisyphus being doomed to the eternal torment of struggling to roll a giant boulder up a hill, only to have it come tumbling back down again" (Booker and Juraga 2001,160). The Sisyphean myth acts as the main symbol of life in the Dungle, as Orlando Patterson in *The Children of Sisyphus* (1964) "reiterates that man is doomed because he is trapped in a tragic world of unending suffering and paradoxes" (Julia Udofia 2011,79).

The Rastafarians living in the Dungle "constitute an important element of the population of the Dungle" (Booker and Juraga 2001,161) as for them and others, life is presented as an endless struggle and suffering where the only reward is death. Their human conditions are "shown as being engaged in a frequently futile battle against an implacable universe" (Julia Udofia 2011, 80), yet they maintain hope for a better life. This upholds the ideals of the existentialist philosophy of *The Myth of Sisyphus*, of the meaninglessness of human life in the Dungle. The suffering Orlando Patterson alludes to is the lifestyle of the people of the Dungle, as their lives act as an allegorical representation of lives trapped within a bounded horrific landscape. The Dungle dwellers in this bounded space often adopt methods of resistance to combat their exclusion from society, and by extension the society of the ruling class that has power over them and continues to exploit them for its own gain. For Patterson, the belief systems and religions of Rastafarianism and Revivalist (Pentecostalism) are, therefore, employed in *The*

Children of Sisyphus (1964) to combat the struggle for survival. The novel suggests that to represent the struggle of the Dungle dwellers, it is necessary to look at their religious lived experiences.

When we look at landscape as text within the novel, we can tease out the Sisyphean myth within the context of the Dungle by looking closely at the role of the church, its leaders, and its interaction with the daily struggles of the people living in the Dungle. The Sisyphean myth is first measured in "terms of the individual actor, the single human personality, … transformed into the social landscapes" (Denis Cosgrove 1993, 287). First, Leonard E. Barrett in the *The Rastafarians: A study in Messianic Cultism in Jamaica* (1968) argues that "Rastafarianism is constructed as a rediscovery of African heritage …it is … shaped by the legacy of slavery and the highly stratified Jamaican society" (Michael M. Marrero Rasbury 1994, 458). Rastafarianism functions as a religion based on cultural belief that is entrenched against the oppressive imperial colonialist society in which its' worshippers live. Rastafarianism incorporates two types of religious beliefs: the Christian doctrine, as well as an African spirituality that is nature based, where western medicine is rejected and living naturally by "nature laws" is endorsed. The smoking of ganja is significant to their 'grounding' communal services, signifying a coming together of body, mind and spirit. The religion has codes of dress where the wearing of dread locks is seen as a separation from non-Rastafarian people and regarded as a symbol of strength that is linked to the biblical figure of Samson. Rastafarianism as a belief system is seen as a doctrine that is in opposition to the religious and institutional political authority of the time, where it is often seen as a resistive socialist movement. Booker and Juraga (2001) posits that the Rastafarian doctrine focuses:

> Partly on a statement by black nationalist leader Marcus Garvey that appeared to prophesy the 1930 coronation of Ras (Prince) Tafari as Haile Selassie, Emperor of Ethiopia. The religion holds Haile Selassie, to be the second incarnation of Christ. Rastafarians believe that black Africans are descended from the lost tribe of Israel, that they are God's chosen people, and that they are destined to establish a paradise on earth in Africa … they have a … vision of a utopian future … set not in the afterlife, but in life on earth. (161)

The novel focuses on the Rastafarian faith and shows it being a "triumph of psychic resistance" (Dance 1986, 370) or rather it acts as a cultural force of resistance. Within the 1950s, religion in Jamaica was "organized along ethnic lines" (Michael M. Marrero Rasbury 1994, 458) and it offered a hope of liberation in its resistance. Because Rastafarianism was related to African traditions, it was then seen as inferior to the European colonizers' religious tradition that was Christian, hence Rastafarianism was seen as being outside this sphere. The Rastafarian belief is also based on Marcus Garvey's prophesy of redemption coming from the crowned king of Africa. The belief system teaches peace and love to everyone, yet to many Jamaicans Rastafarians were seen as lazy, dirty, and lawless people who used religion to mask their aversion to work and bad habits (Julia Udofia 2011, 81).

Rastafarianism in *The Children of Sisyphus* (1964) seeks to unite the people of the Dungle in three ways: "through a shared experience, a shared explanation of life, and as a pattern of human behaviour responding to the injustices of human life" (Michael M. Marrero Rasbury 1994, 458). These Rastafarian traits are exemplified in the character of Brother Solomon who is the most relevant Rastafarian figure in *The Children of Sisyphus*

(1964). Brother Solomon is the epitome of what Cosgrove (1993) alludes to in his discussion of how myths are measured. He is that individual actor who transforms the social landscape. As an educated Anglican priest, Brother Solomon is "raped by the parson's wife, declared insane, and defrocked" (Cary 1988, 52). Brother Solomon in his dilemma/disgrace has converted and come to the Rastafarian religious faith to lead the people of the Dungle. Brother Solomon is often very outspoken and uses his voice as an agent of change. Brother Solomon seeks through his preaching to expose the hypocrisy of the rival Christian/revivalist church, showing how the revivalist church perpetuates the attitudes of the ruling political authority of which he is critical. He does so primarily to perpetuate an atmosphere of separation between church and the state (ruling governing society), by highlighting the gross neglect of the human condition within the Dungle and a call for social change.

Brother Solomon is, however, a complex character, who is portrayed as both a saviour and a sinner. As saviour, he fights not only for the "Africanism which the colonizers desire to abolish" (Michael M. Marrero Rasbury 1994, 459) but also battles against the "dispossession and powerlessness of one segment of a post-colonial society, the 'exile, alienation, rootlessness' that constitutes the 'modern crisis,' and the Existential absurdity of the human condition" (McDonald 1986, 86) within the Dungle. Patterson in his novel exposes this unstable crisis by providing lengthy horrific descriptions of the landscape. He reveals the squalor and filth of the Dungle, going as far as to describe in minute detail the physical/biological condition of those living within the Dungle landscape. Keturah is one such character. She has lost her job as a washer at the boarding house in the higher strata of Kingston, owing to the revelation that she lives in the

Dungle: “You come from de Dungle, you is a Dungle pickney, ah can smell it’ pon you, what’ yu ah do in good people place” (Patterson 1964, 68). These words echo the social and economic division within the society and lead Keturah to “fall back”/ return to the quagmires of despair within the Dungle. In the novel, she is left without a penny to her name, with seven starving children to feed. Keturah’s condition leaves her ragged and dirty: “both her wiry breasts are out and the naked twins each suck away the last dram of nourishment in her” (Patterson 1964, 67-68). The image of the undernourished twins and the “wiry breasts” functions as an important personification of the society’s meagre/scarce resources and the tenuous efforts to extract them. Brother Solomon, as saviour, steps into the role as provider for his flock, helping Keturah and many others like her to try and escape or survive their circumstances. He accomplishes this through his generous charitable giving. In his capacity as saviour, his purpose is to alleviate suffering, although he himself cannot afford it. Brother Solomon in some ways, then, is “a positive figure, who genuinely desires to help the people of the Dungle to a better life” (Booker and Juraga 2001, 161).

Brother Solomon’s primary aim is in the defense of Rastafarianism and the rejection of colonial dominance and post-colonial influences. Brother Solomon genuinely offers a means of escape for the Rastafarians, yet it is veiled as he also relies on a “subtle means of subjugating blacks through Western modes of birth control, white-oriented religion and the implementation of capitalism and oppression of blacks under the guise of economic development” (Julia Udofia 2011, 82). Brother Solomon in his defense of Rastafarianism engages the “metaphysical overtones” (Coulthard 1964, 69) of the Sisyphean myth (myth of Rastafarians return to Ethiopia) as a rallying cry and a biblical

call for resistance and goes as far as to use "examples of their religious thought, rituals, hymns, even their jokes and curses" (Dance 1986, 371) to aid in the warfare of the biblical call:

> He lit the candles. Green and red and gold. His heart swelled as he saw the candles burning … Will that great moment never come? Even for a second. Even for the minutest fraction of a second. I, God Rastafari. Let I be I. Oh me, my God. For once, for once. Let me find my Ethiopia right here. He went to the picture of the Holy Emperor. He knelt. He prayed. 'Oh, Rastafari. Oh, Holy Master who leads against the foe. Once more I try… if I cannot go to Zion in body then surely by experiencing thee I shall be there in spirit. (Patterson 1964, 66-67)

Armed with ritualistic objects, chants and prayers, the Rastafarians unite and use the Sisyphean mythical philosophy as a rallying call for social change. They fight for victory over Babylon (colonial masters/police), seeking a reclamation of their own identity. Their reward is to go to Ethiopia, the promise land to worship Emperor Selassie and live a better life.

Derek Walcott et al. (2013) in his review of *The Children of Sisyphus* (1964) offers a counter narrative, arguing that the rastafarite belief holds that Rastafarians are not only "the locksmen and warriors of the Dunghill, or 'Dungle,' [but] are at heart citizens of a peaceful kingdom, however offensive their preserve, however uncomfortable their defiance is … in Halie Selassie their pavement prophets [all] will see the African longing incarnate" (12). Derek Walcott et al. (2013) counters that, the "Rastafarites of Kingston will see their godhead as an "embodied vision" of an Emperor (Haile Selassie) and his kingdom Ethiopia, their promised land on earth. Walcott et al. counters that although the

rastafarite rhetoric in *The Children of Sisyphus* (1964) is a "malcontent, saddening, and sometimes violent existence that often though violent is full of compassion" (Walcott, Balme and Collier 2013, 12), as is exemplified through the conscious interactions between Brother Solomon and his Rastafarian brethren living in the Dungle.

Their interaction is usually in the form of meetings, a "ritual or practical dimension [that] involves informal as well as formal activities such as "worship, meditation, pilgrimage, sacrifice, sacramental rites and healing activities" (Middleton 2015, 14). These meetings are typically in a small area by the sea, that involve sacred actions that govern Rastafarian belief and behaviour. Here they would sit in "a neat semi-circle, the five elders in the midst. They all dress in their colours … they held their head aloft as they spoke their words of wisdom, calmly, soft-like with a gentle dignity, for they were all aware of the spiritual presence of the Holy Emperor" (Patterson 1964, 119). Consequently, the Rastafarian brethren believe and have faith in Brother Solomon, as they fight the biblical war to return to Ethiopia. The hidden code within this resistive struggle lies in Brother Solomon's true purpose/nature. Brother Solomon "himself is not at all convinced that the Rastafarian paradise on earth can be achieved …this feeling leads him … to emphasize only the escapist aspects of Rastafarianism, as in the tendency to seek momentary relief from life's woes through the smoking of ganja (marijuana)" (Booker and Juraga 2001, 161). In his hallucinatory state his 'vision' is blurred, but he still insists in the purpose of his cause. Brother Solomon actualizing his cause "fabricate news that Haile Selassie is sending ships from Ethiopia to transport the brethren from Jamaica to Africa" (Booker and Juraga 2001, 161). He falsely arranges for emissaries to go to Ethiopia. In order to take a letter back announcing the date when the imperial ship

will come and rescue the faithful Rastafarian believers. However, the emissaries write back "they have been rebuffed by Ethiopian bureaucrats, whereupon Brother Solomon admits that the previous letter was concocted by him to give people a few more days of hope" (Norman R. Cary 1988, 52). This news of deception however has a disastrous end.

However, Brother Solomon is also portrayed as a disturbed deviant preacher who uses the philosophies of the Rastafarian belief system for his own purposes. Having a complex persona, Brother Solomon becomes caught up in the dichotomy of good versus evil, and through his scepticism and frustrations of the failure of human endeavours, decides to be a deceptive sinner instead of a saviour. In the end, Brother Solomon is not a spiritual leader. He is simply a conman, a sinner, and as sinner the mode of duplicity he uses to be a saviour goes against his true purpose. His desire to help leads him to circumvent the truth, and in his sin, he becomes lost. Brother Solomon's sin was to "trick his Rastafarian brethren in order to allow them to experience a heightened awareness of themselves and their destiny" (Dance 1986, 370), a destiny he sees as a righteous conviction. As the "logic of faith in Selassie as a living God" (Kwame Dawes 'Introduction' *The Children of Sisyphus* 1964, 2012, 14) must be true, so Brother Solomon sees his action as true. So great are the convictions of the believers that they "congregate on the Kingston shore" (Dance 1986, 371) to await the arrival of the ship. On the appointed day the Rastafarians are "left to wait in vain for the promised ship to take them to Ethiopia" (G.R. Coulthard 1964, 70) that never arrives. As Cosgrove (1993) purported, this act by one individual actor using a myth can transform the lives of his believers, thus the change that it effects end in disaster. This belief becomes a lesson in the 'fable of the absurd' (the eternal punishment that people receive for futile labour) as

the rhetoric of the Sisyphean myth comes to bare. The Rastafarians righteous cause, the biblical call, ends in a biblical war, as the false call for the Rastafarian brethren to wait for a ship to take them away from their horrific circumstances leads them to a worse life. At its end, Brother Solomon "adopts the profoundly un-Rastafarian notion that all human striving is pointless and even absurd" (Booker and Juraga 2001, 161). He reiterates that life is a:

> Long comic repetition … that offers life's few pleasures but in turn the pleasure is a complete comedy for when the mirage vanish you have not just the agony of your own thirst still unquenched but the added agony of knowing that the mirage was always unreal. Hear me, Brother, to seek after God, to seek for some meaning, some essence, is unreality twice times over. (Orlando Patterson 1964, 211 -212)

Geographers Allison Blunt and Gillian Rose (1994) speak of landscape possessing "magical qualities, accessible only to certain interested individuals, … that … seem to exercise power over those individuals rather than submit to their control" (61). Brother Solomon is the "individual actor" who asserts a magical power over his believers, transforming his followers to believe in what I would coin as a mythical euphoria, that seeks to reveal things that are not reality based. In the end, Brother Solomon choses to be deceptive rather than submit to the truth. The false hope he offers his believers end in ruin as Brother Solomon's suicide does little to alleviate the gravity of the situation. His suicide reveals "an admission of defeat and act of cowardice, for he is unable to face the wrath and disillusion of his deceived followers" (Julia Udofia 2011, 82). The death of Brother Solomon brings to the forefront his struggle with issues of "truth and power,"

and how it is disseminated within the church. Foucault argues in *Truth and Power* (1977) that "power is more than repression … more than just "saying no" – its generative and pushes you to do things" (204). Brother Solomon's life is caught up in this repression and begins to resonate not in the cultism that is Rastafarianism, but with the struggles of his former life. Brother Solomon's life is a hidden "clash between reason and spirituality, lived experience and colonial learning" (Kwame Dawes 'Introduction' *The Children of Sisyphus* 1964, 2012, 11). The struggles of Brother Solomon call back to his roots from whence he came, that before Rastafarianism, he was a colonized Anglican priest, upset and disillusioned by the circumstances of his life. The Rastafarians who are seeking to escape the Dungle, under the leadership of Brother Solomon, are doomed two-fold, as his double deception goes against their anti-colonial fight for the superiority of the black "race."

As Kwame Dawes (2012) argues, "Rastafarianism for all its promise as an existential model for the poor … was ultimately a religion based on a fragile myth of transcendence" (14). In the aftermath of the biblical call to war, the fight ends in disappointment and failure, as what must be explored is instead the resulting response of the Rastafarian brethren left in the Dungle. What is revealed is the continuity of the fable of the absurd? Like the Sisyphean myth foreshadows, the Rastafarians "sink back into the disillusionment of the Dungle" (Donald W. Hogg 1966, 60). Their resolve is that only the true believers do not give up hope and trust Haile Selassie, as they continue their search for social change:

> As long as we here we make to suffer an' no matter what we do, an' no matter where we run, we can never escape the fact that we living in hell an' we have our

> burden to bear. We're the children of Israel suffering for the sins of our forefathers, me Brother, but the time will soon come when we will be redeemed. (Patterson 1964, 57)

The Sisyphean myth resonates in its complacency to act in the same way. Instead of mobilizing and changing their fate, the Rastafarians seek to "explain away their personal misfortunes as being part of life's trials which must be endured … the Rastas do not attempt in any practical way to translate their dreams of transcending poverty into reality" (Julia Udofia 2011, 81). They continue to use the hallucinogenic ganja, to smoke away their troubles, espousing the failure of the metaphysical Sisyphean myth. They struggle in vain.

In addition to Rastafarianism, Orlando Patterson uses Revivalism or Pentecostalism as the other "religious-based survival mechanism" in the novel (Julia Udofia 2011, 81). The opposing church leader in the Dungle is a revivalist pastor who runs a game of con-artistry, that gives false promises of offering a better life in heaven. The revivalist christian Shepherd John is nothing like the apostle John as his name purports. He is a "complete charlatan who preys upon the poor for his own gain" (Booker and Juraga 2001, 162). Shepherd John deceives the revivalist flock for pure monetary gains. Consequently, the use of the Sisyphean myth for the revivalist church is a con game, not a survival mechanism of escape. Shepherd John preaches of better days to come and encourages his followers to forget their circumstances in life, as they will be saved and be taken to heaven to live with God. Pentecostalism, or more accurately the Spiritual Baptist, holds the belief that their religion comes from John the Baptist, whose name connotates the practice of immersing believers into water as a means of baptizing

them into the faith. Spiritual Baptist also revolves around the prayer for repentance through chanting's of loud music and with visits from the Holy Spirit. It incorporates "baptism by the Holy Spirit and total immersion in water leading to salvation. They also believe in spirit possession and in the ability to speak in tongues and make prophesies" (Julia Udofia 2011, 81). Shepherd John and his worshippers are seen to other Dungle dwellers as "that blasted revivalist church … that mad group of zealots … jumping and screaming and spinning in the air like a damn mongoose with fire under its tail" (Orlando Patterson 1964, 28). They are seen as being out of their minds with the many rituals they perform at the church, yet they continue to adhere to the prophesy of Shepherd John.

Shepherd John is not like Brother Solomon. At his core he is motivated by corruption and lechery. His aim is to steal and use the money garnered from the church to board a ship to England. Shepherd John accomplishes this act through various means, the most important and most effective, is his characterization of himself as a renowned preacher, healer, saviour.

> Shepherd John is de greates' healer an' revivalis' leader you'ave in dis Kingston. Nobody no better dan him. People come to 'im from all over de island wid all sort o' complain' – sore foot, bad stomach, leprosy, deafiness, blindness, ghost – you no have nothin' dat 'im can't cure. An' is only de word of God 'im go by when 'im work. (Patterson 1964, 134)

Shepherd John employs the mythical and symbolic images of Revivalism to convert the people of the Dungle in an effort to swell his congregation and proclaim himself as a spiritual authority. Through this authority he begins to take the place of God, leading the believers to become manipulated through his rhetoric. The process the revivalist members

goes through to reach this point of deceptive manipulation is significant. Mike Fehlauer in *Warning Signs of Spiritual Abuse: Part Two* (2001) purports that the revivalist leader "uses biblical teachings to control the members by installing a sense of obligation through his constant preaching of everything he has done for them" (np) instead of blessings from God. Through his preaching and prophesy Shepherd John replaces the image of God and uses his own persona to give hope to the people of the Dungle's otherwise meaningless lives. Thus, Revivalism for the people of the Dungle becomes another attempt of how the Sisyphean myth is measured, to hope for a better life, however, for its leader, it is measured as a deceptive means of escape for his own personal gain.

A true shepherd should use his influence to lead his flock to God, however, for Shepherd John, he leads his followers to chaos and murder. Another deceptive instrument he employs is to sow discord among his believers. He does this through his relationship with the protagonist Dinah, who is a sex worker. Dinah comes to the revivalist church instead of going to an obeah man, seeking "to get de spirit off o' me" (Patterson 1964, 133) as she believes she has been "obeahed" (African/ Caribbean spiritual religious practice) by the people of the yard she shares with Alphanso. However, Dinah's overall concern is that she wants to leave the Dungle and uses whatever means available to her to accomplish this. Shepherd John has desires for Dinah and has elevated her as the "chosen one" that he has been looking for. Shepherd John's declaration of Dinah as the "chosen one, head o' de Daughters o' de First Order" (Patterson 1964, 164) causes discord within the revivalist church, especially among the women in the church. The Elder mother, who is the former leader of the congregation becomes extremely jealous of Dinah and begins

to silently question (through dangerous visual eye contact) the decisions of the leader. Elder mother has seen her position as a strong female matriarch in a "male-dominated ecclesiastical structure" (Cary 1988, 50) diminish. Shepherd John, as leaders before, has always neglected the Elder mother, using her only as a servant to carry out his instructions. Within the revivalist church Mike Fehlauer (2001) argues that:

> It is considered rebellion when someone questions decisions that are made or statements that are said from the pulpit … -- but often such constant questioning comes from an individual's critical attitude … However, in an [revivalist] church, any and all questions are considered threats to the pastor's "God-ordained" authority. Members who do dare to question their leaders or who do not follow their directives often are confronted with severe consequences. (np)

Knowing the consequence of her questionings, Elder mother decides to take drastic measures in re-establishing her power within the revivalist church. Seeing the beginnings of an undesired rift in his system of control within the church, "Wha' bout de Elder Moder?' … She only stare long an' hard at me wid her two big black eye. She was'n' ragin' or anything o' de sort. But she sure was'n' please She jus' stare," (Patterson 1964, 197) seeing this, Shephard John employs an escape plan.

With the growth of the church and his eagerness to leave, Shepherd John prophesizes to his revivalist followers that he has been 'called' to England. Elder Mother, in her attempt to re-establish her power, gets wind of the plan from Shepherd John himself, and in a jealous rage on the last day before the appointed departure of both Shepherd John and Dinah puts a brutal stop to it. Shepherd John is murdered. In the confusion of his death, the murder weapon is placed in Dinah's hand. Dinah is framed for

murder and is torn apart by an attack of the worshippers of the revivalist church, seeing their leader dead. In the dichotomy of good versus evil, Elder mother against Shepherd John, the Sisyphean myth proves true, that regardless of what you do to escape your circumstances you will fail. Cosgrove (1993) explains that myths "may both shape and be shaped, … not only by those localised and specific landscapes visible on the ground, but equally by archetypal landscapes imaginatively constituted from human experiences in the material world and represented in spoken and written words" (281-282). Here, the Sisyphean myth acts as an imagined spoken word, where through the religious preaching/ word from Shepherd John, acting upon the human conditions of the Dungle dwellers, shapes and destroys their lives. The result is mayhem and chaos, such that Dinah, the "chosen one" crawls back to the Dungle, her efforts of getting rid of obeah and changing her circumstances leads to her death. The Sisyphean myth comes to bear again, as the revivalist church succumbs to failure from "the powerlessness of leadership" (Joyce Johnson 1993, 233) in their endeavors to change their circumstances from the ravages of the Dungle.

Orlando Patterson in his critique of the Dungle pits both the Rastafarian belief system and the revivalist church against each other. He does so to expose the destitute urban working class living in squalid slum-life Dungle of Jamaican communities during the 1950s. His aim is to show the magnitude of poverty, specifically how poverty "has specific and identifiable social … economic… historical causes [that] can be seen as representative of the meaninglessness and futility of human life as a whole" (Booker and Juraga 2001, 160). Patterson in pitting Brother Solomon against Shepherd John, reveals that both preachers are contaminated by colonial rhetoric and influenced by the

advantages of an emerging post-colonial society, allowing them to deceive believers and give them false hope. Patterson in his novel, "presents absolutely no suggestion that other alternatives might be available … to the people of the Dungle, as … all efforts fail" (Booker and Juraga 2001, 163). Both preachers' death is proof positive of this fact. Patterson through the Sisyphean myth is critical of the existing conditions of the Dungle in colonial Jamaica at the end of 1950s. Patterson warns against the influences of post-colonial societies, suggesting that Dungle dwellers should not become "prisoners of poverty in post-colonial Kingston, Jamaica… living endlessly in … the exilic crisis of alienation and powerlessness" (McDonald 1989, 76). Ultimately Patterson's view is to ignore injustice and equate it as the "existential predicament of Dinah and the inhabitants of the Dungle with that of Mrs. Watkins and her wealthy neighbours in the suburbs" (Booker and Juraga 2001, 164) of the higher strata of Kingston Jamaica.

Metaphor of the Gaze: Black Female Geographies in Urban Landscapes

The next metaphoric landscape representation used in *The Children of Sisyphus* (1964) is landscape as gaze. *The Children of Sisyphus* (1964) offers a representation of the ways in which Jamaican society is seeking to find its own path from its colonial past. To flesh out an analysis of the feminist gaze of the landscape within the novel, one needs to look at the use of the literary constructions of violence against female characters. These literary constructions help to develop the novel by showing parallel patterns and contrasts that give rise to a compelling narrative. Orlando Patterson in *The Children of Sisyphus* (1964) uses "plot constructions" to imbue "complex personas and motivation, with narrative trajectories that reveal them to be as compellingly human as anyone else" (Kwame Dawes 'Introduction' to *The Children of Sisyphus* 1964, 2012, 9). Patterson uses plot constructions to highlight how the Sisyphean myth affects the lives of people who are not using religion as a survival mechanism, but who strive at any means necessary for a way of escape through their own means. This is exemplified in black feminist geographies.

Feminist geographer Katherine McKittrick's *Black Geographies* (2007) posits that "black matters are spatial matter" (1), purporting that the practices of black life, resistance, and survival are inseparable from the production of space. In the context of the novel, black feminist geographies are presented as issues involving the sanctioned violence women face in a colonial/post-colonial society. Black feminist geographers have centred their criticism along the frameworks of violence against women, considering the reasons why humanity becomes disadvantaged through the realms of social movements, identities, and economic inequalities. Black feminist geographies in urban landscapes is

being used within this thesis chapter as a form of plot construction to tease out the feminist gaze. In the novel, these geographies help us understand how black women navigate the space of violence and how they rise above it or fail in their resistive endeavours of escaping acts of violence against them. The novel delves into issues involving "law and order" and the measures used to safeguard this space. The Dungle is presented as a force that goes against "law and order" especially in the construction of the brothel district. Here, black females openingly, use their sexuality as a form of resistance to escape the failings of Dungle life as well as those who hold power over them.

The two most compelling plot constructions that convey a feminist gaze and form parallel narratives in the novel are reflected in the characters whose lives epitomize the filth of the Dungle, that is the protagonist Dinah and the survivalist Mary. The complex personas of these two female characters reflect the two trajectories the novel takes. Both characters at first use their sexuality to try and escape their circumstances. To begin, the protagonist Dinah's life is multi-layered as she is first introduced as a sex worker, a woman who lives for the night. Dinah has lived in the Dungle with her lover and her son Nicholas for the last 15 years. Dinah's life history reads of being kidnapped, raped, and taken to the Dungle (a garbage heap where the police has herded all the Rastafarians to live just outside Kingston) to live with Cyrus who is a fisherman and a Rastafarian brethren. He lives and spouts the doctrinal preaching's of Rastafarianism, where he often pronounces himself Adam and his lover Eve:

> 'An' hear I, woman Adam said, "Dis is now bone of my bones, yes an flesh of my flesh" … an is like Adam, my black ancestor say: "She shall be called woman, for

> she was takeneth out of me". He paused, placed his hand upon his chest proudly, and uttered, 'An' I is Adam. (Orlando Patterson 1964, 40)

Cyrus's rhetoric alludes to that of a loving husband, but he is anything but, for at any given time "at any moment he would charge upon [Dinah] and destroy her. So she had to please him. She had to love him" (Patterson 1964, 38). Patterson's allusion to Eve and the Garden of Eden evokes a forbidden place that seeks to shed light on the role of women in the Rastafarian faith, expounding that women must be submissive to men, even to the detriment of themselves. Dinah in her abusive relationship has learned one important lesson, that is, to have "ambition," for a person with ambition can go far in life.

Here, Dinah's life becomes part of a larger narrative that joins two important perspectives: One is the role of women in Rastafarianism, here, women are placed in a patriarchal relationship/society, where they are subordinate to men and play secondary roles. The second is the Rastafarian dream of salvation, a return to Africa for a better life on earth, and to fight against the oppression of the ruling class. Rastafarian Cyrus who is Dinah's lover is awaiting his ship to Ethiopia; hence he does no work. Booker and Juraga (2001) argues that Dinah is forced "to support the family by prostitution, the only real choice available to her in the world of the Dungle" (162). The Dungle though downtrodden holds fast to certain societal norms, one being that Jamaica in the 1950s suffer from a patriarchal society. For Dinah to navigate/resist this space, which is often violent towards women, she must offer her body as the best sexual commodity from the Dungle, in order to profit economically, so as to be able to leave the confines of the Dungle. Dinah knows her trade as a sex worker, such that "sailors had all acclaimed her the best whore on Harbour Street. She knew it, and the fact had always swelled her with a

resentful pride" (Orlando Patterson 1964, 64). Dinah being a sex worker has lain with men of all sorts: "she had courted thieves and drunkards and murderers, not to mention the narcotic sailors. She had been raped, mauled, plundered and knifed. She was a woman who had lived life" (Orlando Patterson 1964, 39), yet notwithstanding the violence she endures, she yearns for a better life. Here, her struggle for freedom from the Dungle is to escape through relationships with men, however, it is her innate "ambitious" nature that propels her to find a way of escape. These sexual relationships with men are not of the meaningless kind, but relationships that are meaningful, a form of love that is strange to her. Dinah herself declares that "she was a big woman. She washed her panty and buttered her bread. So what the hell was this she felt now" (Orlando Patterson 1964, 39)? She feels for her life to change she is willing to put men in charge of her life and body. However, she realizes that time and time again these sexual relationships don't work, and like the Sisyphean myth she tries again and again with different men to change her circumstances, hopefully thinking she can find a way of escape.

To unpack the issue of violence against women is to again look at feminist geographer Katherine McKittrick's *Black Geographies* (2007) who posits that "black matters are spatial matter," (1) purporting that the practices of black life, resistance, and survival are inseparable from the production of space. In the context of the novel, Black feminist geographies is presented as issues involving the sanctioned violence women face in a colonial/post-colonial society. This issue of violence dominates the life of Dinah in all areas and aspects of her life. Her earliest encounter with violence is as a child coming from the country (rural Jamaica), being raped and abused while in the home of caregivers. This act of violence and many others continue throughout Dinah's life and

coincides with the dilemma of the Jamaican urban poor fighting colonialism and emerging into a contemporary post-colonial society that still holds legacies of the past. McKittrick (2007) attempts to detail how these forms/ acts of violence is rooted within the landscape. She focuses on the spatial complexity of the landscape, highlighting how the landscape of the Dungle reflects a carcerality of policing. Evidence of policing in the Dungle is evident in two forms. The first is with the Rastafarian brethren's who clash with the police at all times and has been hoarded into the Dungle in order to keep the larger more affluent society safe. The other is the relationship of Dinah with the police constable Alphanso.

Dinah's volatile life with her lover Cyrus is dangerous and her want for a better life leads her to Alphanso the Police Constable. Alphanso is an upholder of the law who sees Dinah as a tease, a temptress that he succumbs to and takes her to live with him, offering a better life. Here, the feminist gaze of violence against women is represented in the form of mental cruelty. Dinah's mantra of sexual escapism that she uses on constable Alphanso is useless, as over and over it begins to have little effect on her police lover and Dinah begins to be skeptical of its benefits as she questions her nature. Dinah's relationship with the policeman is complex, as she states "she had given him her body for the past two nights with the understanding that he would be taking her to live with him soon… [seeing this not forthcoming, she begins to doubt herself] … Suppose it had all been a mean, dirty trick. To think that she, a seasoned whore as she, would fall for something like that" (Orlando Patterson 1964, 62) but hold to her belief of escape she did. Alphanso moves Dinah into his room in an urban yard to be his mistress. Alphanso, however, isn't at all what Dinah desires, he is an insensitive man, who "seems far more

enamoured of his police uniform and the power it entails than his new mistress" (Booker and Juraga 2001, 162). Consequently, the feminist gaze uses the spatial nature of policing to draw out issues of exclusionary behaviour. Alphanso, who himself is "too mild for his body, or his uniform" (Patterson 1964, 63) knowingly or unknowingly wheels his power and excludes Dinah from most areas of his life. He uses her body for sexual gratification, as she is really just enduring a depressive, bored relationship. However, Alphanso's behavioral mental cruelty leads Dinah to realize that she cannot depend entirely on him. She instead uses Alphanso as a strategic class move, a stepping stone, as she realizes she has few choices of escape from the Dungle. Dinah reasons that:

> … At last she would be living like a human being. She would have four walls round her at nights; she would have a bed to sleep on even when she was not whoring. When she was not whoring? She had even forgotten that that too was past. Could she dare believe?" (Orlando Patterson 1964, 63-64)

The new landscape of the police constable's house becomes Dinah's new world, where she escapes the life of being a sex worker from the Dungle, to become a housewife to the respectable constable. Dinah's choice to move in with the policeman, is framed and limited by the post-colonial poverty stricken society in which she lives. In this new space, though bright in its possibilities Dinah is troubled, as her escape plan seems as a "life-server walking unmolested through a prison gate" (Patterson 1964, 64). The police constable's house is really a yard in Jones Town. Geographically, it is "one of the better lower-class neighborhoods" (Donald W. Hogg 1966, 59), not much of an upgrade, but carries with it different kinds of problems. First, Dinah distinguishes the difference between the poor and the poorest of society to which she belonged. Her life in the Dungle

has not equipped her with the basic knowledge/ tools of domesticity as she struggles to prepare an egg.

> What would the people outside say if they heard that she had never eaten an egg before, that she didn't even know how to prepare one? She had to bear it, she had to learn. She must be human. She took up the egg, and, being careful this time, she hit it with the fork … she ran towards the shrieking, fuming stove and kicked the whole blasted thing over. (Orlando Patterson 1964, 77)

In this new environment, Dinah sees it as peculiar and disquieting. The people though poor are alien to her, and she has "difficultly coping with such foreign objects as eggs" (Donald W. Hogg 1966,59). From her reaction to this basic domestic occurrence, making breakfast, Dinah realizes she is a victim of her circumstances, a victim of the place of her birth and decides that maybe this is not her place.

However, Dinah's presence in the police constable's room is a powerful statement about the inequalities of lower class life in colonial/post-colonial Jamaica. Her presence unveils discriminatory practices between yard dwellers and Dungle dwellers who themselves are discriminated by the upper classes. The rationale that supports this discriminatory behaviour, known as classism, surrounds the unequal valuing of lower class women languishing under the violent rules of a patriarchal society. Here, yet another form of class hierarchy evolves, stating that the lower class people who live in a slum yard are better than lower class people who live in the Dungle. In this space the feminist gaze of violence against women is realized in the verbal and physical abuse that Dinah suffers in the yard day in and day out, "Mabel sprung back, clawing and ripping away all the buttons in front of Dinah's dress. Before Dinah could retaliate, Mabel had

also rid her of her underwear, so that she stood completely exposed to the people in the yard who were attracted by the fighting" (Patterson 1964, 88). These daily abuses however came to an end when Dinah decides to take a stand and not scowl away in shame. Dinah enacted her resistance by "sitting on top of Mabel, bettering the life from her. The woman's face was swollen. She bled from bruises all over her body" (Patterson 1964, 89). The fight though vicious provides Dinah with a clear purpose of resistance. In so doing, Dinah doesn't accept these prejudices and challenges these assumptions by learning how to become a domestic. By trying over and over to fry an egg, fighting discrimination and making enquires at the labour office, she proves that she must learn, and she can learn, thereby elevating and changing her life. The knowledge Dinah gains propels her forward away from the Dungle to a better way of life.

Safe in the knowledge she has garnered from the police constable's yard, Dinah goes off again to free herself from her circumstances and finds a job as a domestic to a middle-class household. Her growing domesticity is to be applauded. Dinah jumps into the prevailing value system of the middle to upper classes that sees the role of women expanded to include the value in domesticity. Here in this suburban space the role of women takes on new meaning, where those who are domestic by nature is seen as more feminized and loved. Mrs. Watkins, Dinah's employer, encapsulates these attributes, exemplified in her many afternoon teas. However, Dinah soon realizes the extent of the separation of classes in her employment. Hogg's (1966) argues that:

> The tremendous contrast between her life and theirs is devastating to her, and again Patterson points out deep-seated ambivalence in the feelings of the poor.

> Dinah hates and fears these rich people, yet accepts their superiority and receives their abuse … her conflict becomes nearly unbearable. (60)

In trying to navigate a path of escaping the Dungle, Dinah's next journey leads to the trials of being a domestic for the upper class. It brings with it many new challenges, as the demands of social institutionalized classism comes to the forefront:

> 'I beg your pardon!' Mrs. Watkins exclaimed, a questioning frown of amazement on her brows. Dinah was at a loss what to say or do. The only thing she could think of was to retreat to the door, hoping that whatever it was she had done wrong would be undone in the process. But she couldn't help herself from asking faltering. 'What it is, ma'm?' 'What it is? You dare to ask me what it is? I can see that the chances of your staying here for any length of time are very slim. Will you kindly walk around to the back entrance. And if you don't mind I'd be happy if you used that entrance in the future.' 'Yes, yes, ma'am. (138)

Here, social institutionalized classism acts as a discriminatory power relation that practises: wage inequalities, job insecurity and racism. The feminist gaze of violence against women is realized in the core idea of the practice of discrimination instilling a sense of inferiority in its victims, resulting in Dinah being left with an inferiority complex. Orlando Patterson in his Introduction to *Slavery and Social Death* (1982) argues that discrimination is a form of a dominant power relation often used in colonial and post-colonial societies that acts as a transforming force through its "psychological facet of influence, the capacity to persuade another person to change the way he perceives his interests and his circumstances … leading to total … obedience into duty" (Patterson 1982, Introduction, np). Ultimately resulting in the continued dominance of the

more affluent colonial/post-colonial society in whose space Dinah now resides. The abuses Dinah endures under classism is marked by her educational disability, both learned and unlearned, in navigating this space, resulting in her becoming complicit with the ideologies of classism. This complicity is a major setback for Dinah's plan. In a state of loss and confusion Dinah is challenged yet again. This time by an old enemy, Mabel, who reappears seeking to draw Dinah back into the realms of the Dungle. The ploy of working obeah (African/ Caribbean spiritual practice) or "Fall Back" (a curse that one can never leave the Dungle how much they try) on Dinah for her to return to the Dungle is enacted. In trying to escape the working of obeah, Dinah's narrative falls back into the repetitive pattern of Dungle life. In her desperation of trying to change her life, Dinah's attempts lead her back to the Dungle finding a way of escape again through men.

Dinah meets the revivalist Shepherd John, who seemingly can break obeah, and who promises her a safe place. She moves to a more respectable area with him. Here she thinks at last she has found a way out of her circumstances. She yet again becomes involved with a religious group, this time the Revival Zion Baptist of God. She is baptized into the church, but instead of salvation she "becomes the 'chosen one' of Shepherd John … he declares that he has been called to England" (Norman R. Cary 1988, 50) and he wishes to take Dinah his love with him. Dinah now believes that her new life is in England, "Yes, everything settle. We leave fo' Englan' in two weeks … where Missis Queen live. Unbelievable. She was going to live there too. She was elated and overwhelmed" (Orlando Patterson 1964, 196). However, at the hands of the church Dinah experiences "a pattern of initiation, violence, and death" (Norman R. Cary 1988, 49), as

in her innocence Dinah is accused of the murder of Shepherd John and is beaten almost to the point of death.

The feminist gaze of violence against women is presented in the vehement ferocious actions of the church mob. The violent attack that they ensue upon Dinah is unchristian and goes against the revivalist teaching. The attack is so severe that Dinah's injuries leave her at the point of death. Kwame Dawes posits that "the way Dinah is torn apart by hands and teeth was not exaggerated and … a painful truth" (Kwame Dawes 'Introduction' *The Children of Sisyphus* 1964, 2012, 6), … "that she barely manages to crawl back to her Rastafarian lover before she dies" (Norman R. Cary 1988, 50). She is saved by Sammy the garbage man from the Dungle who fights and kicks at the church mob to get to Dinah. The Sisyphean myth for the character Sammy lies not only in his peripheral existence of being a garbage man in the Dungle, but speaks also to his unrequited love for Dinah. So, in his despair at the condition he sees Dinah in, he attempts to free himself by revealing through his cry of hope of his love for her, as he cries: "'Dinah,' he shouted, 'don' remember me? Is me, Sammy, de garbage-man!" (Orlando Patterson 1964, 206). The image of the garbage man personifies the waste of Dinah's life. She is taken back to the Dungle by Sammy the garbage man to the arms of her Rastafarian lover. Here, Dinah's life has come full circle as Dinah now near death, is given the ultimate promise by the Rastafarian brethren Cyrus that "tomorrow we shall meet again in paradise" (Orlando Patterson 1964, 215) as she dies in his arms.

Dinah's narrative reveals forms of authority and stratification that run parallel in her relationships with the men in her life. Her determination to free herself from the Dungle is fraught on every side. Time and time again she questions her own gaze. Is she

making the right decision to go with men, instead of charting her own course? The Dungle thus reflects a prison landscape that signifies and situates the tragic failures of black women within their socio-economic, gendered and geographic condition. Kwame Dawes (1964, 2012) argues that *The Children of Sisyphus* "is a deterministic novel that sends its main characters towards their inevitable fate" (15). The inevitable end for Dinah is that even at the point of death, she is placed in the care of men, the garbage man Sammy who collects her, but who is unable to save her. The pessimistic end of the novel reveals a hidden code of the feminist gaze written from the perspective of a male author. That should the novel have been written by a woman then Dinah's end may have been different. I argue that Patterson is true to the feminist gaze, that like McKittrick, he resonates with the spatial patterns of women's lives. Patterson does so with his attempts of offering escape avenues for his female character regardless of the end result. The impact felt from the practices of black life, resistance, and survival are inseparable from the production of space making it evident and actualized in the lives of the female protagonist and others.

The second parallel narrative is that of the survivalist Mary. Mary is also a sex worker, who "believes in the fundamental superiority of whites over blacks and feels that salvation lies through an affiliation with the whites" (Julia Udofia 2011, 81). Through her trade she has a daughter that is the visual representation of her belief. Mary is deemed a survivalist as she sees her survival through the accomplishments of her daughter. Mary's daughter Rossetta is a light skin mulatto, who is very intelligent and who she makes her project toward class aggrandisement. "Tek yu book" Mary often counsels, as she goes to extreme lengths to educate her daughter. Her labour bears fruit as Rossetta wins a

scholarship for high school. In Rossetta, Mary seeks the freedom to improve their circumstances and leave the Dungle for a better life. The future that Mary envisions is also an appropriation of whiteness through the marriage of her daughter to a white man, safe-guarding a life of ease for herself. But this hope does not materialize, as the Sisyphean myth comes to bear yet again. Mary is brutalized and arrested by the police for soliciting: "Suddenly she saw one! Then she felt it. The baton slashed her across her breasts. From behind another swiped her across her back. Then a third came crashing down upon her ear. She fell heavily to the gutter, her teeth biting into the slimy filth," (Patterson 1964, 153) and her daughter is taken away to be adopted by a more suitable family. The parallel narrative of hope and resistance begins to take on a tragic end, as survivalist Mary is dehumanized and descends into madness.

Here the feminist gaze of violence against women is seen through the malign forces of the Jamaican police, and government welfare workers who are determined to separate mother from daughter, by enforcing the power of political authority. The indictment of the inequalities between Dungle dwellers and the educated middle and upper classes bears its ugly head at the interrogation/ meeting between Mary and the welfare worker. The interaction between the welfare worker and Mary over the custody of her child is significant, as it shows a lack of understanding on various levels. First, the welfare worker who is educated fails to explain to the uneducated Mary that her life style choices is putting her daughter's life in danger. She instead dupes Mary to sign adoption paper in exchange for release from prison. The gravity of the situation is dehumanizing, and Mary is left at a loss. Mary is so lost, that in her limited capacity her only thought is

to get her daughter and continue life as she knows how. Hence the discussion between mother and daughter is complicated and ends in despair:

> ‘Tek yu book dem an’ come wid me, me pickney. We never goin’ to part again. Only Massah God goin’ break me from yu.’ …’Mama,’ the girl said uncertainly, ‘they’ve said that I mustn’t leave.’ ‘They! Who is they?’… Mary’s face grew serious with rage and fear. Till then she had never really believed that they seriously intended to take her daughter from her. But now everything seemed to prove that it was true. (Patterson 1964, 188)

The complicated conversation through between mother and daughter, guardian and ward, is really between the trials of the educated and the uneducated, and the better wins.

Mary doesn’t survive the violent separation process and fails like the Sisyphean myth, as the sacrifice for her daughter leads to her ruin. Mary loses her daughter, and in the process, loses her mind. However, during the separation process the most profound image for Mary is the look that her daughter bestows. Rossetta looks at Mary as if she doesn’t know her mother, as if seeing her mother for the first time, a view realized through her learnt colonial gaze.

> ‘Rossetta! Don’ mek dem hold yu. Run! Run, ah say!’ Halfway between the struggling woman and the inspector the girl paused, then turned haltingly to face her mother. Her stare gave first an appearance of confusion. But then she moved her eyes and glanced in a kind of bland perplexity at the dry, bare, scaly feet of her mother. When she looked up again all traces of confusion seemed gone … she continued to stare at the mother, as if seeing her for the first time, as if hearing her

> from afar and somehow fascinated by the distant wailing of her ghastly grappling voice. 'they come fo' me, Mama,' … I want to go. (Patterson 1964, 193)

The separation of daughter from mother is the true catalyst to madness. The parental/family bonding of shared hopes and dreams is broken by the education that Rossetta garners from her colonial school. The child learns that essentially the Dungle is not a way of life and that upward mobility lies in her new home with the more suitable middle-class family who wants her. This is a double blow for Mary, as she too sees the value in education but not at the expense of causing more suffering for herself. She goes mad as she cannot comprehend the magnitude of her loss, as her only way of escape, her daughter, wants to leave without her.

Defining race and class relations during colonialism and the emerging post-colonial society is of importance to Mary's madness, as it opens up the hidden effects of classism/social stratification in Caribbean societies. The ideologies that developed during the emerging post-colonial Jamaican society stressed that "individual achievement as the basis of social status, were systematically transformed by underlying assumptions about race and that this affected social practice in significant ways … so that … social stratification in the Caribbean grew directly out of calculated … political dominant class" (Smith 1982, 93). This assumption resulted in the social stratification between mother and daughter. To Mary's daughter Rossetta, being an educated light-skinned mulatto means she is accepted into a different class structure, while Mary, a black disillusioned sex worker from the Dungle, is left behind, regardless of all the work she has put in for the betterment of her daughter. Sadly, Mary is left in her despair as even her daughter

doesn’t stay by her side but instead goes off for her chance at a better life. Mary becomes a victim who has no way out.

Summary

This chapter argues that Patterson's novel *The Children of Sisyphus* (1964) is ultimately not uplifting, as all efforts of escape from the Dungle lead to ruin. In the novel's representation of the metaphor of the veil, Patterson reveals that the Dungle, at its core, is a veiled fictional space in a real, but also re-imagined, area of West Kingston, Jamaica called Tivoli Gardens reflected in *Figure Fifteen*. This area is structured so as to uncover the squalor and inhumane way of life of the Jamaican slums. It is also defined in a way that offers a constant interaction between the urban poor and hierarchies of power that oppress them; in that, its inhabitants are trapped in a garbage infused landscape languishing under colonial and post-colonial dispossession.

In the representation of the metaphor of the text, Orlando Patterson argues in a similar way in *A Poverty of the Mind* (2006) that the Dungle reflects the unfolding tragedy of inner-city communities as "a time-slice of a deep historical process that runs far back through the cataracts and deluge of our racist past" (Orlando Patterson 2006, np). Here, Patterson, like Roger Mais, advocates for the Sisyphean defiance and malleability of the landscape as the true form of escape. In the big picture of life, Patterson uses *The Myth of Sisyphus,* to show the disparity of the social economic situation within the Dungle landscape and the middle to upper classes of Jamaican society. Patterson highlights how the inhabitants of the Dungle use any means necessary, even those that are religious-based, to resist the horrors of life in the Dungle. Patterson employs Sisyphean existentialism to offer the deepest analysis of a modern-day crisis created by the religious belief systems of Rastafarianism and Revivalism in colonial/post-colonial societies. Finally, in the representation of the metaphor of the gaze, the female characters

of the Dungle through the process of “colonial mystification” (Dawes 2012, 6) or rather colonial classism, come to accept their degradation to the levels of madness and death.

Chapter Five

Conclusion

The gradual rise of post-colonial literature over the course of the twentieth and twenty-first century seeks to give voice to the previously marginalized "other" (Brathwaite 1984). The challenge of mainstreaming one's identity in the former colonized Caribbean has been fraught with many challenges. One such challenge has been how do Caribbean people see themselves and how do they give voice to themselves? The emergence of post-colonialism as an academic mode of inquiry has led to the rise of post-colonial Caribbean literature that seeks to address this question and others. Post-colonial Caribbean literature, therefore, calls for a space that affords the free expression of Caribbean voices to speak in one's own tongue, to speak of one's own experiences, and by extension to give voice to the visual description of the land/landscape in its relation to the societies lived experience. This thesis has sought to examine the portrayal of Jamaican landscapes in post-colonial literature from the English-speaking Caribbean with the view of developing a theory of landscape that may be useful for understanding how the Caribbean imagination conceptualizes the environment that produces it. With landscape representations, the thesis has strived to expand the interdisciplinary field of geography and literature, by offering new insights into the contextual representations of landscape as these are depicted and read through the historical and socio-economic experiences of colonial and post-colonial Jamaica. The thesis draws on theories from cultural geography, in particular, the idea of landscape as veil, text and gaze (Duncan and Duncan 1988; Wylie 2007) to examine how fictional

narratives employ literary landscape in order to explore the importance and relevance of these representations in contemporary Caribbean societies.

As its title suggests, the thesis confines itself to novels written in Jamaica primarily by Jamaicans, (Jean Rhys is the one exception). The three novels discussed are *Wide Sargasso Sea* (1966) by Jean Rhys, *The Hills Were Joyful Together* (1953) by Roger Mais, and Orlando Patterson's *The Children of Sisyphus* (1964). For the most part, their writing encapsulates the changing landscape and its effects on Jamaican society after the formal end of colonialism, but not the legacy of it. One of the crucial areas of concern for this research was for Caribbean literary scholarship to increase its engagement of land/landscape representation, thus enriching the foci of the literature and expanding the questions it raises about cultural identity. To answer this call, this thesis seeks to examine the tenets of landscape through fiction to unpack and unmask the representation of Jamaican identities and geographies. The works suggests that the landscape itself has become a part of who we are as a people and what makes us up.

Audrey Kobayoshi's chapter in Blackwell's *A Companion to Cultural Geography* (2004) offers a race-based approach to cultural geography that situates geographical ideas about race within specific cultural systems. In reading this chapter I was led to understand the complexity of landscape representation. The analysis afforded a contemporary viewpoint of the future, which is critical to the "… Founding legacy of the Berkeley School in establishing cultural geography with its emphasis on the creative transformation of human landscapes" (238) and follows how the "concept of race is virtually integrated in all areas of cultural geography" (239). More poignantly inherent to the development of the struggle of race, is how it is actualized over and over by taking

different forms. There are, therefore, many hidden codes within landscape representations. Barnes and Duncan (1992) and (Rorty 1989,18). For example, argue that metaphors create new angles on the world; once they are "savored rather than spat out" they gradually acquire a habitual use. Subsequently, metaphor provides a bridge for understanding the development and formulation of theory (Barnes and Duncan 1992, 10-11).

The concept of metaphors as a human geography description was first critiqued by geographers such as Tuan (1973) who began in the early years to form the initial inception of this study by praising "the sensitivity that novelists brought to certain aspects of environmental perception and appreciation, … calling for professional geographers to become more sensitive to human qualities that such artists recognized in the landscape" (2). Tuan ascribes personal attachment to homeland causing the average person to form a connection or fondness for where he or she may live. From this it is enlightening to know that there are now new emerging representations for landscape. Contemporary scholarship offers a post-phenomenology of landscape that takes the form of landscape becoming a non-representational theory through narrative. This new theory seeks to take us full circle, as Federico Bellentani's (2016) article suggests. Bellentani (2016) proposes "a suitable concept of landscape as text to explain the complexity and the unpredictability of contemporary everyday landscapes" (76).

Landscape

This study applies literary theories and metaphors to the analysis of landscapes using Duncan and Duncan's (1988, 2010), and John Wylie's (2007) lens of landscape as a way of seeing. The interpretation of landscape is a contested terrain. Historically, the

conceptualization of landscape remained embedded in binary interpretations of culture/nature. Indeed, whether landscape is simply conceptualized as the world we look at, " a restricted piece of land" (Hartshone, 1939, 154) a visual image which includes "…virtually everything around us"(Lowenthal, 1986), as a way of seeing, "an imagination, a representation or sensory perception of land: an image, a construct of the mind, and of feeling"(Yi-Fu Tuan 1979, 89), tensions animate and constantly, hauntingly recur in landscape studies in cultural geography. Alternatively, while mainstream landscape research centres vision, others work explicitly to counter the 'ocular-cen trism' populating landscape analysis. When we trace further conceptual and methodological approaches, landscape researchers are foregrounding the materiality and human experiences, assume a focus on human agency, vision and culture.

Additionally, human geographers have taken up narratives as a way of extending the boundaries of landscape representation. Thus, any reading of landscape is "both material and ideological"(Daniels, 1989). And in so doing, landscape inquiry highlights the philosophical underpinnings, political and critical agendas driving different understandings and approaches. Yet, gaps persist in the interpretations of landscape. I expand this work by exploring the conventions and techniques of discourse analysis to convey landscape—by using literary devices to interpret landscape in texts and produce accurate accounts concerning the production of experience and meaning. Specifically, the novel conveys meaning by synthesizing story, character, scene/setting, dialog, into a compelling narrative about cultural practice.

Given the plethora of definitions of landscape, it is useful to center the ways cultural geograhers have shaped the natural landscape historically. Theoretical

perspectives of literary theory, concepts of textuality, intertextuality and materiality are of importance to the notion of reading landscapes as transforming ideologies into a concrete, natural form. Bodies of landscape are subjected to particular discursive frameworks. I draw on Duncan and Duncan's work, to trace a number of themes which have been seen to operate as ways of seeing landscape. These are particularly important in the analysis of landscape representations. The main tropes used are the metaphors of landscape as Veil, Text, and Gaze.

Conceptual Framework

In my conceptual framework I considered the concept of landscape as a way of seeing where reading landscape foregrounds a particular way of structuring and representing the world, which attaches symbolic meaning to landscape through textual representations. I also consider landscape as an actor able to produce and transform meaning. For example, the metaphor landscape as text bear its own inherent meaning potential. Meanings are encoded and transmitted through text. Geographical critique Federico Bellentani (2016) posit that text is not considered immutable but advances an approach to landscape that embodies alternate meanings. Landscape is considered as a cultural construction.

Literature Review

To fully understand the complexity of landscape representation, the literary critic must fully appreciate the trends that have contributed to the emergence of landscape in modern Caribbean novels, as well as the unique factors which differentiate creative effort in the various parts of the English-speaking Caribbean. My literary review gives a historical account of landscape itself. It further reviews the concept of landscape

metaphors that emerged mid 1980s following the advent of the cultural turn in human geography. Showing how landscapes were not arbitrary authors conveyed through selected meanings and dominant interpretative meaning. They could become subject of ingrained dominant cultural frameworks which introduced the legitimation of social dynamics of inclusion and exclusion; reifying insider outsider relationships.

Methodology

Discourse analysis is the primary form of methodology that is used in this research. Jason Dittmer (2010) concludes, that all scholars are united in their belief that language matters. Dittmer's explanation is most helpful and insightful for the purposes of this research. At the very base, discourse refers to analysis at the textual level, importantly framing issues and spaces, through phrasing and word choice (5). He continues that within this textual form of discourse perhaps lies "the most empirically observable aspect of language's impact on… the social world" (5). It goes to show that the analysis of the three post-colonial novels have brought out the un-going broader issues of resistance to colonialism and adoption of post-colonialism to truly find and hence write to forge a new identity for themselves. The findings within this research thesis are staggering and hence seeks to add to the prevailing literature.

Significance

The main contribution of this work is its attempt to uncover hidden dominant meanings represented in landscape representations; to re-write the gaze and undo sites of oppression; and to highlight contemporary forms of landscape representations, such as landscape as culture.

The three novels discussed within this thesis—Jean Rhys's *Wide Sargasso Sea* (1966), Roger Mais's *The Hills Were Joyful Together* (1953) and Orlando Patterson's *The Children of Sisyphus* (1964)—contrast the cultural markings/societal norms of colonialism and post-colonialism measuring how landscape is represented within these societies. The two main countries that highlight the intersectionality of these societies are that of Jamaica and its former colonial ruler the British Empire. The main disputes of colonial/post-colonial societies surround issues of power, resistance and the struggle for identity, and by extension how landscape is framed within these duelling societal regimes. Within the novels, the landscapes of the great house, the yard, the Dungle, and the attic are no different; as the meshing together of these metaphorical landscapes interweaves with the societies they inhabit, making their identities, space and place multifaceted and erudite. The great house, the yard, the Dungle and the attic all play an integral part in how landscape can be measured, as its representations captures so vividly the nuances that lie within the interpretations of the landscapes, often being didactic in its efforts. The pulse of Caribbean society is strong in the fiction of all the three authors, their points of views are succinct showing the intensity of their vision to elucidate or compel how landscape and society is affected by colonialism and realized in post-colonialism.

For Peter Howard et al. (2013) "the meaning of 'landscape' shifts by the context and by the background of the users" (13), therefore, to link landscape to the general life of the society, who are its users is complex, as most objects that are in landscape convey changeable meanings and messages. These messages are not obvious but unpredictable as landscape does not speak plainly as the dictates of the metaphors of languages discuss,

but instead asks questions. What does it look like? How does it work? More importantly, for the case of this research the question of: What does landscape tell us about the way a society work? To answer these questions is to find the hidden codes of landscape representations. The representation of landscape here is ultimately to encourage new ways of seeing, which can be pursued through different gazes. The masculine gaze of landscape interpretations was effectively challenged by multiple discourses. Foremost is the feminist gaze that criticized new genres of representations of the lived experiences of landscape representations. The feminist gaze I argue gives voice to a principle of caring (which is so eloquently portrayed in Jean Rhys's Christophine life), derived from a post-colonial critique (based on the work of Spivak and others), where the question of whom will ultimately be served is questioned and answered.

In Jean Rhys's *Wide Sargasso Sea* (1966) the representations of landscape are being voiced decidedly through Wylie's (2007) landscape as text, veil and gaze. Here, Rhys seeks to trouble different perspectives of landscape representations with emphasis on landscape as gaze, as it enhances a feminist gaze that seeks to prod the gendered characters within the novel, showing the various spaces that women navigate. The novel explores the tensions that surround the ordered world of colonialism that is portrayed through Englishness being cold, damp and damaged, and the seemingly chaotic seductive, sensual world of the Caribbean island of Jamaica. Through the lens of the feminist landscape as gaze, Rhys's protagonist Antoinette, (a beautiful Creole West Indian woman, who has married a horrible British imperialist, who seeks her fortune and her to ruin) seeks through her interactions with the land/landscape to formulate a resistive stance against the effects of colonialism and post-emancipation. Together with her

widowed mother, Annette and her beloved help maid Christophine, they all try to forge a way out of the despair that is their lives living in a post-emancipation era where they are poor and destitute. The novel at its core expounds on the division of the separation of sexes. Where men are portrayed as exploiters making women their victims (Hughes 2014).

Their life in the great house is unique as their status in life has been eroded and thrown into a flux. They have become the conquered, who were formally the conquerors. As Ashcroft (1990) posits they are caught up in a post-colonial crisis of identity, and to break free they must change creole habits and replace them with English habits in order to survive. However, this transformation does not go as planned and leaves them in a space of in betweenness:

> They are curious. It's natural enough. You have lived alone far too long, Annette. You imagine enmity which doesn't exist. Always one extreme or the other. Didn't you fly at me like a little wild cat when I said nigger. Not nigger, nor even Negro. Black people I must say. You don't like, or even recognize, the good in them,' she said,' and you won't believe in the other side.' 'they're too damn lazy to be dangerous,' said Mr Mason. 'I know that.' 'they are more alive than you are, lazy or not, and they can be dangerous and cruel for reasons you wouldn't understand. (Rhys 1966, 27-28)

This narrative suggests a displacement in society between the colonized and the colonizer, furthered complicated with those who are in a state of in betweenness that is the Cosway Mason Rochester Creole family. Hence, in a post-colonial setting it is often incumbent upon a person to construct, create and recreate their own space, even if the end

result is failure and death. For the family to navigate this space of in betweenness they often turn to nature to help. Jean Rhys's through her narrative voice, can succinctly navigate and comprehend the link between nature and conquest. She connects landscape in significant ways, showing through nature how life elucidates and is transformed. Critics such as Elaine Savory (2009), describes Rhys's *Wide Sargasso Sea* (1966) as mapping the "fictional use of the actual geography of … London and the Caribbean, showing how key understanding her relationships with the metropolitan and colonial spheres is to reading her text" (1). This argument by Savory suggests that the protagonist Antoinette has taken control of her life by becoming one with the landscape in order for survival. By navigating the landscape to her benefit, she has found a way of escape from those who have power over her, thereby gaining her own space and identity. However, for Antoinette nature at every turn doesn't help but is the cause of her ruin.

Historically in Jamaica, the population of nearly three million people have been divided into a ratio where five percent are identified as being among the white elite who own ninety-five percentage of the country's assets, while the other ninety-five percent of the populace identifies as black and owns only five percent of the country's assets (Birla 2002). The social and economic dichotomy highlights the legacies of colonialism and its effects on post-colonial Jamaican societies. Ritu Birla (2002) in her review "History and the critique of postcolonial reason limits, secret, value" critiques qualifies as being and living in a post-colonial era. The term post-colonialism for her has taken on many meanings. Many issues include colonial abandonment, poverty and social alienation. These issues are generally brought up within the novels from this thesis to examine both individual lives and the ex-colony as a whole. The individual characters tend to ask

themselves: how do we navigate this new space, where do I fit in and how do I make a living? It is this "living the living" (Anderson 1982, 57-65) where the effects of colonialism on the lives of Jamaicans living in the post-colonial era takes effect and its toll.

It is here in Wylie's (2007) landscape as veil that the hidden codes in landscape representations are revealed. Colonialism proves to be that hidden force that tries at all cost to control the lives of Caribbean societies. One of the most profound effects of colonialism on ex-colonized people has been the levels of poverty that poor Jamaicans face. Varying levels of poverty are among the many effects of colonial legacy and contributed to the uprising of those enslaved during colonialism. This history comes to a head in Jean Rhys's *Wide Sargasso Sea* (1966) and transforms the landscape so much so, that at its heart all that is left is ruin and loss. It will take another century (from the 19th to the 20th century) for the Caribbean society to gain access and opportunity of finding a place in a post-colonized world. The novels *The Hills Were Joyful Together* (1953) and *The Children of Sisyphus* (1964), together navigate the lives of Jamaican people at this point (mid-twentieth century) in history, showing the effects of living in the world of colonial legacy and the emerging post-colonial society. Both Roger Mais (1953) and Orlando Patterson (1964) in their novels portray the effects of colonialism and pre-independent Jamaica, highlighting the varying levels of poverty on Jamaican society. They weave stories of yard and Dungle life, where the starved, disposed and inhumane conditions inhibit the everyday lives of Jamaican people.

The use of the yard in Roger Mais's *The Hills Were Joyful Together* (1953) and the Dungle in Orlando Patterson's *The Children of Sisyphus* (1964) both tell of a world

that encapsulates hardship on different scales. Here, life becomes the subject and the built environment the action verb, resulting in a push and pull scenario of the "Them verses Us" regime of an anti-colonial society grappling with the residue of colonialism. Both novels show the extent to which colonialism affects the lives of Jamaicans in an emerging post-colonial world. The level of poverty is the main foci, in both novels where the Dungle is portrayed as an even worse space to live in than yard-life. Poverty calls for finding a way of escape, often resulting in overt and covert forms of resistance. Orlando Patterson turns to religion in his novel as a source of escape. Norman R Cary (1988) argues that religious leadership roles in West Indian society, speak of the conquest by European colonial powers that viewed African slaves' religious belief as negative (49), and inferior. This belief was debunked in Patterson's Brother Solomon character, as Brother Solomon resists and leaves his European Anglican aesthetic of preaching and instead preaches Rastafarianism, which is in fact an African/Caribbean spiritual belief system that goes against all things European. Brother Solomon in his attempt to help the people of the Dungle tries to prove that repatriation to the promise land will lead to salvation. This belief, however, is a lie and leads the faithful to death and ruin. Other than Rastafarianism, the novel speaks of the French existentialist Albert Camus's *The Myth of Sisyphus* (1962) providing the central source for Patterson's *The Children of Sisyphus* (1964) that speaks of the "fable of the absurd," reflecting the eternal punishment that people receive for futile labour. Thereby arguing that the life of the people of the Dungle and by extension the people of the yard are both basically the end result of the failures of colonialism.

Orlando Patterson in his book *Freedom* in the *Making of Western Culture* (1991) puts forward the thesis "that traces the idea of freedom in western cultures, where he develops distinct forms of freedom. The most important form of freedom in relation to Patterson's (1964) life in the Dungle is "personal freedom."" Patterson asserts that he discovered a disturbing version of history, a hidden veil, where at the high points of western civilization, the society was found to be based on the legacy of colonialism being imprinted on the emerging post-colonial Caribbean societies. This is reflected in the metaphorical gaze of his protagonist Dinah. Dinah takes up the mantel of resistance through ambition and fights classism, her nemesis, as she seeks a better life away from the Dungle. However, like the Sisyphean myth her efforts are in vain and she too falls and dies. Post-colonial contraventions cultural readings on race, imperialism, resistance and freedom -- questions the nature of man, both physically and spiritually, questioning in both Roger Mais's and Orlando Patterson's novels by highlighting the scope and reach of the use of Caribbean literature. It may be asked if the target of post-colonialism, i.e. the analysis of post-colonial Caribbean literature and culture, can be reached? The overwhelming answer of yes, as both authors answers through their use of landscape metaphors, particularly landscape as veil, reveals how lives rejecting colonialism and its legacy being imprinting on post-colonial societies can right wrongs. Therefore, forging a new day and a new way of seeing.

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Endnotes

[1] Crown Colony: - It is a remnant of colonialism at its worst. Crown Colony government was simply the British government governing the islands of the Caribbean directly from London. The former planter class and an appointed governor from the Monarch, along with law makers in Britain assisted the overall governance of the colony. The system was in place after the abolition of slavery. Its politics often resembled that of slavery itself and often hindered the progress of the local inhabitants of Jamaica.

[2] Please take note of the prison and prison walls shown in *Figure Twelve* as the same prison and prison wall that Roger Mais found himself behind in the year 1944 are still the same in 2015.

Appendix A: List of Illustrations in

The Land of Wood and Water:

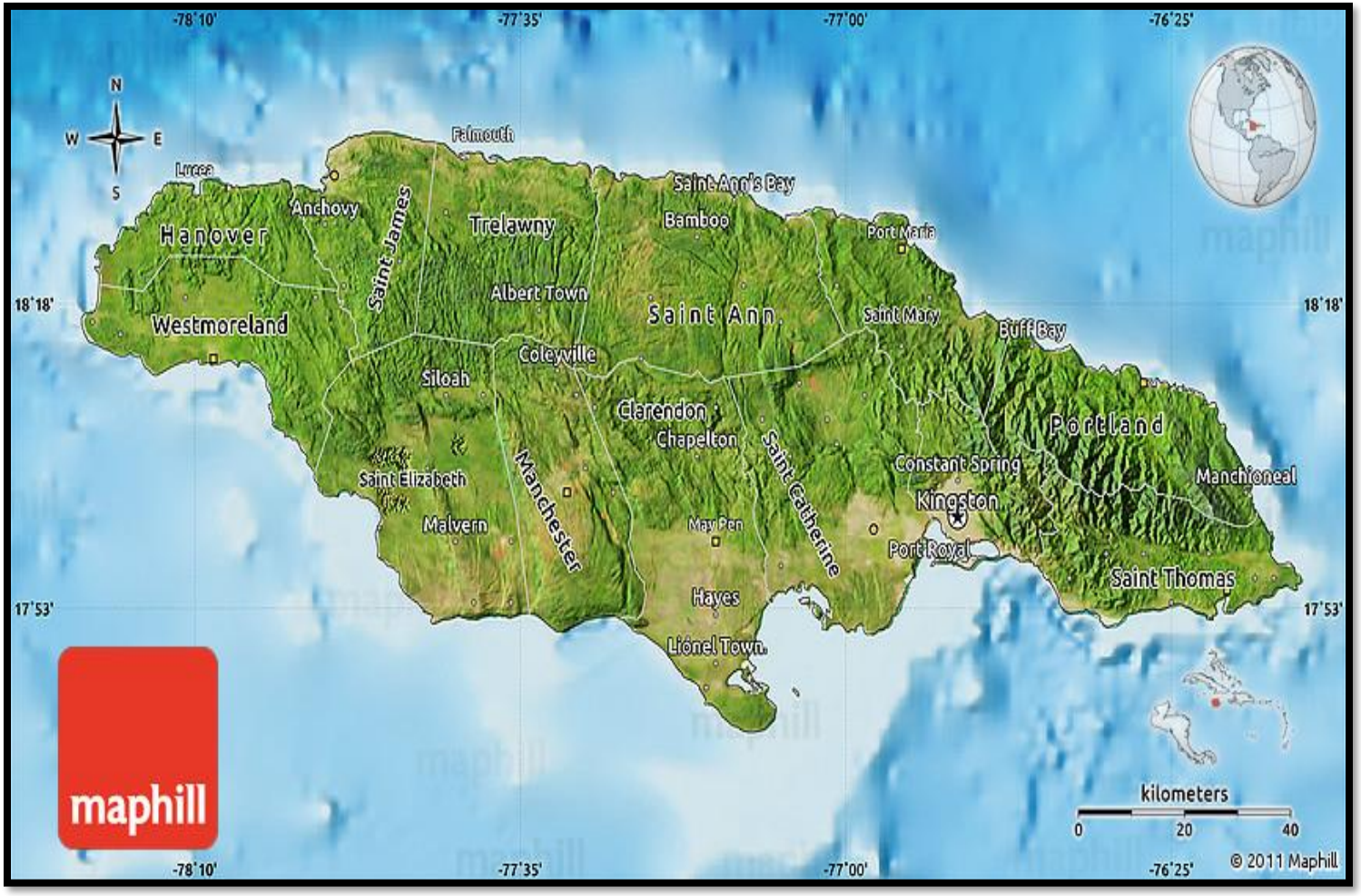
Jamaican Landscapes in Post-Colonial Caribbean Literature

Map of the Caribbean

Map 1 – Overview of the Caribbean Islands/ Basin

(Image ID: 88071209, Media Type: Vector Illustration, Copyright: Bogdan Serban)

Map of Jamaica



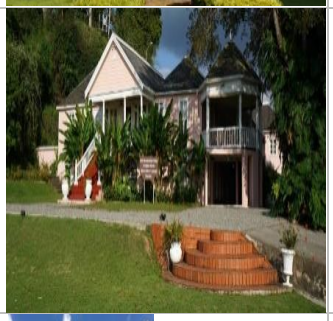
Map 2 – Map of Jamaica West Indies (Image ID: Maphill)

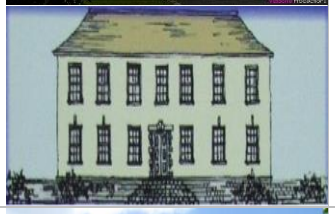
Map of Jamaican Great Houses

Map 2.1: Map of Jamaica showing the Geographical Positioning of all Fourteen (14) Great Houses and Plantation Houses taken from Table Two.

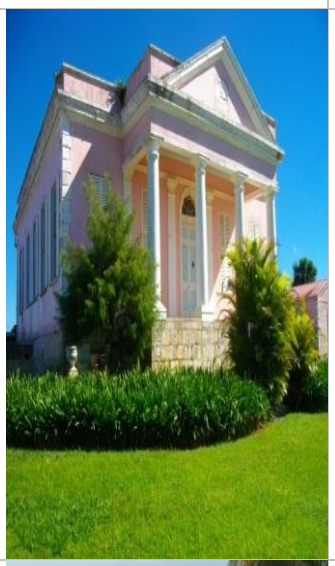
(Image ID: Denise McLeod 2019)

Table Two (2): Compilation of a Selection of Great Houses / Plantation across the fourteen (14) Parishes of Jamaica showing their impact on the Jamaican landscape over time. (Images by Dr. Raul A. Mosley 2015, 2016, Denise McLeod 2015, 2018, Cundall, F. (1915), Historic Jamaica. (London: West India Committee), Bing, Pinterest and The National Heritage Trust of Jamaica.

Jamaican Parishes	*Great Houses*	*Significance*	*Pictures*	*Literary Tourism*
Kingston	*Devon House*	*Former owner George Stiebel (Jamaica's 1st black millionaire*		*Presently Operates as a House Museum by Jamaica's National Heritage Trust and also used as a major Tourist attraction.*
St. Andrew	*Craighton Estate Great House And Coffee Company*	*Blue Mountain Peak Coffee Company 40,000 coffee plants grown on 300 acres*		*Former Sugar estate that experimented with various crops and is the home of the famous Blue Mountain Coffee. Also, an upscale Residential Community.*
St. Thomas	*Stokes Hall Great House*	*In 1907 it was destroyed by an earthquake and now stands in ruin. Owned by NHT.*		*The house is not slated for redevelopment, However, considered as the most fertile area in Jamaica and was former prosperous sugar estate, now a Fishing Port*
Portland	*Seaman's Valley Great House*	*In Ruins George Fuller famous English super-intendent of Moore Town Maroons is buried here.*		*The Seaman's Valley road leads to Moore Town, which is not only the oldest Maroon settlement in the entire valley, but also the headquarters of the Eastern Maroons, famous for their rebellion against the British Empire.*

Jamaican Parishes	*Great Houses*	*Significance*	*Pictures*	*Literary Tourism*
St. Mary	*Harmony Hall Great House*	*Former home to Sir Hugh Sherlock who wrote the National Anthem 1962*		*1850s Planation of Pimentos & Limes: Changed to Banana 1910 then Coconuts in 1938. Presently the combined home to world famous Toscanini's Restaurant and Caribbean Arts and Craft Gallery.*
St. Ann	*Seville Great House And Heritage Park*	*Restored by the Jamaican government as a Heritage Park for Sugar Works and Slave Village*	 	*Christopher Colunbus landed near hear in 1494 Conquered by the English in 1655in the Battle of Rio Nuevo by Cap. Samuel Hemmings His grandson in 1745 built Seville Great House Plantation*
Trelawny	*Good Hope Great House* *Chukka at Good Hope Estate Jamaica*	*Second owner John Tharp was the largest land and slave owner in Jamaica. He was good and built hospitals*		*The 9000-acre estate is under the management of Chukka who has turned it into a nature and fun preservation park. All the buildings have survived and are in immaculate condition.*
St. James	*Rose Hall Great House*	*Heritage Site*		*Famous House Museum and Major Tourist attraction: Historic tours are done to recreate the life and death of Annie Palmer, famous as "The White Witch of Rose Hall."*

Jamaican Parishes	*Great Houses*	*Significance*	*Pictures*	*Literary Tourism*
Hanover	*Kenilworth Estate (Maggoty)* *Ruins of a Sugar Cane Mill*	*The Kenilworth ruins are amongst the most impressive of 18th Century industrial buildings in Jamaica.*		*The ruin illustrates the high level of architectural design and construction during the time when sugar was 'king'. The mill-house, constructed of stone with its semi-circular entrance stairway, consists of two floors with a large space on each floor and a narrow space between two walls which could possibly have accommodated a water wheel. An unusual feature of this building is the elliptical window openings. It is believed that there was a tunnel which led from this structure to the stream, for slaves to escape.*
Westmoreland	*Ackendown Great House*	*Built in 1750, the plantation produced pimento. Records in 1837 show slaves lived in a 15x20 feet house.*		*Abandoned and left in ruins.* ***John and James Guthrie*** *owned the property between 1710 and 1757. The Guthrie's were an important historical family in Jamaica. Between 1757 and 1784 the property was owned by* ***William Beckford****. From there the Campbells who supposedly built the Ackendown Castle. From 1869 to 1878,* ***R. F. Thomas*** *was the owner and then from 1978 to recently it was owned by the Aguilar family.*
St. Elizabeth	*Invercauld Great House*	*Built by Patrick Leyden for M. C. Farquharson in 1894,*		*Invercauld is a fine example of late Jamaica Georgian Architecture. It is a reminder of Black River's prosperity a century ago, when logwood and shipping brought wealth to the town.* *Presently used as a Hotel*

Jamaican Parishes	*Great Houses*	*Significance*	*Pictures*	*Literary Tourism*
Manchester	*Marlborough Great House*	*Designed by a Scottish architect named Forsyth around 1795 for the Boucher Family who have been said to be refugees from Haiti in 1792,*		*Marlborough is now a private residence.* *Marlborough Great House is a wonderful Georgian residence with regency influences.* *The first known owner of Marlborough House was the Honourable Richard Boucher. He was an Assembly Member of the then new Parish of Manchester and he also became Custos of the Parish.*
Clarendon	*New Yarmouth Sugar Estate*	*Wray and Nephew New Yarmouth Cane Fields and Rum Distillery*		*In Ruins* *In a shrouded hamlet made up of Wray and Nephew's employee houses. Among the ruin is a loan stone tower now being used as a water tank.*
St. Catherine	*Colbeck Castle*	*Heritage Park* *Old Habour*		*Currently in Ruins,* *Has been slated by the Jamaican government for redevelopment*

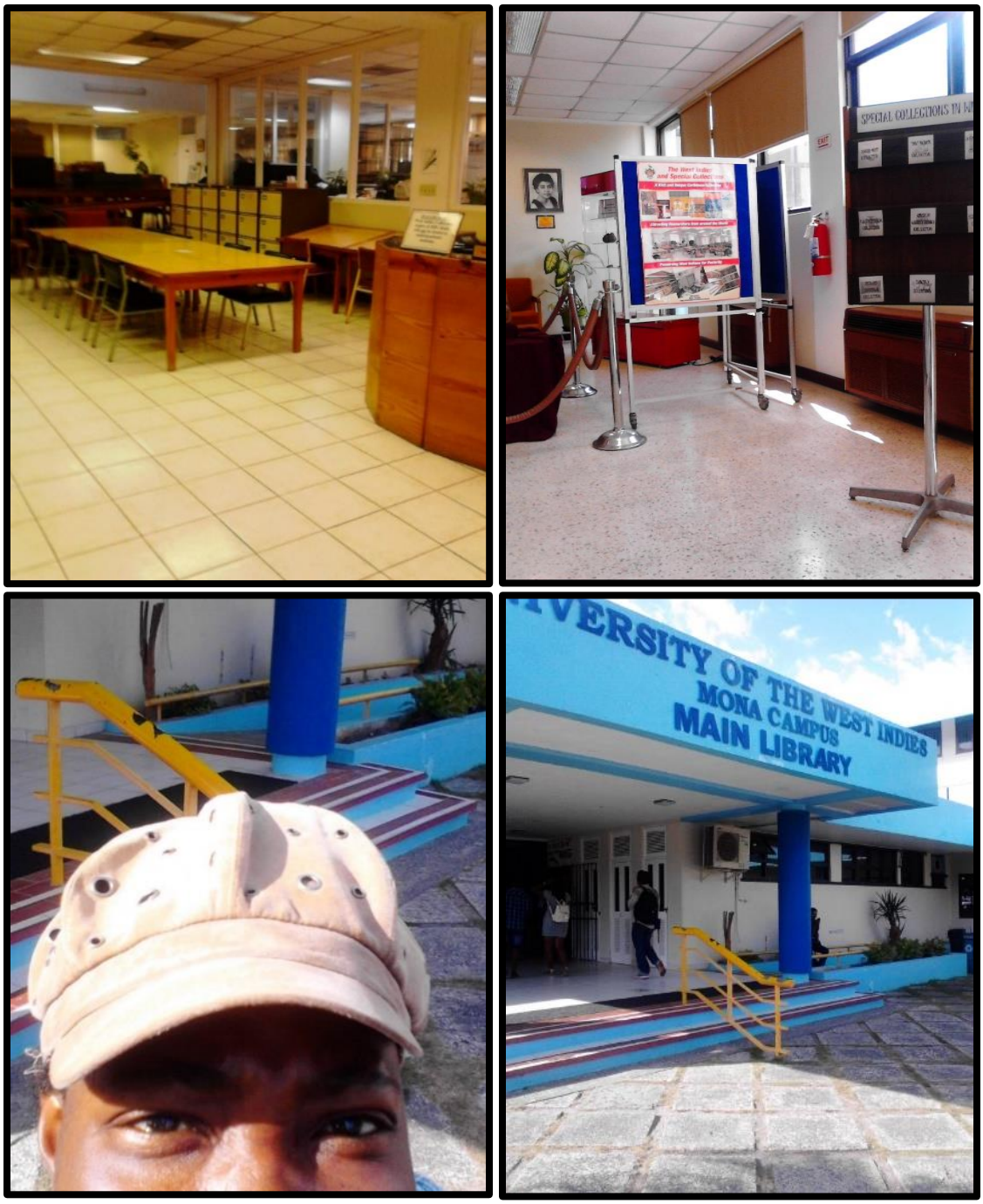


Figure One and One (1&1a): University of the West Indies (Mona) –
Archival Department & Library
(Image ID: Denise McLeod 2016, 2018)

Figure One (1b): Cover Art of His Royal Highness King George V1 on the exercise book from the Mais Collection. The cover art is known as: No.16 – Exercise Book entitled "The Hills etc." n.d. [1950-1951].

(Images recreated from the Archives at University of the West Indies, Mona/ September 2016)

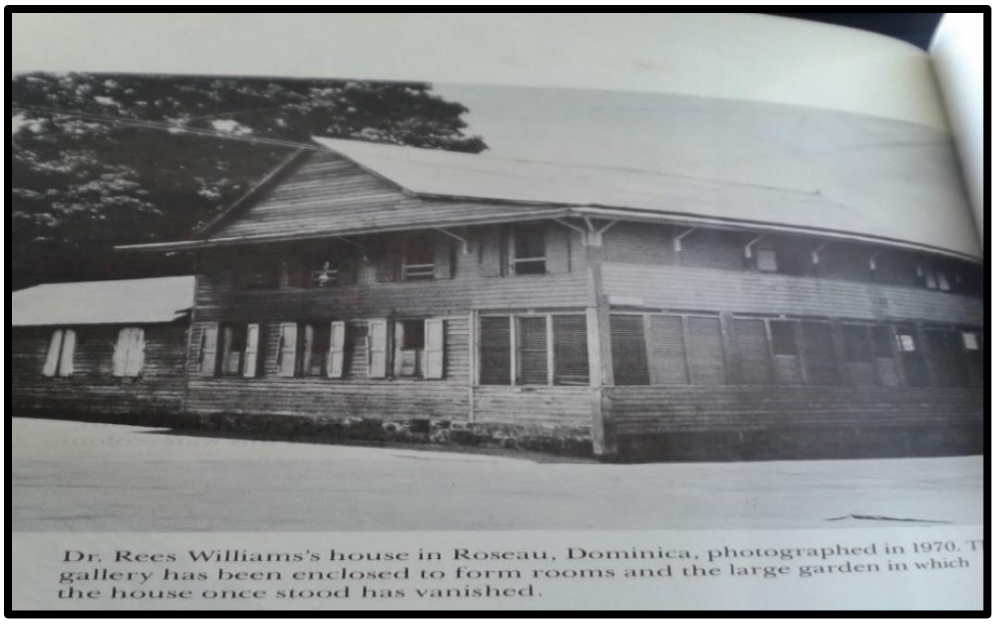
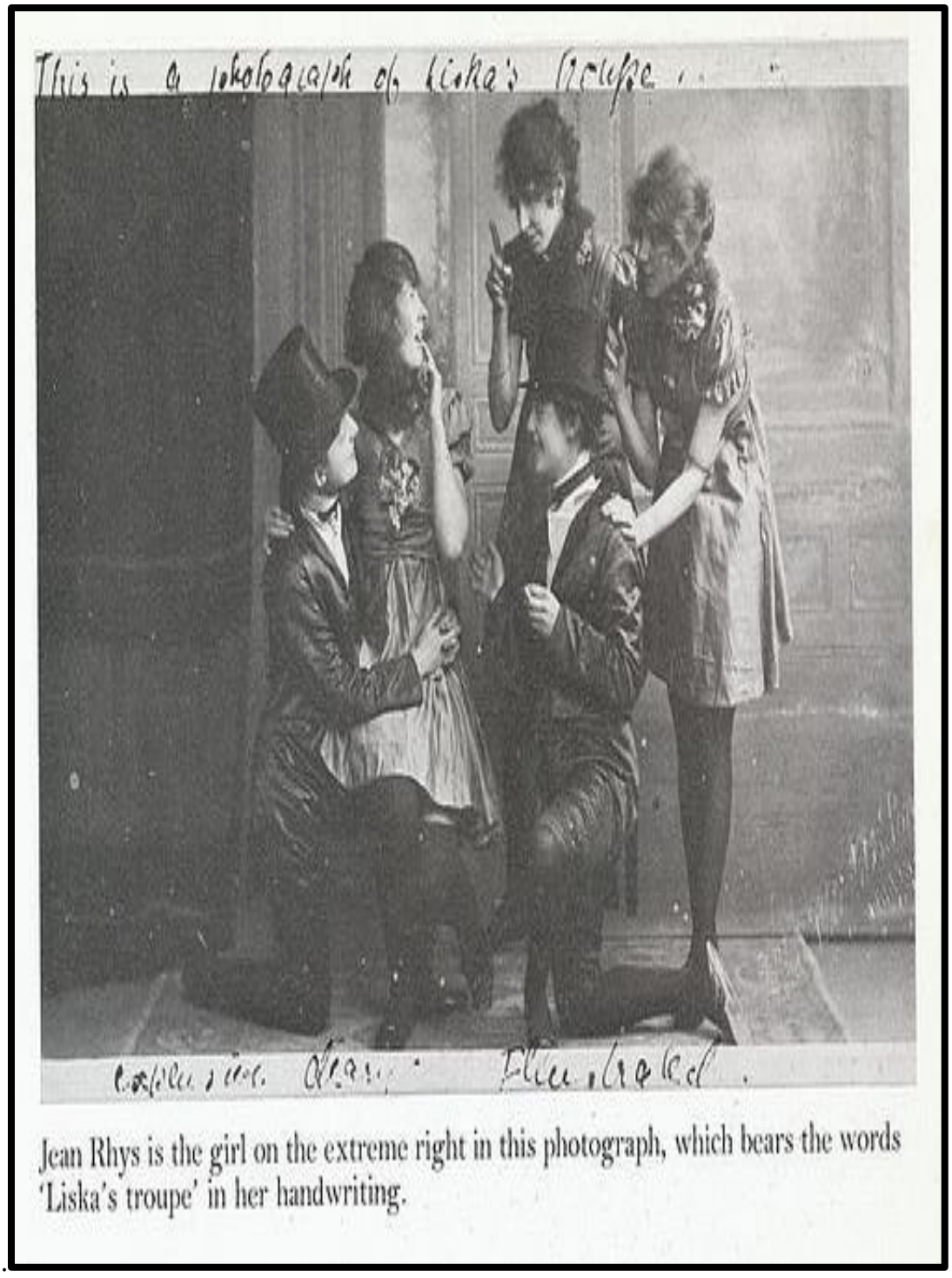


Image ID One: Taken in 1970 from Jean Rhys's autobiography *Smile Please* (1979)

Image ID Two: Taken by Lennox Honychurch, University of the West Indies

Figure Two (2): Jean Rhys lived at this house on the corner of Independence Street (then Granby Street) and Cork Street. It was a Colonial-style house not far from the waterfront, with a jalousied balcony overlooking the main street and had a courtyard. It was situated at the back of Jean Rhys's Home.



Jean Rhys is the girl on the extreme right in this photograph, which bears the words 'Liska's troupe' in her handwriting.

Figure Three (3): Jean Rhys as a chorus in Paris in the 1920s.

(Image ID: Copyright by Pinterest and *Smile Please* (1979))

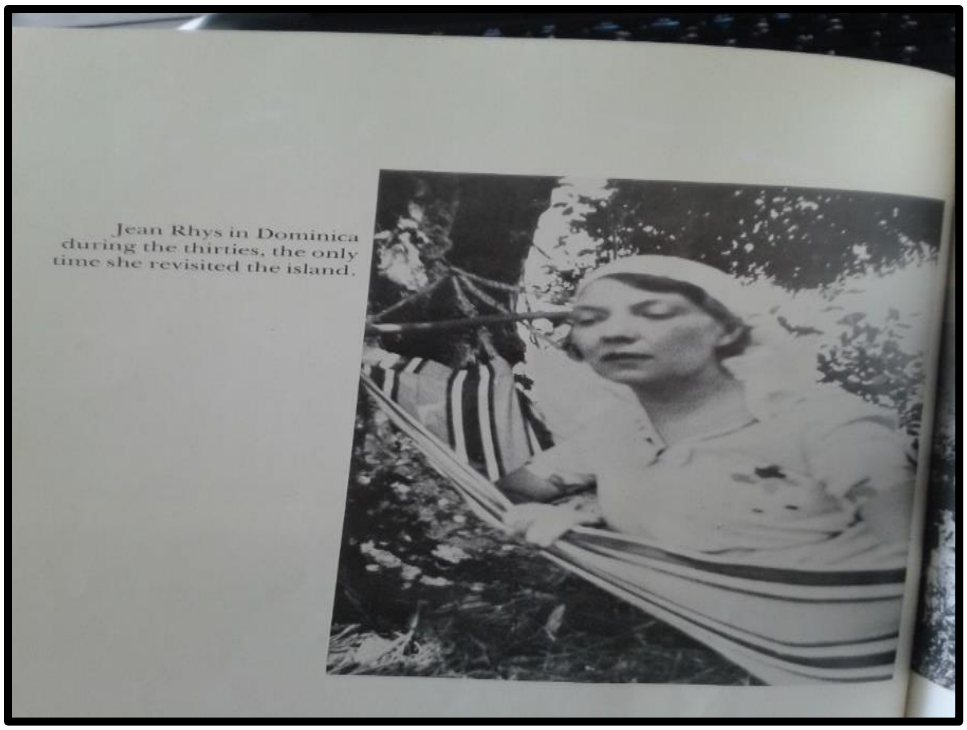


Figure Four (4): Jean Rhys visiting her Ancestral Plantation Home in 1936

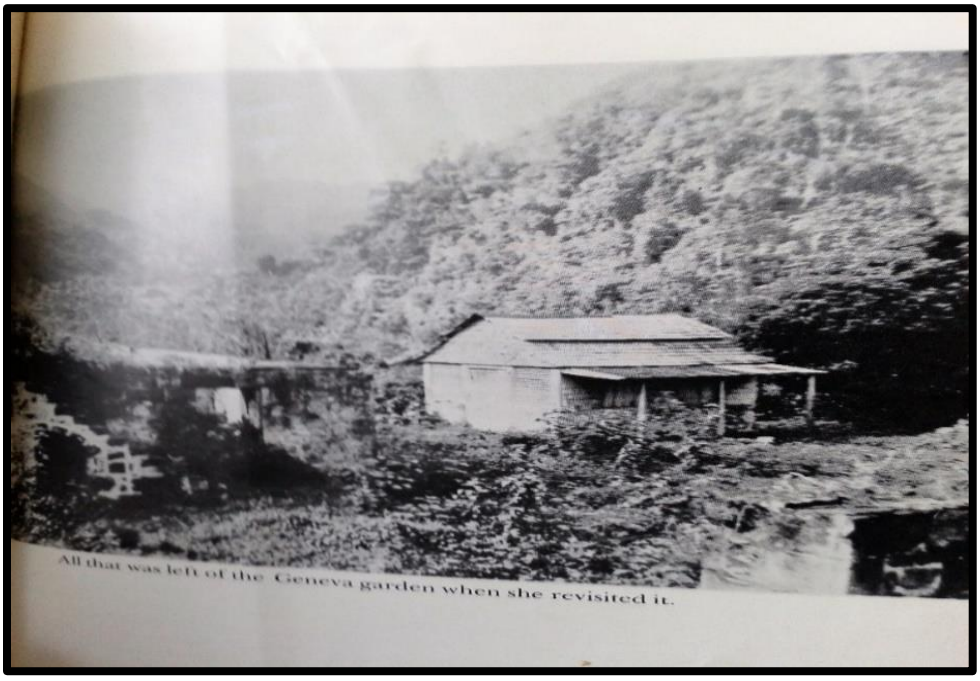


Figure Four (4a): Remnants of Rhys's Geneva Plantation Home and Garden in Dominica (1936)

(Images ID: 4 & 4a taken from Jean Rhys's autobiography *Smile Please* (1979))

Figure Five (5): Jean Rhys in-front of her home in Devon England, she is left in the Hat.
(Image ID: Copyright by Wikipedia)

Figure Six (6): Cover Art – The Jamaica Daily Gleaner, 1938

The Labour Rebellion of 1938 broke out in diverse locations across the island spanning the sugar cane fields of Westmoreland to the wharves of Kingston.

Only Four Days left • Entries close this Saturday 28th inst • "Gleaner" Football Competition • £500 in Prizes • 1st Prize £250.

£500 in Prizes

The Daily Gleaner.

Two Killed, One Seriously Wounded As Police Fire To Drive Back Mob; Labour Leader Bustamante Arrested And Held Without Bail.

Another Heetic Night & Day In City

Military And Armed Police Combine To Patrol Metropolis

Bail Is Refused For Bustamante And Grant

Mr. Manley Pledges Himself To Advocate Labour's Cause

Mother And Two Small Sons Shot Down In Matthews Lane

Two Of Three Killed Instantly

THE BRITISH WARSHIP 'AJAX' IS NOW ON HER WAY HERE FROM BERMUDA

STRIKERS OVERAWED CITY MONDAY

WILL CURB LAWLESSNESS

WARNING.

BUSINESS PLACES WILL OPEN TO-DAY.

The Daily Gleaner.

4 DEAD! 9 IN HOSPITAL!! 89 IN JAIL!!!

POLICE FORCED TO SHOOT DOWN RIOTERS IN WESTMORELAND

Dollar A Day Demand Ends In Deaths!

Official Statement On Yesterday's Riot In Westmoreland

The Harangue That Added Fire To Fury

A Day Of Death

Figure Six (6a): Cover Art - The Jamaica Daily Gleaner, 1938

The Labour Rebellion of 1938 broke out in diverse locations across the island spanning the sugar cane fields of Westmoreland to the wharves of Kingston.

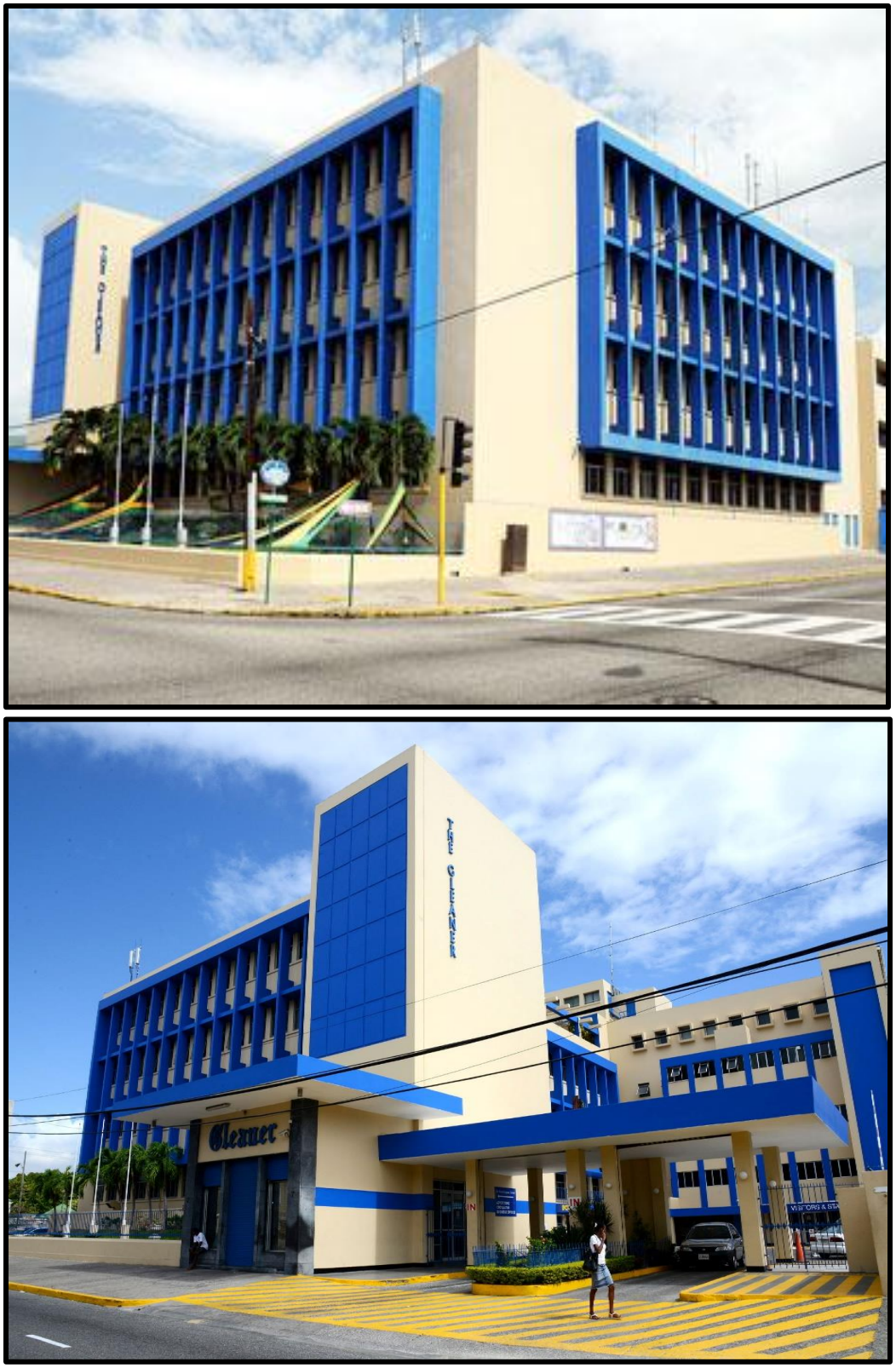
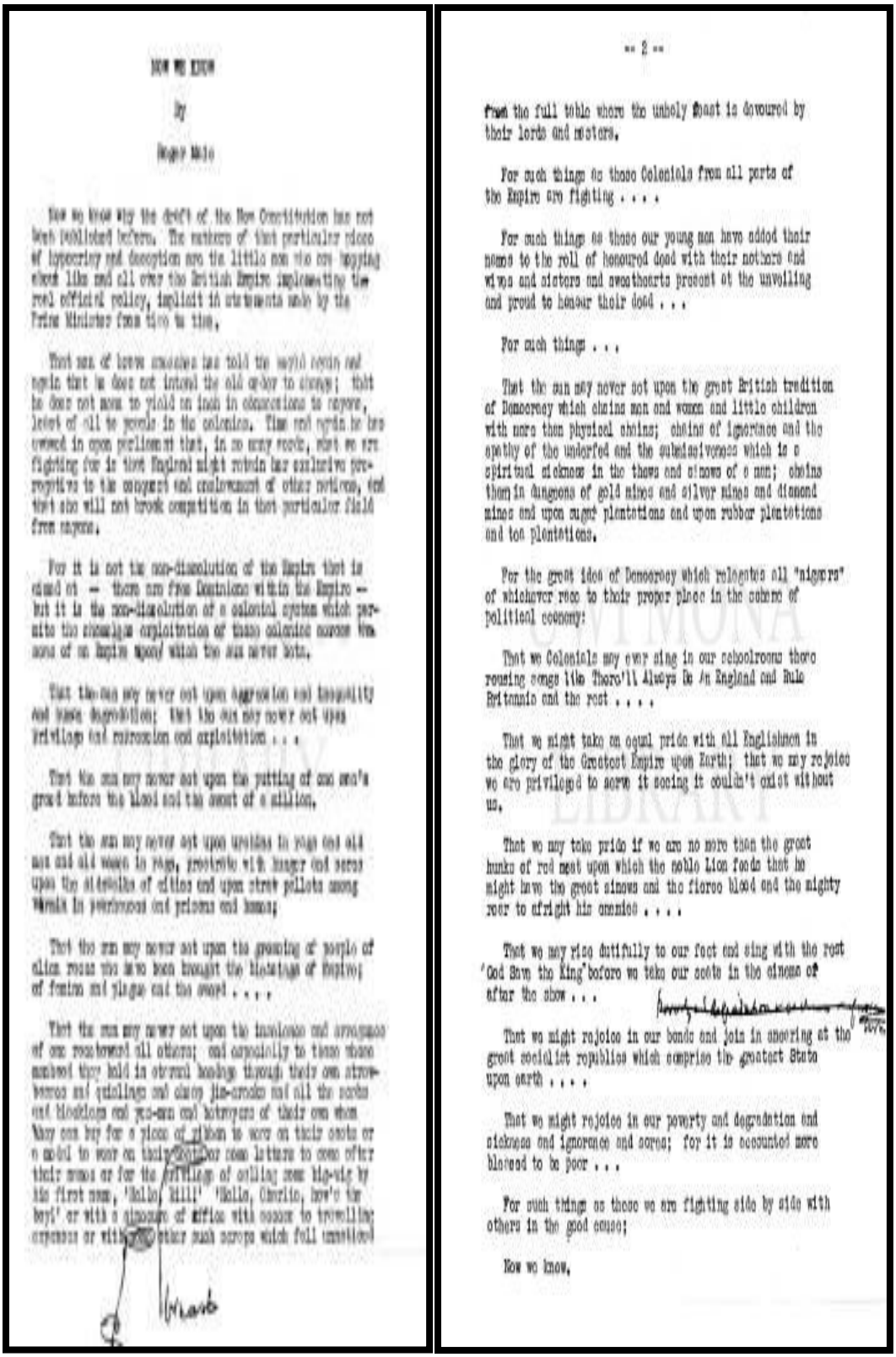


Figure Six (6b): The Jamaica Daily Gleaner Company - (Roger Mais's Workplace)

(Images by Denise McLeod 2017and The Jamaica Daily Gleaner 2017)



NOW WE KNOW

By

Roger Mais

Now we know why the draft of the New Constitution has not been published before. The nature of that particular piece of hypocrisy and deception are the little men who are tapping about like mad all over the British Empire implementing the real official policy, implicit in statements made by the Prime Minister from time to time.

That man of brave sensitive has told the world again and again that he does not intend the old order to change; that he does not mean to yield an inch in connections to anyone, least of all to people in the colonies. Time and again he has avowed in open parliament that, in so many words, what we are fighting for is that England might retain her exclusive prerogative to the conquest and enslavement of other nations, and that she will not brook competition in that particular field from anyone.

For it is not the non-dissolution of the Empire that is aimed at — there are free Dominions within the Empire — but it is the non-dissolution of a colonial system which permits the shameless exploitation of these colonies across the seas of an Empire upon which the sun never sets.

That the sun may never set upon oppression and inequality and human degradation; that the sun may never set upon privilege and corruption and exploitation . . .

That the sun may never set upon the putting of one man's greed before the blood and the sweat of a million.

That the sun may never set upon ureides in rags and old men and old women in rags, protests with hunger and sores upon the sidewalks of cities and upon street pallets among vermin in poorhouses and prisons and homes;

That the sun may never set upon the groaning of people of alien races who have been brought the blessings of Empire; of famine and plague and the sword . . . .

That the sun may never set upon the insolence and arrogance of one racehatred all others; and especially to those whose manhood they hold in shameful bondage through their own strawberries and quislings and chimpy jim-crowism and all the sordid and bloodless and yes-man and betrayers of their own whom they can buy for a piece of ribbon to wear on their coats or a medal to wear on their [illegible] or some letters to come after their names or for the privilege of calling some big-wig by his first name, 'Hello Bill!' 'Hello, Charlie, how's the boy!' or with a glimpse of office with access to travelling expenses or with [illegible] other such scraps which fall unnoticed

-- 2 --

from the full table where the unholy feast is devoured by their lords and masters.

For such things as these Colonials from all parts of the Empire are fighting . . . .

For such things as these our young men have added their names to the roll of honoured dead with their mothers and wives and sisters and sweethearts present at the unveiling and proud to honour their dead . . .

For such things . . .

That the sun may never set upon the great British tradition of Democracy which chains man and woman and little children with more than physical chains; chains of ignorance and the apathy of the underfed and the subsidivoness which is a spiritual sickness in the thews and sinews of a man; chains them in dungeons of gold mines and silver mines and diamond mines and upon sugar plantations and upon rubber plantations and tea plantations.

For the great idea of Democracy which relegates all 'niggers' of whichever race to their proper place in the scheme of political economy:

That we Colonials may ever sing in our schoolrooms there rousing songs like There'll Always Be An England and Rule Britannia and the rest . . . .

That we might take an equal pride with all Englishmen in the glory of the Greatest Empire upon Earth; that we may rejoice we are privileged to serve it seeing it couldn't exist without us.

That we may take pride if we are no more than the great hunks of red meat upon which the noble Lion feeds that he might have the great sinews and the fierce blood and the mighty roar to affright his enemies . . . .

That we may rise dutifully to our feet and sing with the rest 'God Save the King' before we take our seats in the cinema or after the show . . .

That we might rejoice in our bonds and join in sneering at the great socialist republics which comprise the greatest State upon earth . . . .

That we might rejoice in our poverty and degradation and sickness and ignorance and sores; for it is accounted more blessed to be poor . . .

For such things as these we are fighting side by side with others in the good cause;

Now we know.

Figure Seven (7): Roger Mais's Article – "Now We Know" – Public Opinion (Published - 11 July 1944, The Jamaica Daily Gleaner)

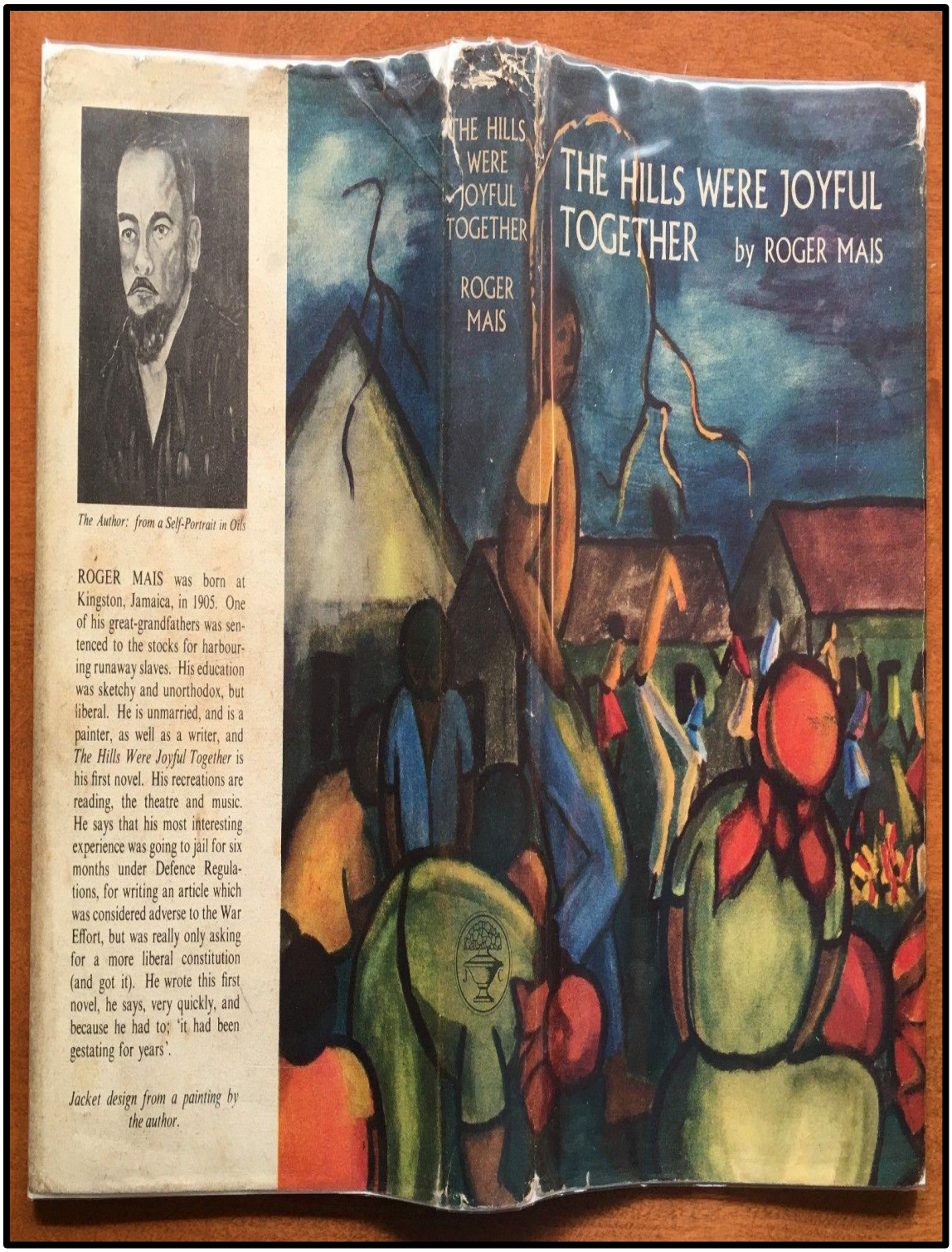
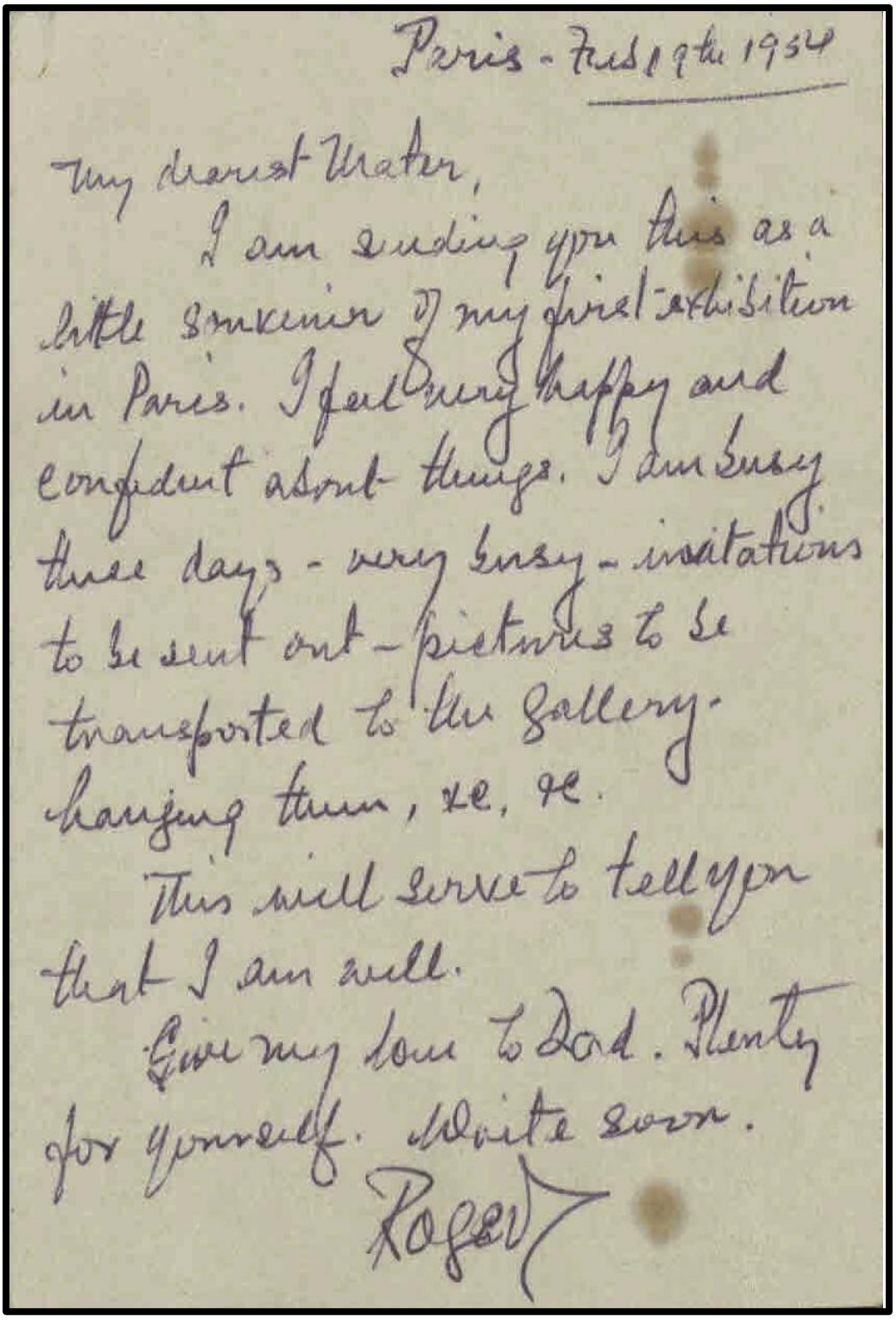


Figure Eight (8): Roger Mais's Artwork: This is a portrayal of Kingston in the 1950s as the cover art of his novel.

(Image: Jacket design is a painting done by Roger Mais (1951) for his novel *The Hills Were Joyful Together* (1953)



Paris - Tues 19th 1954

My dearest Mater,

I am sending you this as a little souvenir of my first exhibition in Paris. I feel very happy and confident about things. I am busy three days - very busy - invitations to be sent out - pictures to be transported to the gallery - hanging them, etc, etc.

This will serve to tell you that I am well.

Give my love to Dad. Plenty for yourself. Write soon.

Roger

Figure Eight (8a): Roger Mais's Letter speaking of his Art Exhibition (Image ID: Roger Mais Collection – University of the West Indies (Mona))

Figure Eight (8b): Cover Art of His Royal Highness King George V1 on the exercise book from Roger Mais's "The Hills." (Recreation)
(Image ID: Roger Mais Collection – University of the West Indies (Mona))

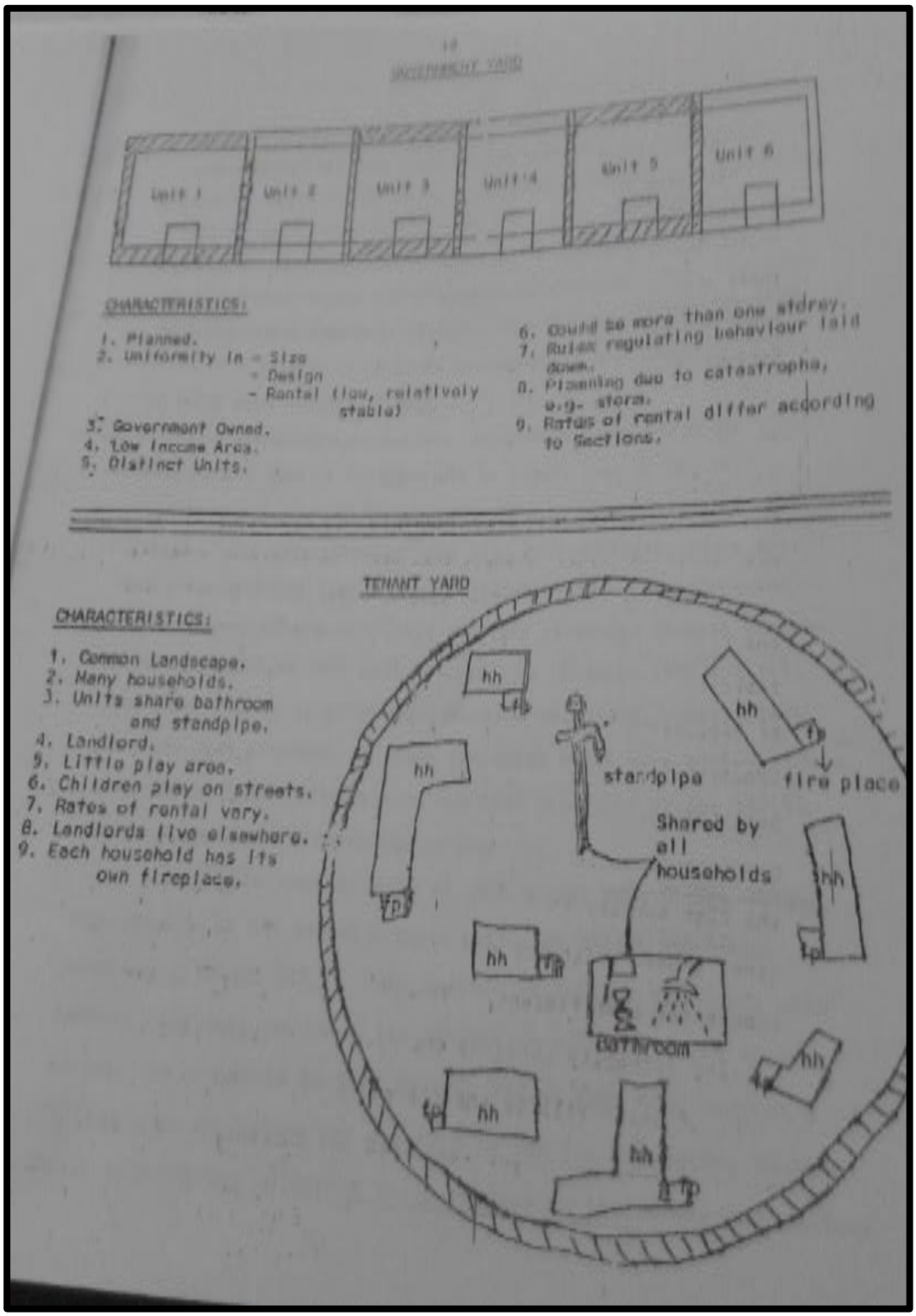


Figure Nine (9): Pictorial illustration of a Tenement Yard

(Image ID: Erna Brodber in *A Study of Yards in The City of Kingston* (1975))

Figure Nine (9a): Tenement Yard – Visual view of a Tenement yard in Kingston
18 Chestnut Lane, Downtown Kingston
(Image ID: Norman Grimley The Jamaica Daily Gleaner June 7, 2011)

Figure Ten (10): 45 Hanover Street after the Great Earthquake – 1907

(Image ID: Courtesy of the National Library of Jamaica)

Figure Eleven (11): 45 Hanover Street in Central Kingston – July 3, 2013

(Image ID: Norman Grindley The Jamaica Daily Gleaner)

Figure Twelve (12): Spanish Town General Penitentiary (Aerial View – 2015)
(Image ID: Copyright by Jamaica Observer, RJR News and
The Jamaica National Heritage Trust)

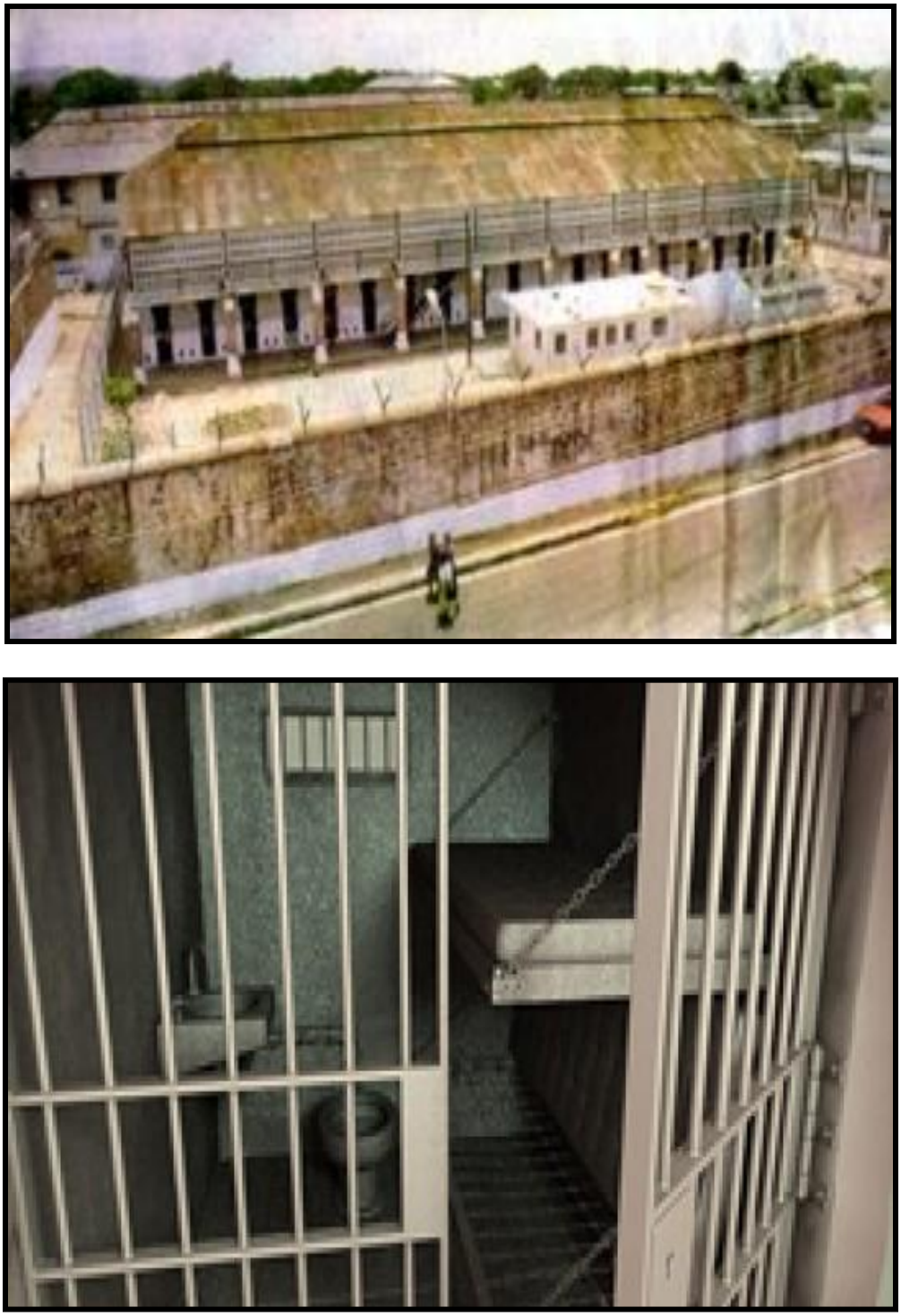


Figure Twelve (12a): Spanish Town General Penitentiary / Outer Prison Walls and Prison cell
(Image ID: Copyright by Jamaica Observer, RJR News and The Jamaica National Heritage Trust)

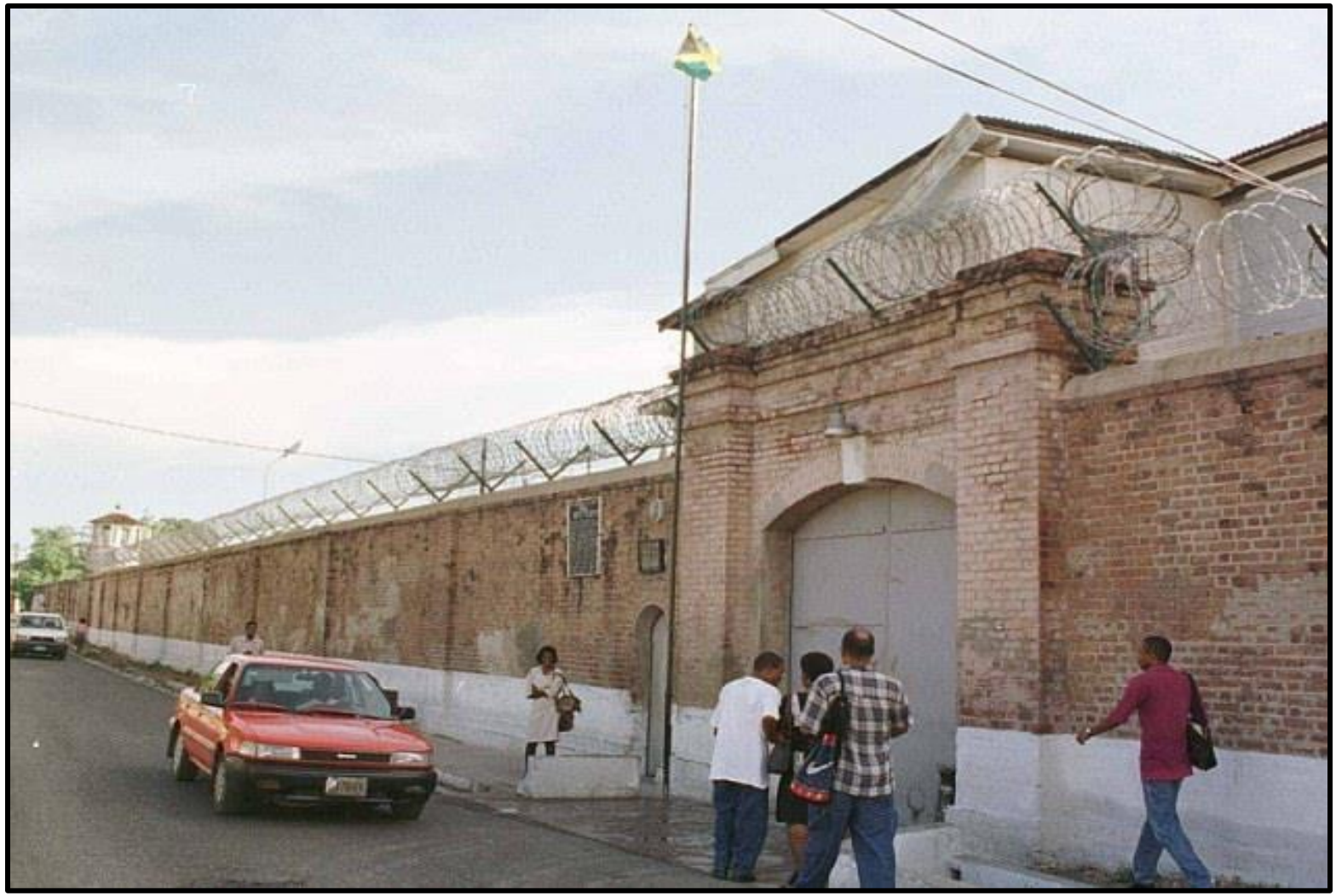


Figure Thirteen (13): Spanish Town General Penitentiary – After long lines in front of prison wall.
(Image ID: Copyright by Jamaica Observer, RJR News and
The Jamaica National Heritage Trust)

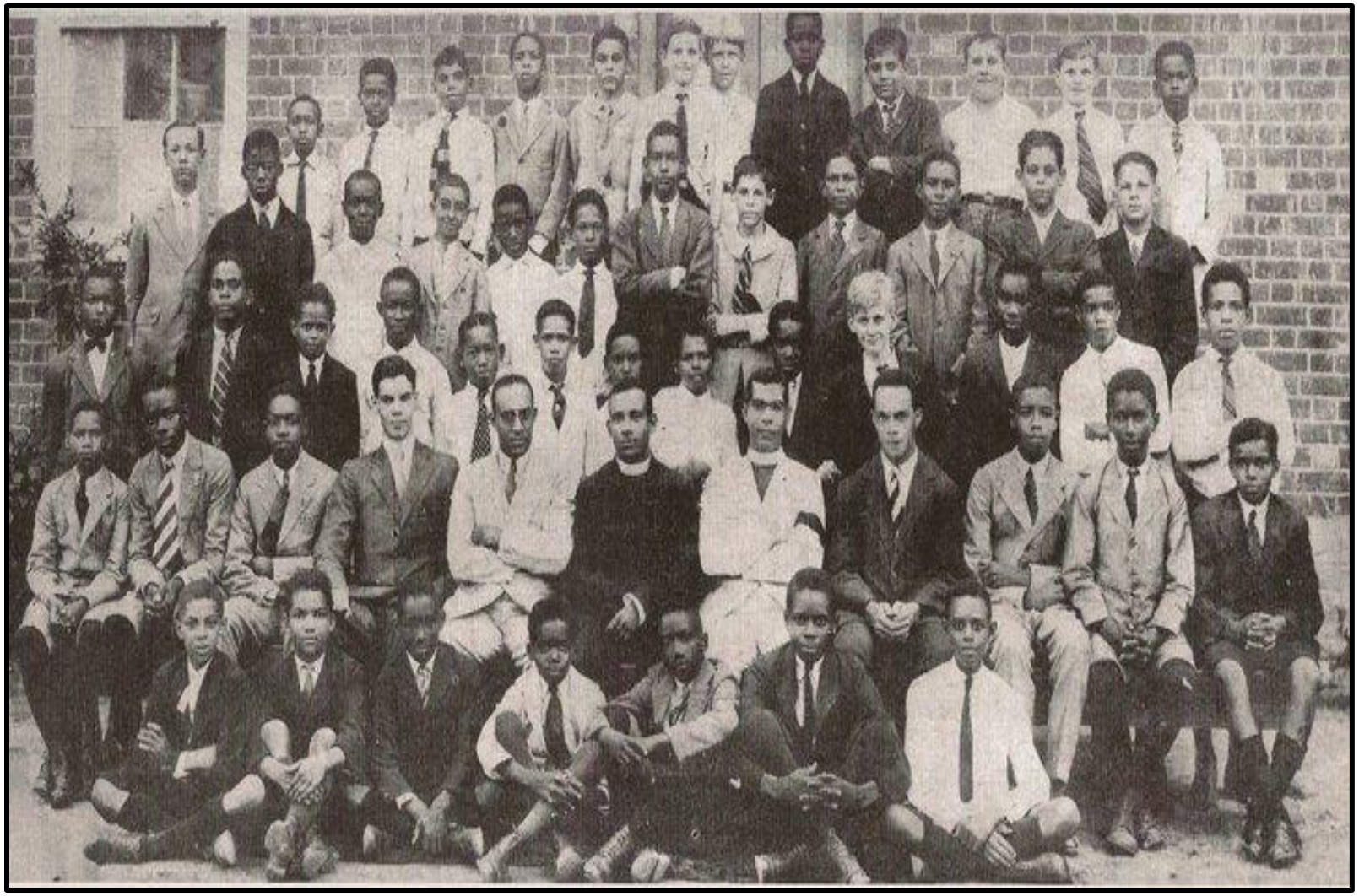


Figure Fourteen (14): The original 49 students at Kingston College in 1925
Orlando Patterson attended later during 1953-1958
(Image ID: Archives from Kingston College, Jamaica 1925)

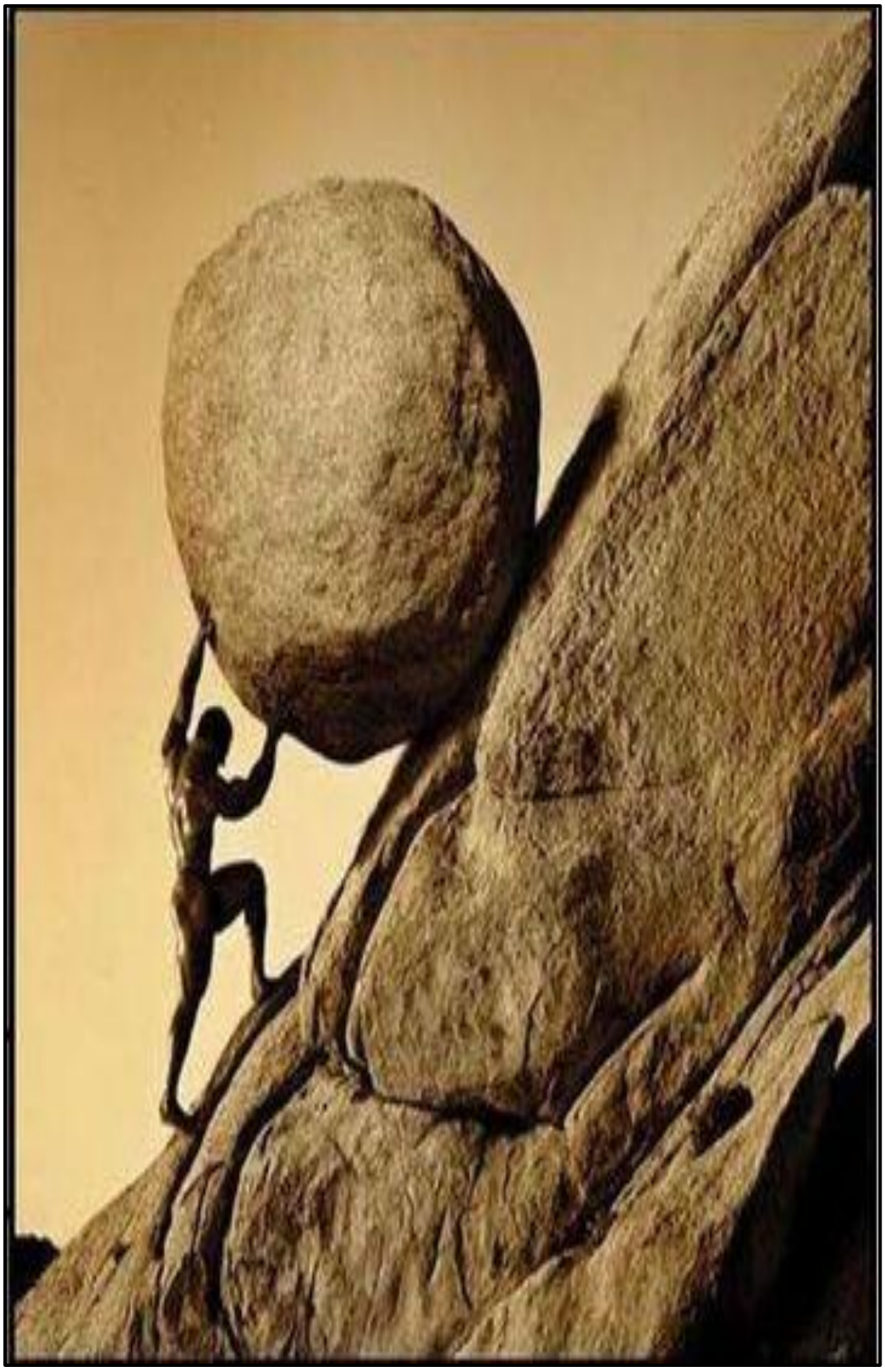


Figure Fourteen (14a): The Myth of Sisyphus (Albert Camus 1962)

(Image ID: Ping)

Figure Fifteen (15): Tivoli Gardens West Kingston Jamaica

(Image ID: The Jamaica Daily Gleaner 2018)