

Sheffield Hallam University

Representation of madness in contemporary Black literature.

YEARWOOD, Susan J.

Available from the Sheffield Hallam University Research Archive (SHURA) at:

<http://shura.shu.ac.uk/20589/>

A Sheffield Hallam University thesis

This thesis is protected by copyright which belongs to the author.

The content must not be changed in any way or sold commercially in any format or medium without the formal permission of the author.

When referring to this work, full bibliographic details including the author, title, awarding institution and date of the thesis must be given.

Please visit <http://shura.shu.ac.uk/20589/> and <http://shura.shu.ac.uk/information.html> for further details about copyright and re-use permissions.

Sheffield Hallam University
Learning and IT Services
Adsetts Centre City Campus
Sheffield S1 1WB



23403

REFERENCE

ProQuest Number: 10701236

All rights reserved

INFORMATION TO ALL USERS

The quality of this reproduction is dependent upon the quality of the copy submitted.

In the unlikely event that the author did not send a complete manuscript and there are missing pages, these will be noted. Also, if material had to be removed, a note will indicate the deletion.



ProQuest 10701236

Published by ProQuest LLC (2017). Copyright of the Dissertation is held by the Author.

All rights reserved.

This work is protected against unauthorized copying under Title 17, United States Code
Microform Edition © ProQuest LLC.

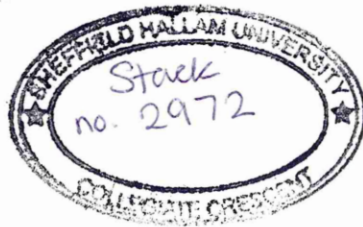
ProQuest LLC.
789 East Eisenhower Parkway
P.O. Box 1346
Ann Arbor, MI 48106 – 1346

Representation of Madness in Contemporary Black Literature

Susan Jenifer Yearwood

A thesis submitted in partial fulfilment of the requirements of
Sheffield Hallam University
for the degree of Master of Philosophy

October 2005



Abstract:

This thesis uses Bakhtinian theory, in particular the chronotope, as well as insights into my personal writing and other texts to look at the representation of madness in contemporary black literature. The representation of madness is reflected in three texts by writers of African descent: *Breath, Eyes, Memory* by Edwidge Danticat; *Orange Laughter* by Leone Ross and *Paradise* by Toni Morrison.

I look at how madness as an instance of rupture and trauma relates to language used within the texts. I draw on Bakhtin's theories on language as a basis on which claims to madness in language, or text, are made. Bakhtin's theories are useful as he attempted to define social aspects of language in a way that illuminated the psycho-social in texts. In an attempt to further define aspects of the chronotope – which relates to the correlation between space and time within aspects of literature – it became useful to add the definition of the “mad” chronotope to aspects of language so that the literature in question could be seen through a new definition that was pertinent to the subject.

The writers, Danticat, Ross and Morrison, all approach madness from differing viewpoints that help to emphasise the relationship between madness and the chronotope. This relationship is explored throughout the following chapters and helps to define the new concept of the “mad chronotope” as an aspect of language useful to the interpretation of texts.

I analyse my personal writing by looking at madness and other relevant themes in relation to the novel and by relating ideas on Bakhtinian theory, notably the mad chronotope, to the creative process. In the second part of the novel, the protagonist suffers with schizophrenia within an extended period of time. At this point, the novel attempts to mirror the concerns of the thesis in relation to the mad chronotope and other themes relevant to the thesis so that there is a correlation between the two pieces of work.

Table of Contents.

Introduction:		p.4
Chapter One:	Trauma and Madness in Edwidge Danticat's <i>Breath, Eyes, Memory</i>	p.17
	The Mad Chronotope and Shared Knowledges	p.19
	Nation and Societal Dysfunction as Familial Disorder	p.27
	Reality and Trauma	p.43
	Mother/Daughter Conversations and Dialogic Speech	p.47
	'No More Yellow' and the Mad Chronotope	p.54
Chapter Two:	The Language of Madness in Leone Ross' <i>Orange Laughter</i>	p.60
	The Chronotope of Home	p.63
	The Unreliable Narrator	p.69
	Witnessing and Implosion	p.77
	Inner Speech and the Addressee	p.82
	A Relational Reading of 'No More Yellow'	p.90
Chapter Three:	Utopian Madness in Toni Morrison's <i>Paradise</i>	p.95
	The Mad Chronotope and its place in Utopia	p.99
	Dialogics and Dialectics	p.116
	Double-consciousness, Mimesis and Loss	p.122
	The Relevance of Madness to 'No More Yellow'	p.129
Conclusion:		p.133
Bibliography:		p.141

Introduction

The aim of this thesis is to accommodate the notion that there is such a thing as the representation of madness in black literature and that it is a feasible area to study. At first my trips to the British Library to look for the black literary experience of madness were only marked by the finding of Claudia Tate's book on psychoanalysis and the protocols of race and its use of psychoanalysis in studying historical fiction, but was soon encouraged by other texts about madness and how it has been reflected in literature, the arts and society throughout the ages.

What was of specific interest was how to define madness and the field of black literature so that I could begin to think about the representation of madness in contemporary black literature. I found it most useful to look at a definition of schizophrenia since it represented the actions of most of the mad characters, and thus enabled me to constrain discussion of the range of mental breakdown featured in the novels to this aspect. Most of the characters are suffering with a break from reality and some form of hallucination (mostly auditory hallucinations). The characters' minds are fragmented and the delusions help to reduce an awareness of reality (Lyttle 1986: 11). Also relevant is the "flatness of affect" described by Louis A Sass in Chapter One of this thesis, whereby an individual becomes void of emotional stimulation and the fact that reality becomes transformed by the images and voices that appear in the mind, also discussed in Chapter One. This break with reality becomes important to the structure and plot of the novels in question and as such proves essential in an evaluation of the rationale behind the definition of madness in this context. Madness is the point at which reality becomes subjugated by

delusional fantasy in this instance and it is at this point that the characters' actions influence structure and plot. This influence is represented in the way the characters report the contents of their psyches to others and how this break from reality for the character pertains to a break from reality for the reader. Therefore, madness is represented by delusion and the hallucinatory which in turn influences the character and plot of the novel in question.

The definition of madness goes some way to describe the way in which characters' symptoms are represented in the novels. For example, Sophie's mother Martine in *Breath, Eyes, Memory* is described with this flatness of affect just before she commits suicide, also killing her unborn child. Tony in *Orange Laughter* is completely commanded by the images and voices in his mind to the extent that his sense of reality is compromised. The character of Mavis in Morrison's *Paradise* suffers with rupture and disorder in the psyche following the death of her babies and like the other protagonists described here is portrayed as at odds with reality. Therefore, the characters are portrayed in a particular stylistic manner that takes into consideration the aspects of madness described in my definition in their representation.

Black literature, or that chosen for this project, is borne of dissension due to its slave narrative beginnings, written by writers from the African Diaspora, and takes on subjects integral to the black experience, such as racism, social inequity and injustice. African American, African Caribbean and Black British literatures come under the auspices of African Diasporic literatures and as such have a claim to a connectedness in terms of these experiences. This connectedness is by no means complete – culture has its place as the

underlying structure within which identity, place and the social play a part in defining each experience, so that the African American experience can never be a full explanation of a Black British encounter or, even more tellingly, the African Caribbean experience cannot fully describe what the Black British have lived through because of differences in culture. Therefore, the literatures of the African Diaspora are named by their similarities and differences that become apparent when one attempts to make a claim solely for their associations. Disparate ideas are evoked in the range of books covered in this thesis, but also the connectedness are apparent. One such example of this relates to the representation of madness in black literature. It is apparent in reading black literature that has madness as a theme that, for the most part, the pathology of the disease is not discussed by any of the characters, and that the illness itself is not treated by any medical intervention so that the characters live in a “mad bubble” through which their view of the world is orchestrated to name the alternate nature of their circumstance. This alternate nature, like the alternate nature of the literature itself, has a voice of its own, a way of speaking that is different and a way of enunciating difference that is in keeping with an alternative view of things. For example, I am struck by how the novels discussed in this thesis are able to form these views of the world as other in ways that build on the notion of the literature itself as being alternate and somehow interrogative. For example, in *Breath, Eyes, Memory*, the shared knowledges practised by the community and within a familial context are party to the larger political machinations that are abroad in the country. This allows the literature an interrogative standpoint from which it can explore the alternate within this context. In this way, the writers of black literature differ from their white counterparts in that nosology, the classification of the disease(s), is far

from their minds and it is this alternate space that the writer becomes more involved with.

My original contribution to the study of the field of representations of madness in black literature concerns the introduction of the mad chronotope. I look at the chronotope in Bakhtinian theory and at ways in which it could be utilised within the theme of madness. In *The Dialogic Imagination*, Bakhtin defines the chronotope as: “the intrinsic connectedness of temporal and spatial relations that are artistically expressed in literature” (Holquist 1981: 84). Drawn rather loosely from Einstein’s Theory of Relativity, Bakhtin felt that the inseparability described between time and space was somehow manifest in the representation of time and space in the novel. And despite the rather vague interpretation of this “intrinsic connectedness” by Bakhtin, it is possible to construct a way to describe the interrelationship between time and space in the depiction of the mad character by pinpointing time lapses in the text, textual synergies in the relationship between madness and sanity, mad language as well as what I see as the “carving out” of the mad character – the way the mad character is represented in the text in terms of character development and the nature of madness in this context. Therefore the originality of the study stems from a Bakhtinian theory of time/space that provides an alternate view of the mad persona through language and elements of literary theory.

The representation of madness in black literature provides a place within which the issue of madness can be discussed at an intellectual level whilst offering an alternative to the position that black people are somehow being pathologised by the whole idea of representations of madness. In this

study, race is by no means pathologised as the writings discussed represent a small number of texts written on the subject by black writers and there is a sense that the characters speak out as an exceptional idea of the alternate rather than the rule. The field of study is further contextualised by what I think is the growing interest in the psychological in black writing, hence the publication of Tate's work. This means that there is a growing awareness of the role of madness as an alternative way of viewing the world, if not as a discourse as I do not believe that there is a complete discourse of madness due to its unstable link to reality and truth. Discourse in this context relates to an extended communication dealing with a particular topic. This extended communication can only be realised up to a point as madness itself is not realised in reality but instead distorts that reality to form its own truth. This truth is compromised by its unstable beginnings and, as such, does not act in the way that a discourse should. Therefore, madness is a legitimate field of study because of the interest in its manifestation in black literature and its relevance as an alternative to the sanity of reality and truth. The number of fictional works with the theme of madness within them is growing, judging by the three contemporary works studied for this thesis and the works of other writers concerned with the subject, such as John Edgar Wideman (US), Erna Brodber (Caribbean) and Caryl Phillips (UK). Therefore the interests divulged by the mad chronotope have the scope and interpretative means necessary to evoke new ways of seeing madness in literature through language and theory.

The Bakhtinian concept of the chronotope is a relevant source of theory to study black literature because of its own alternate history. A Russian thinker who was at odds with the traditional Formalist view of literary theory, Bakhtin

was able to produce concepts that differ from western European and Anglo-American philosophy in their source and ideas and which can be seen as an alternative to using western concepts in the study of black literature, which can at times prove to be a contentious point. The theory itself, and its reliance on time/space congruence is an interesting concept to bring to bear on black literature with its strong links to historical time and space. Time from an African Diasporic perspective in literature is suggested to work in a cyclical fashion rather than the wholly western linear form. Therefore, as the western perspective marks its progress in linear, progressive time, the African-influenced view replenishes itself in a manner that takes into consideration growth, death and re-growth, to put it simply. This position on time is by no means divorced from the western influence as the Diasporic populations are mainly based in the west and, as Bonnie Barthold suggests, have become contingent in their use of time due to "...the threat of temporal dispossession" (1981: 27) and have come to use the linear/progressive timescale also. Cyclical time has its place, however, even if only as a nostalgic play for things in the African past.

Therefore time, the dominant component of the chronotope, can be read as an integral element in the study of literature and, in this context, the research into madness in literature. That the cyclical concept of time is essential to a reading of madness is best described by the manner in which it influences moments of madness; these moments of madness are arbitrary and random, yet in their randomness there is a sense that there is a beginning and an end which then goes on to replenish itself with the ongoing thoughts of the character. This relationship between time and madness is quite central to the

use of the chronotope in this thesis as it presupposes a pattern of events in the psyche and demonstrates their evolvment into delusion. Bakhtinian theory in the context of this thesis is taken quite literally with regards to the chronotope's representational importance.

Time becomes, in effect, palpable and visible; the chronotope makes narrative events concrete, makes them take on flesh, causes blood to flow in their veins. An event can be communicated, it becomes information, one can give precise data on the place and time of its occurrence. But the event does not become a figure [*obraz*]. It is precisely the chronotope that provides the ground essential for the showing forth, the representability of events. And this is so thanks precisely to the special increase in density and concreteness of time within well-delineated spatial areas.
(Holquist 1981: 250)

The chronotope here takes on a corporeal essence that goes some way to flesh out the rather sketchy denotation of the chronotope in Bakhtin's writings. The concrete nature of time and its ability to be designated to spatial areas is a provocative statement for me at this stage in my writing, as it suggests that you can afford to attribute literary events and occurrences to specific literary moments within which the theory of madness and otherness can be realised as interrogative. Therefore, this otherness, or alternate nature, has the ability to be denoted in historical time and be given a place in literary history. By this I mean that the literature of madness or otherness works within the time and spatial frameworks set up by the chronotope and as such can be examined in a literary context. Also evident from this quotation is the relevance of the chronotope as central to this thesis. The chronotope itself has the ability to provide a sense of significance and drama to an event and when coupled with notions of madness, it is able to increase the significance of delusion. This ensures that time and space share clearly delineated fields of enquiry which may be centred on the

madness of the character. This, in turn, provides a dramatic significance to structure and plot which illustrates that space and time have relevance. The “representability of events” that is spoken of in the quotation suggests the importance of the chronotope to providing the basis for a demonstration of an event, be it mad delusions or otherwise in this context. The event itself is heightened due to the chronotope and this allows for the characters to become more central and vital. Therefore the chronotope becomes central to the concept of the thesis because it has the ability to provide significant moments of drama and to heighten the sense of delusion in the characters.

One of the questions this research asks is whether it is possible to theorise otherness and the discourse of the other and it is with this in mind that one finds the above quotation from Bakhtin telling. This alterity becomes clearer from what is not elaborated on in the writing by Bakhtin, that the chronotope, and the mad chronotope in this context, can be formulated along the lines of that which denotes time within the motif of madness and can have an interrelationship with other chronotopes that complement it or agitate it, such as the chronotopes of home and encounter, as long as the components *within* each chronotope remain separate. Therefore, my writing on this subject will look at the temporal and spatial nature of the chronotope in relation to madness and how this can be validated, deconstructed or elucidated by other chronotopes and the issue of an alternate voice or discourse. I have decided to make the concept of the mad chronotope the key critical idea in the thesis because its originality and representability appear important to a reading of madness in literature, particularly because of the time element that gives it historical acuity. The importance of the reader and author to the texts complements the discussion on the chronotope as this helps to foreground the

premise of madness within Bakhtinian theory by representing *outside* of the text as well as *within* it.

I chose the three texts within which to discuss the mad chronotope for a number of reasons. *Breath, Eyes, Memory* by Edwidge Danticat (1994) was chosen because I thought the *bildungsroman* at the heart of the novel would prove to be an important literary device within which to look at the mad chronotope as the spatial environment would prove instrumental in describing the contingencies of the story. For example, the relationship between mother and daughter in the novel could be seen in its incremental stages, allowing the reader to follow the plotting of the story. Also the central character of the novel grows up in subsequent chapters, as my own protagonist does in “No More Yellow” and I thought it would be crucial to see how both of the characters manage to negotiate madness, either that they are suffering themselves or that seen around them. Due to the time and setting shifts within the novel there is an abundance of material for the discussion of the chronotope. Also, the fact that the writer touches on Caribbean and American culture is an important evocation of the African Diasporic writerly exercise. In choosing the first novel of a young writer, I also thought it was important to investigate how such a subject as madness can be written about successfully.

The second novel chosen, *Orange Laughter* by Leone Ross (1999), was a clearer choice despite the mixing of nationalities and settings. A black British writer, Ross writes about the civil rights era in the deep south of America and its aftermath. Her protagonist is schizophrenic, suffering with auditory and visual hallucinations about events in his harrowing past. The madness is pronounced here, and because of the switches between eras and the polarised

settings, is an equally profuse novel within which to discuss the mad chronotope. There is a sense with this particular novel that madness is at its furthest reach from what is sane and acceptable as the protagonist removes himself from social adequacy and so thoroughly relinquishes a sense of himself to the point that he becomes a "wildman". This is in contrast to the sideways glance at madness of the first novel studied and foregrounds the chronotope to greater effect.

The third novel, Toni Morrison's *Paradise* (1998) has a number of mad characters who live within two distinct communities, one that accepts madness and one that does not. The distinct settings of these communities has chronotopic relevance as they become polarised because of their differences, yet time/space reality suggests they are closer to each other than one might expect. Morrison has a literary history of writing about madness in her texts and her work was included because of the normalising quality of the treatment of madness; the mad protagonists are treated by those around them as if they are sane in a way that Morrison and other African American writers have depicted that suggests a move away from pathologising individuals and the community from which they come to a recognition of the dialectic between sanity and madness.

The fact that I have chosen to write about three women writers was not initially intentional, but has become significant due to the types of protagonists they portray in their work. What has become apparent is the domestic relationships these characters have with others and how madness is relayed within those relationships. Therefore, the mother/daughter relationship between Martine and Sophie in *Breath, Eyes, Memory* is significant because it posits the

notion of madness within a domestic setting, giving rise to the more political aspects of the writing. The domestic here is seen as convivial to notions of unreliability in the text as it provides a place of silences and misunderstandings around the subject of madness. This is true also of the character Tony in *Orange Laughter* who replaces plush domesticity above ground for the interlinking subway underworld of the disenfranchised. Here, domesticity is re-enacted by the character and his girlfriend yet his cyclical bouts of madness have the effect of upsetting the arrangements so carefully put into place, yet provides a comforting backdrop to his encroaching delusions. In *Paradise* the characters Mavis and Sweetie have “difficult” relationships with their children either through their own or their children’s illnesses. Morrison provides a domestic setting that suggests female intuition and guile is relevant to the recounting of madness, yet like the other two writers supports the notion that the madness seen in the male and female protagonists is not something just relevant to a woman’s reading of madness, but is universal. Therefore, the significance of an exclusive focus on women writers, though initially unintentional, provides an interesting insight into the domestic arena surrounding the evocation of madness.

The novel “No More Yellow” relates to the thesis in a number of ways. The thesis’ main argument is that there is such a thing as a mad chronotope and that this can be utilised in literary explication. The theme of madness is one of the running topics in the novel and as such lends itself to a reading of the mad chronotope, which will be undertaken throughout the course of the thesis. Otherness and the alternate are also important to a reading of the novel as the

protagonist of “No More Yellow” comes across situations in which she feels distinctly separate or disengaged as an individual from those around her as well as feeling part of a racially charged environment in which she is the outsider. The alternate nature of the literature under discussion is reflected in the novel by way of the themes and characters realised within its pages and as such acts as a mirror of the thesis in its replication of an era. The novel acts as the foregrounded material that reflects the concerns of the thesis in a practical, literary evocation of the facts under discussion but this does not mean that it simply replicates the arguments in the thesis. Instead, there is a careful look at race matters, otherness, the alternate that make up the novel.

There are certain subjects under discussion in the thesis that move away from the original concept of the mad chronotope and instead thematise another aspect of literary theory that compliments it. Therefore, the mad chronotope, otherness and the alternate are not the only matters under discussion. There are supplementary arguments to do with other chronotopes, the expression of the dialogue between mother and daughter, inner genres, witnessing and implosion, dialogics and dialectics that are important to the discussion and in relation to the main premise and their links to the chronotope. They relate to the central argument because they reflect on the mad chronotope and the alternate nature of the literature in interesting ways that privilege the main argument whilst adding to the breadth of the thesis.

I believe that the arguments put forward in this thesis will provide a platform from which to discuss innovative and creative ideas in black literature. I do not see this thesis as a static thing, something that does not have any sense of outreach and performance about it. Instead I see it as a way into

literature that privileges the creative and provides an opening for further discussion on madness in an interesting and informative way. I see this thesis as contributing to the study of the relationship between creative work, literary theory and representations of madness. Readers of my work will be able to find the correlation between the creative work and the literary theory and how the novel compliments the thesis by touching on subjects, notably madness, discussed in some details in the thesis.

Chapter One: Trauma and Madness in Edwidge Danticat's *Breath, Eyes, Memory*

The story of trauma, then, as the narrative of a belated experience, far from telling of an escape from reality – the escape from a death, or from its referential force – rather attests to its endless impact on a life.

Cathy Caruth (1996)

This 'authoring' of the self necessarily involves a 'projection' into the consciousness of the other. After this moment of projection, one can return to one's own ideological horizon and situate oneself socially, temporally and spatially in relation to other subjects in the social world. The other, therefore, exists in a dialectical relation to one's own consciousness as both subject and object, and is therefore an inseparable component of our being-in-the-world.

M. M. Bakhtin (1992)

According to Louis A Sass, in his look at the reactions of schizophrenic patients to their illness in *Madness and Modernism*, reality is transformed by the images and voices that appear in the mind (1998: 282) and takes the form of a new reality, one that is secured by the feeling of telepathic messages being transmitted and by believing that one is inhabiting the lives of great men. For many, this transformed reality acts as a buffer against the "sane" reality of the outside world and can be comforting at times, horrific at others. This dual-faced state is seldom treated in African Caribbean fiction; either side of this duality may be permitted an airing but rarely both at once. I'm reminded of the first time I read the poem (then heard it performed) by Jean Binta Breeze "Riddym Ravings: The Mad Woman's Poem" in an anthology of reggae poetry called *Wheel and Come Again* (1998). The poem told the story of a woman taken to Bellevue for an undetermined length of time each time she commits a social faux pas that could only mean she is mad. She talks about the doctor and the landlord "... tek(ing) de radio outa mi head" (49) and how she reinstates it as soon as she is out of their reach. Her lament is told with an underlying humour, a wry look at how madness can be satisfying for the sufferer as a new skin is stepped into each time "... de DJ fly up eena mi head" (49), yet it is a reminder of how the comic is often used to engender empathy for a character in African

Caribbean fiction and poetry. This is not true of all African Caribbean fiction, as this view is surely challenged in Erna Brodber's novel *Jane and Louisa Will Soon Come Home* (1980) for example, but the humorous, as depicted in Olive Senior's short story of misapprehensions in the collection *Discerner of Hearts* (1995), becomes a familiar method with which to broach the subject of madness in African Caribbean literature. The transformed reality in these instances of the comic becomes named by the humour and there is a sense that these protagonists' lives are self-serving and not at all dangerous. African American writers, on the other hand, have systematically stripped the comic and wistfulness from their evocations of madness; in Toni Morrison's *Sula* (1974), and, arguably, in Richard Wright's *Native Son* (1940), for example, madness ends in the ultimate abstraction from freedom – death. Imbedded within these novels are a sense of social exclusion and the dangerous nature of altered states that is missing from African Caribbean fiction. Edwidge Danticat's *Breath, Eyes, Memory* (1994) appears to straddle these two concepts of madness, the African American obliteration and the Caribbean optimism, and is mindful of each approach, providing insight into the shared public knowledge of trauma and madness within this method. This chapter will look at the determinacy of this "shared knowledge", using Foucault's term, how reality features as problematic to this shared knowledge in madness, and how this facilitates dialogue in the text. However, and most importantly, the idea of the mad chronotope will be investigated in order to look at how madness is represented in this novel and how the mad characters move through time and space.

“The nightmares, have they stopped?” [Sophie]
“I didn’t tell you what I had decided. I am going to get it out of me.” [Martine]
“When did you decide?” [Sophie]
“Last night when I heard it speak to me.”
“Are you sure?”
“Yes. I am sure, it spoke to me. It has a man’s voice, so now I know it’s not a girl. I am going to get it out of me. I am going to get it out of me, as the stars are my witness.”
“Don’t do anything rash.” (Danticat 1995: 217)

Misapprehensions, as Senior found in her short story, have a way of making the mad appear sane. In the above encounter between mother and daughter (Martine being the mother), Danticat allows the severe condition of the mother’s mental health a chance to be spoken and understood – to a point. Bakhtin talks of the chronotope of encounter as one with a dominant temporal faculty and a “...higher degree of intensity in emotions and values” (Holquist 1981: 243). This encounter certainly constitutes a heightening of emotions and motives and as such shows the close relationships, riddled with misapprehensions, between the two women. The mad chronotope, however, looks at this heightened emotional state from the point of view that it is by no means static and that, like madness itself, is open to variability and alterations that bring about a *dénouement*. In order to discuss this further, it is important to state that the above quotation appears close to the end of the novel, after character traits have been established and plot lines furthered. The story, based on the protagonist Sophie’s point of view, only fleetingly discusses the mother’s madness throughout the novel, but when it does, the subject is readable through the mad chronotope. Life alters for Martine in irrevocable ways because of her illness, and it is these changes that monitor the progress of her madness. Having said this, it is the end of the novel that one is

concerned with at the moment, as it is the culmination of years of trauma and misapprehension that result in death.

At the beginning of the quotation, Sophie mentions the nightmares she had become accustomed to hearing her mother suffer with during her childhood. Her question goes unanswered, as her mother's preoccupation with her unborn child takes precedence. However, it is the nightmares and the trauma they imbue that is instrumental to the whole exchange between mother and daughter. As Cathy Caruth states in her epigrammatic beginning, "the narrative of a belated experience, far from telling of an escape from reality ... rather attests to its endless impact on a life." It is this "endless impact" that Martine suffers with, having been raped in the cane fields by who she considered to be a *Tonton Macoute*, conceiving Sophie in the process. The "belated experience" becomes engorged by the past, yet in this encounter, Martine does not indicate that this is the case. For her the child is one problem, the nightmares had been another. Here the mad chronotope is signified by the variability of emotions in the two instances – the nightmares and the unborn child – and by misapprehension. Martine feels nothing for the nightmares now and we can only assume that they have become part of her history, a belated experience, only surpassed by the feeling that the unborn child inside of her will have the face of the rapist. This disengagement from the past, which suggests what Sass calls the "flatness of affect" in a schizophrenic so that emotions are altogether void (1998: 23), impacts on the mad chronotope's emotional variability and engages us in the world of the flatness. For as Martine speaks to Sophie about the unborn child, there is a sense that there is a dullness of feeling behind the words, as if Martine cannot find it within herself to escape this

feeling of alienation. She does not cry, shout or scream at her daughter, and it is this coldness towards the notion of what she is about to do that fuels the misapprehension between the two women. Martine believes her daughter knows what she is referring to when she states "I am going to get it out of me..." (1995: 217), whereas Sophie, telling her mother not to do anything drastic, has no real comprehension of what is to come. This lack of understanding between the two women is considered to be an aspect of the mad chronotope, as it is the incomprehensibility of madness that is alluded to and which, in my opinion, marks the encounters between mother and daughter, aunt and niece, grandmother and aunt in this text.

Therefore, the mad chronotope is able to distinguish between the comprehensible and the incomprehensible, the stable and instability (in emotions) yet has not indicated a temporal or spatial feature in its make up. Given the high concentration of the temporal in the encounter chronotope, this is addressed by seizing on the indeterminacy of the encounter itself; after years of misapprehensions and compromises, mother and daughter speak to each other sporadically, to the point whereby Sophie feels uninhibited enough to speak about her mother's nightmares in a conversation after years of silence and advocacy. The disclosure at the heart of this encounter feels like an end to an issue, no matter how it is carried out, and temporally is marked by the ellipsis before the encounter, in speech and action, between mother and daughter. That they both live in the States by the end of the novel and are partitioned only by border crossings, tells us much about their spatial capacity for reconciliation, but this temporal and spatial reckoning is under the auspices of the mad chronotope, where very little appears as it first seems.

In order to look at these aspects of the chronotope more closely, it is necessary to give a brief summation of what the novel is about to place this conversation in context. Then, I will look at shared knowledges and how this impacts on the chronotope. Sophie begins the book as a child living with her Tante Atie and Grandmother Ifé in Croix-des-Rosets in Haiti. Her mother has left for New York to escape her trauma. Sophie eventually leaves the security of Haiti to live with her mother in New York and encounters her mother experiencing nightmares. She grows up, slightly alienated from those around her and suffers the symptoms of bulimia. Sophie meets her husband Joseph when he is their neighbour, and when her mother learns of this, she tests Sophie's virginity. This causes Sophie to run away with Joseph, and they have a daughter. Because of her alienation, Sophie runs away from Joseph to Haiti where she becomes reconciled with her mother. On her return to New York, she has the above conversation with her mother.

In a Foucauldian sense, which marries the past with the philosophical, shared knowledge is made clear by public acts of disclosure in the marketplace, workplace or around a dining room table, for example, and is bound to the history and naming of madness due to the public perception of renunciation. For example, a heretic could only be considered one once she or he had made their heresy public knowledge. As a moment of history, and in the context of the Caribbean, this idea of shared knowledge takes on a modernist sensibility, as the legitimacy of history, I believe, has not been undermined for the sake of postmodernism (Gikandi 1992: 8). Kathleen Renk notes in *Caribbean Shadows and Victorian Ghosts*, that in the English speaking Antilles "Victorian institutions and discourses shaped colonial subjectivities" (1999: 2). Therefore, Caribbean

mental institutions would have implemented the psychiatric knowledge formed in parallel Victorian establishments of the time; the Barbados mental hospital in St. Michael was founded in 1893 (Fisher 1985: 63) and practiced psychiatry according to the doctrines set out in Europe. The discourse would have been of punishment with care as the shackles had long come off in Pinel's name, as advocated in his Parisian asylums of the 1800s (1988: 242), a move which hugely influenced asylum doctrine throughout the West and the colonies, yet the need to exclude, expunge and debilitate the mad, as Lawrence Fisher notes in his description of Barbadian madness (Fisher 1985: 244-5), appeared to be maintained. The then political knowledge, though exhorting exclusion from the community, would have its social referents in that community so that what Foucault terms the "political conditions" that form the "domains of knowledge" (Faubion 2001: 15) are in fact subject to social and communal reification through story-telling, gossip and anecdotal evidence – what Jürgen Habermas calls "alternative knowledge" (Kelly 1994: 92). Therefore, the community would be the point at which political or governmental knowledge becomes reconstituted. This reconstitution might take the form of social parody, as in the form of a comic interlude such as carnival or mere comic utterance, and can manifest itself as the community's answer to political control. The alternative knowledge, as practised by the community, would then have the ability to reinvent itself in the way that political agency cannot – through public effort. Foucault's concept of power is one that takes into consideration the hierarchical structure of knowledge, so that there are winners and also-rans in the race for an idealised truth. Habermas notes that if one takes Foucault's theory of knowledge to its logical conclusion in terms of ideological people power, one would need at least to think of the relevance of counterpower "... that grants

cognitive privilege on the basis of a philosophy of history” (Kelly 1994: 93). This counterpower, that suggests some community activity based on power dynamics, is also subject to subjugation in Foucauldian terms as it only has relevance on the basis of the political and hegemonic powers-that-be as they set the parameters within which the political knowledge is based. Therefore, this shared subjugated knowledge in Caribbean literature, peripheral to scientific discourse and of the people, acts as the subjected, invalid, illegitimate discourse of a community that, by Habermas’ summation, has the ability to form its own cognitive discourse. This has particular relevance to questions of legitimacy of language and its relation to reality that is “alternate”.

Shared knowledge in this context, that which is alternate and has its own discourse, plays a pivotal role in the Black community in shaping and measuring madness, and is opposed to the historical white Creole solitude most potently illustrated in the character of Antoinette Cosway in Jean Rhys’ *The Wide Sargasso Sea* (1966) – a re-reading of Charlotte Bronte’s *Jane Eyre* (1847). The community, or what Edward Braithwaite sentimentally calls “the folk” of Caribbean culture (Donnell 1996: 275), acts as a focal point for change, whether through positive or destructive behaviour, and regeneration is depicted as a shared responsibility, something articulated to more than one person to the overall benefit of the “mad”. Such an instance occurs in “You Think I Mad, Miss?”, a short story by Jamaican writer Olive Senior:-

“But is that Elfrida Campbell, that’s who. The one that did say me did grudge her Jimmy Watson. Then you nuh remember her? Is she and her mother burn bad candle for me mek me buck mi foot and fall... Say the light changing? You gone? God bless you, my precious daughter.” (Senior 1995: 77)

The mad, begging protagonist tells part of her tale to a different passing driver; each telling is a structured part of a narrative but to the drivers each telling is disjunctive and unreliable. The protagonist has her own sense of reality re-enforced by the telling if not by any reciprocal conversation. In this instance, shared knowledges are shown to act as moments of disclosure that facilitate repetition or dialogic reasoning to the point of forming a reality. Aspects of mental disorder are articulated and repeated so that they remain real to the interlocutor, whether the other shares this reality or not. Looking at the novel *Breath, Eyes, Memory* and considering the way in which public knowledge of Martine's illness is obliterated by the family's silence and her own obduracy, one is challenged to find an instance of community bearing on what is a personal act of rebellion. In Martine's case, her trauma is engaged in a tussle with notions of nation, identity and belonging. She is raped while a young girl by someone who she suspects is a *Tonton Macoute* and consequently conceives Sophie, her only daughter. She leaves Haiti for America having struggled to keep her sanity in the land of her debasement. She does not accept hospitalisation as an option, nor does she seek any other medical assistance for her illness – this is why the shared knowledges are communally based rather than solely a matter of a power relation between state and individual, which would be the case once taking part in institutionalised care. Her daughter, the narrator, hears of her mother's past through stories told by her aunt and grandmother and comes to realise the impact this has had on her mother's sense of reality.

I believe that you can trace the misapprehensions throughout the novel through looking at the silence engendered by the family and the surreptitious

revelations exposed to Sophie as a child. What little shared knowledge there is appears to stay amongst the family as there is little discussion of a community in Croix-des-Rosets. Therefore, the communal shared knowledges that mark the power relationship in the Caribbean, through the comic to the Calypsonian, for example, are silenced here and we are left with an isolated case of rape in a solitary family dealing with divisive issues. How does this relate to the mad chronotope? The shared knowledge of the public utterance is of great importance to the mad chronotope and it is only through illustrating its use in Olive Senior's short story that one can compare it with what happens in *Breath, Eyes, Memory*. The conversation Martine has with Sophie is the only example of a public utterance of her illness (apart from when she had nightmares) and as such is a temporal sign of the ellipsis in the rest of the text. The conversation occurs after Sophie and her husband Joseph go to visit Martine and her partner Marc. Spatially, there is a cosy, warm feeling to their setting as Sophie describes the smells of the house and there is a sense that they are confined to this space during their stay. The temporal ellipsis is broken at this point as mother and daughter begin to reform their relationship and comes to a close once they have their telephone conversation after Sophie arrives back home from her visit. As time moves through the modern novel in both a linear and cyclical fashion, the mad character in *Breath, Eyes, Memory* is marked by the cyclical movements made in time; Martine is ill, recovers for a while, then is ill again in a circular motion that suggests the impact on a life that the past may have and the temporal sense of renewal in keeping with many African Caribbean mad characters.

Monika Kaup notes that while it is common in Western literature to define the mad as isolated, it is equally usual to come across the Black mad protagonist in a communal context and one that necessitates reflection on the community from which the protagonist evolved: "Their madness is indicative of the larger-than-personal crisis of their communities, local history, culture, and aspirations for the future." (Kaup 1993: 210).

This reflection, "a mirror of the disease" (210) is important in the realisation of the dysfunction in the country at large, within the family and in the individual. In reading *Breath, Eyes, Memory*, one is surprised by how these aspects of nurture and rupture inherent in relationships are clearly points at which dysfunction external to their relationships are visited; that is, the underlying disorder in the country and within the wider family relationships, become apparent also. Tante Atie displays aspects of depression that accentuate this. "I don't even need to talk about Atie. She is carrying on like she has got a pound of rocks on her chest. Sadness is now her way of life." (1995: 142).

The disorder is made clear when Grandmother Ifé in Haiti relates the death of Dessalines onto a tape recorder for Sophie's mother, Martine, to listen to in New York. Tante Atie's condition is relayed as yet another sufferance that illuminates the disruptive nature of aspects of nurture. The relevance of nurture and rupture also suggests that the mirroring function, so relevant to mother/daughter relationships, is a complex figuration that does not merely rely on the specular as authentic, in the sense that the mirror image appears real, as

this idea has direct implications for Sophie and Martine's relationship; the mirroring function has aspects of disassociation interwoven within its premise that permits a disrupted focus. This post-structuralist idea of the specular image and its flawed authenticity is linked to the belief that disassociations have disruptive foci and are unbalanced elements. Bhabha, a post-structuralist thinker, has had similar thoughts on the partial presence of the reflected double and the inherent rupture (1994: 85) that reasserts the notion of a break but considers it intrinsic to a specular site, placing ideas on nation building and dysfunction, these "larger-than-personal crises", within the figurative language of the text. The narrative expression, in the form of metaphors, and its textual depiction, in the portrayal of mother/daughter relationships that are unsound, provide intertextual moments that suggest the disassociative and multiplicity of dialogic reasoning. This disassociative nature takes on aspects of the misapprehensions within the mad chronotope and feeds on the lack of coherence within an individual, between individuals, between communities within a nation. Kaup's summation on Black madness suggests a dialogic response; by this I refer to Bakhtin and P. N. Medvedev's conclusion that inner genres are a function of the human consciousness as it articulates aspects of inner speech and utterances within a given ideological environment.

Literature occupies an important place in this ideological environment. As the plastic arts give width and depth to the visual realm and teach our eye to see, the genres of literature enrich our inner speech with new devices for the awareness and conceptualisation of reality. (Pearce 1994: 179)

Pearce argues that Bakhtin and Medvedev refer to the ideological environment as consciousness and what surrounds social human beings at every level. It is suggested that we are subject to our own consciousness, so

that consciousness is evolved from multiple signs and objects external to our selves, such as sounds and writing, religion, the arts and the sciences, and it is these elements in their totality that make up the ideological environment. It is equally clear that human beings are conscious of that ideological environment through language, as it is the word that defines our sense of reality.

Such utterances are complexes that provide ways of seeing and conceptualising reality (Pearce 1994: 178). And while it is the culture of the folk that defines the inner genres of the time, it is also possible to state that the metaphors for dysfunction are emblematic of shared knowledges within that culture.

Danticat indicates dysfunction and the impact of shared knowledges with the murder of Dessalines: "Dessalines has died. *Macoutes* kill him. Do you remember him? He was the coal man." (Danticat 1998: 141). Grandmother Ifé tells Martine via cassette what has happened to Dessalines and the talk of such an event shakes Sophie. She is staying with her grandmother and Tante Atie having run away with her baby from her husband in America. The event presents an opportunity for Sophie to recall, firstly, the rape of her mother, that left Martine "half insane", (139) and, secondly, the gulf between herself and her mother: "My mother does not concern herself with where I am." (141)

The disaffection present in the country acts as a backdrop to the familial disorder suggested, and works intertextually as political irony. Intertextuality is articulated through the symbiosis of ideas, genres and styles from a variety of literary sources into one text and is in itself an act of textual regeneration. The

fact that Dessalines has the same name as one of the leaders of the San Domingo slave revolt of the late 1800s that initiated the first Black republic in the Caribbean, suggests a historical reading of the dysfunction that places violent political agency and unrest within a postmodernist discourse with the reconstitutive power of the subject (Pearce 1994: 9). This is mitigated by the fact that there is a suggested sense of insurgency after Dessalines' death, and Grandmother Ifé doesn't let Sophie go out of the house with her daughter until he is buried. The elder character intimates that Dessalines is a "restless spirit" (138) after his violent death at the hands of the quasi militia and his death, and its insurgent powers, mark the point of a more personal tragedy. The focus then moves on to Tante Atie's dissatisfaction, who states "Maybe a good death would save me from all this," which suggests that Dessalines' death is not merely a political construction on a metaphoric level, but also a deeply personal, articulated act that has an impact within the familial context; Tante Atie, Sophie's aunt, is moved to mention her own disillusionment with life, and in terming it a "good" death, goes further to suggest that Dessalines' murder was beyond destruction and had recuperative qualities for the community, despite her mother's reservations. The mad chronotope, at this stage, is disrupted by Tante Atie's depression and takes on board the wide open spaces of Haiti as a spatial setting whilst demonstrating a linear time span to the character's disillusionment. Her perpetual depression does little to reinvent itself, and so works on a linear timescale that suggests a beginning, middle and an end to her disillusionment if not a full blown cycle. This linear movement in Tante Atie's life is mirrored by the state of the nation; as men are killed, time marches inexorably on, never repeating itself fully, but pushing forward towards an ultimate conclusion. Not solely linear, there is a cyclical element to this that

allows for the death in the community to become a site for renewal and reaffirmation by communal effort.

“I usually ate random concoctions: frozen dinners, samples from global cookbooks, food that was easy to put together and brought me no pain. No memories of a past that at times was cherished and at others despised.” – Sophie (Danticat 1994: 151)

“I am not having the short breath anymore, but every so often, I do find myself dreaming the bad dreams. I thought it would end, but lately it seems to be beginning all over again.” – Martine (135)

Tante Atie’s feet pounded the porch a few minutes later. “Would you read me something?” asked my grandmother. “I am empty, old woman,” she said. “As empty as a dry calabash.” – Tante Atie (126)

The above quotations relate to moments of transition for each of the three characters. Sophie has run away from her husband in America and is vague about her own future, Martine is suffering with hallucinations after a remission period, and Tante Atie suffers a lump on her calf. Different aspects of their lives that determine their outlook on society and familial ties disturb Martine, Sophie and Tante Atie. While Martine and Tante Atie see their absolution in death, Sophie’s bulimic tendencies suggest a similar, unarticulated reference. Even though the character does not state this absolution in death it is clear that she is a highly distressed individual with residual neurotic tendencies; but Sophie’s search for help outside the family is indicative of a disassociation from the family tradition. Danticat, writing within a Caribbean and African American literary tradition which, although an African Diasporic perspective, have points of departure from each other such as those discussed at the beginning of this chapter, reassembles notions of fracture so that they are posed at different levels of discourse. Therefore, Tante Atie’s dysfunction is

placed at a median, between what is life-threatening and what is bearable for the character. Her life is a series of repetitive days spent doing housework or with her friend Louise that are peppered by moments of self-absorption and contemplation. Martine's behaviour, which eventually becomes erratic and delusional, offers itself as a sharp contrast to her sister's repulsion; her loud nightmares and insomnia that eventually lead to auditory hallucinations and acute paranoia, place her at a point of self-absorption that mediates between material reality and ulterior reality. Sophie, the catalyst for change, is seen as an inheritor of this disaffection with there being a suggestion that she is a product of her own environment as well as hereditary deviance. This offers a multi-layered site for the exploration of disassociations in which the idea of mental dysfunction is rendered symbolic and metaphorical. An example of the symbolic and metaphorical in the text would be the use of mental illness as a measure of disassociations for each of the three characters in the three quotations highlighted; their roles become symbolic of breakdown at a profound level and of the metaphorical nature of that premise – that mental illness equates to dysfunction in a number of areas at a number of levels. At this level, the literary discourse around the issue of madness forms its own pattern of links and ruptures, finally settling on a dual resolution in destruction, in the violent suicide of Martine, and absolution through Sophie's re-visit to the cane fields of her conception after her mother's death.

As has been discussed earlier in the chapter, there is a connection in *Breath, Eyes, Memory* between nation and familial disaffection, particularly as seen through the characters of Tante Atie and Martine, which in turn is suggestive of a discussion on nation building because of that connection. Homi

Bhabha implies that such a “production” of disassociations discussed above can be derived from an “articulation of cultural differences and identifications” (Bhabha 1990: 292) in nation building that is much more complex than binary or hierarchical structures. Therefore, aspects of family, politics, gender, race and class that may be diffused within the situation depicted are epitomised by their discontinuities and uncertainties within the polyphonic process. Bhabha’s reflections on cultural differences prove to be instructional as they impress the idea of difference being coterminous with identity which suggests that notions of hybridity have their intertextual referent in more than an idea of culture as an extraneous concept, but in possible mediation between ideological environments at a subliminal level. He makes his point by attacking the binary concepts of social antagonisms whilst extolling the virtues of hybridity in relation to difference – in race, class and gender – which supports the idea that we interact at a level that takes hybridity as its social referent and, in turn, relate this to each other in a manner that suggests the similarities and differences in our outlook. Whilst Bhabha does not discuss the ideological environment, he implies that there is a point at which difference becomes a measure of our identity and it is at this point in Bakhtin’s concept of the ideological environment that this identity becomes expressed. As Bakhtin contends that ideology itself “... stands for something lying outside itself” (Gardiner 1992: 13) and so accepts difference as a point of clarity within the concept of self, identity appears to be Bhabha’s postcolonial reading of difference within. Thus, difference and identity appear to coincide yet do not use the same language as applied by the two theorists. At this point, the theorists meet the text at a metaphorical level as the polyphonic process appears at the level of production and intertextually as representative of diversity. This diversity equates itself with ideas of nationhood

and its multiple meanings and, for Bhabha, results in transgression, a casualty of the diversification process as it suggests a moving away from rather than a commitment to what had gone before.

Therefore, identity and nation are discrete subjects which become intertwined by the concept of hybridity and, with direct relevance to the text, the shared knowledges of the characters. The ideological environment is the point at which such knowledges are constructed to form the basis of a social and cultural definition identified by a particular concept in Bakhtinian theory that becomes relevant to the structure.

It is equally possible to see nation as narration, in Bhabha's words, nation as a form that has its foundation in the irrepressibility of myth yet is confounded by irrefutable decompositions during its life span. It would be feasible to see the nation of Haiti as the narration metaphor in the context of the novel, and to suggest that Martine's madness is a motif of national disassociations as such links were discussed previously in this chapter. This could be translated as a country at odds with itself, and its people questioning their familial context within that structure. Identity and difference fuse to become articulations of the self in this metaphoric context and form a framework within which the mad chronotope, with its particularly useful positioning within a textual reading, can be engaged.

Somehow Dessalines' death brought to mind all those frightening memories. My grandmother would not let me take Brigitte outside until Dessalines was laid to rest in the ground. (Danticat 1995: 140)

... the name chronotope (literally, "time space") [is given] to the intrinsic connectedness of temporal and spatial relationships that are artistically expressed in literature... we are borrowing it for literary criticism almost as a metaphor. (Holquist 1981: 84)

This diffusion of the mad chronotopic moment is suggestive of key motifs in the text. The chronotope, with its insistence on relative physical and geographical space marked by historical time, applies itself to localised fear and psychological loss in a number of ways. The geographical space of the novel is not broad, taking place in New York and Croix-des-Rosets in Haiti. The writer describes the people and places in each location, finding the environment in Croix-des-Rosets alternately prosaic or nurturing and New York a hub of hybridity. The “hero” moves from the beginning to the end of the novel within a psychological chronotope in which she grows from innocence to awareness, from an accepted reality to a disaffected vision. As the chronotope is defined by time, space, plot and history, so death acts as a referent within this framework in the hero’s life as well as other protagonists. While the death of Dessalines acts as a catalyst for remembering the past, including her mother’s rape, Sophie is but part of the communal dread that takes place. The individual consciousness is roused by the political nature of his death and what is a national dilemma becomes a localised, specific anguish that is named by communal cautiousness. Time “takes on flesh” (84) and thickens to the point that it fuses with plot and history. Death, and its chronotopic framework, moves stealthily through the plot, taking form in the presence of character disassociations and dysfunctions as well as the discourse of the nation: “(My mother) tried to kill herself several times when I was a baby. The nightmares were just too real.... Somehow Dessalines’s death brought to mind all those frightening memories.” (1995: 139-140). The loss to Sophie of her mother as a confidante is a subtext that acts as an underlying critical motif. Loss, both familial and psychological, is re-generational in that it allows re-memory the

outlet it requires and acts as a point of reassessment – with re-memory used here in its African American literary context of trauma re-lived and reconstituted. The loss is crucial in that it undermines then refocuses a family connection that is distinctly traumatic and, as such, re-works the pattern of trauma to resolutely rest with Sophie, the daughter.

Ideas on difference/identity, nation/narration, hybridity/ideological environment and the chronotope appear as narrated motifs in the text. Such aspects exist as relational moments in my own work whereby the narrative takes on these ideas and narrativises the state of the ordinary within them. This narrativisation is clearly a point at which the text makes claim to what Maureen Whitebrook calls “interconnections” between narrative identity and the politics of the narrative (2001: 3). In this instance, I would like to add memory to any discussion on politics as it is at this point in the text that the narrative makes the interconnections Whitebrook speaks about, as well as at a political level. The politics of the narrative takes into consideration the politics of the self and acts of memory that relate to Whitebrook’s intimations on “memory and remembrance” which, she states are “... key elements in studies of identity” (2001: 105). Martine’s re-memory of her rape is a point of interconnection that maps her adult identity, implies the state of the nation and suggests her difference from her family, particularly the experiences of her sister, Tante Atie. Martine’s re-memory, which suggests a repetitive action as opposed to the singular, fleeting notion of memory, is a distinctly political gesture, narrated as self-absorption. Her re-memory is political in the sense that it marks the point in history at which a country was at odds with itself through a very human narrative yet manages to exemplify a woman’s sense of self under such

circumstances. Memory, in its singular capacity, occurs to Sophie as she hears of Dessalines' murder and remembers being told of her mother's attempted suicides when Sophie was a baby. Juxtaposed with her mother's persistent retelling of events in her own mind and the dissatisfaction of telling – the thoughts merely repeat themselves over and over again – the narrative reduces motifs into their interconnected formations, as answerable in the ideological environments of the individuals. The politics of the self, in Martine's instance, is subsumed into the politics of the outside world as she relates to that politics in a certain way – through disaffection, confusion and obfuscation. The act of rememory is not merely an act of repetition, but, as critics note, signifies the belatedness of memory as well as the individual and collective nature of memory. Narration in this instance is interconnected to certain motifs in the text, and in particular the confusion and obfuscation of acts of forgetting. As is clear in a critical reading of my own work also, rememory relates significantly to forgetting as it is after this initial attempt to confuse the self into forgetting actual events that the rememory of truth realises itself. For Martine, rememory occurs after years of careful forgetting and, as Toni Morrison found when researching her novel *Beloved*, opens up ideas around nurturance and murder (King 2000: 161).

The mad chronotope, in this context, is open to revision as its position on memory has not been made clear up to this point. The memory's ability to reinvent itself through recapitulation and reiteration should clearly be a part of the mad chronotope, as it is this function that imbeds the notion of the belated being revisited in the mind. My own reading of this is that, as in Martine's case, years of disassembling thoughts in the mind can lead to an unwelcome return to

them that can prove lethal. The dangerous nature of the mind at this point is part of the mad chronotope's components that make up its figurative whole.

Thus Martine's rape is signified as an experience refracted through a chronotopic motif that typifies the violence in Haiti, and signifies the Dessalines episode as re-constituted antagonisms. Sophie's estrangement from her mother is re-visioned in Dessalines' demise as descriptive of societal breakdown; if the description of Dessalines' murder is anecdotal, Sophie's detachment provides the premise on which its depiction rests. This reflection from community, or nation, to individual operates as the cleaving of what is normative within a national context to what is derivative. What are intertextually complicit here are the political antagonisms that inform the text both temporally and spatially; time is measured chronologically, yet there are areas of diffusion in the text and the two locations act alternately as places of stark innocence and chaotic, coercive despondency.

Martine leaves the young Sophie in Haiti after the rape with her Tante Atie and grandmother Ifé. Sophie learns to rely on the two women as the only visible signs of family but becomes used to the audiotaped messages sent for them by her mother. When her mother eventually sends for Sophie, she leaves behind a world in which she had been safe and secure in the knowledge that they, Tante Atie and grandmother Ifé, would not disappear. She moves to New York and lives with Martine whose trauma revisits her at night; Sophie learns to soothe her mother during these times and takes it upon herself to be her mother's guardian. In this way, the young Sophie witnesses trauma and the cumulative disruption that ensues and the reversal of roles problematizes the

nurturance she receives from her mother as she becomes the nurturer too.

Sophie develops her own disorder, bulimia, as she grows older, having become puzzled and confused by her mother's illness. Her feelings of self-hatred and betrayal on the part of her mother become acute and she in turn becomes more introspective. That Sophie ate processed foods that would not provide a link to her past with her mother (1994: 151) is indicative of her relationship with food and the relevance of her mother to this relationship. The bulimia is part of yet another act of forgetting that forces itself back into rememory two years after Sophie leaves her mother's house and they meet again on the island of Haiti. Sophie's hurt begins in childhood memory, however, and it is here that fear, loss and, importantly, encounter act as suggestive tropes to the notions of nation and belonging at the heart of her identity and trauma. The two quotations below go some way to describe nation and identity in relation to Sophie:

The streets along Flatbush Avenue reminded me of home.
My mother took me to Haiti Express, so I could see the
place where she sent our money orders and cassettes from.
(Danticat 1995: 50)

The nation fills the void left in the uprooting of communities
and kin, and turns that loss into the language of metaphor.
Metaphor, as the etymology of the word suggests, transfers
the meaning of home and belonging, across...cultural
difference, that span the imagined community of nation-
people. (Bhabha 1990: 291)

As mentioned previously, nation and its myth-making discontinuities are articulated in the text through polyphonic reasonings: for instance, the nation is seen as dysfunctional on a number of levels, through its political machinations and as a contested structure for familial unity. These elements are layered in the text as supplementary factors that denote functionality and

disruption. The idea of nation's articulation itself is a heteroglossic one, with its premise consolidated by the concept of belonging. Official and unofficial languages are derivative of nation states' arbitrary focus on those that belong and those that are in exile and are useful barometers of shifting patterns of migration. Bhabha makes reference to the fact that these individual and collective voices need to give their experiences "narrative authority" (293). This is denoted in a specific way in the text. Belonging is referred to as significantly social and national, and the language that Sophie inherits as one of contrition; it becomes clear that Sophie is determined to take on her new surroundings with the same strength of character shown by her mother and her aunt in their own difficult circumstances. The character is undermined by tales of bullying and prejudice by native African Americans when in contact with Haitians in New York. It is the threat of the supposed encounter with hostility while at school that helps to misappropriate her intentions and consolidates a fear felt for her mother and her nightmares, and for herself. This is made clear in the text by Sophie's fear of her fellow students at school:

My mother said it was important that I learn English quickly. Otherwise, the American students would make fun of me or, even worse, beat me. (Danticat 1995: 51)

Without mentioning race, the scapegoating of migrant Haitians in New York is described as a metaphor for nation and its dysfunctional qualities. Sophie's contrition is an act of survival that bears relevance to the autonomy of the official language and her reliance on it. There are subjective reasonings that form the basis of conceptual feelings of belonging to a nation (Westwood 2000: 11); Sophie's rupture is a loss that is contrived as a moment of nation building. Her self-identity is fashioned by the need to belong, peripherally, rather than a need to adapt. The streets that remind her of home are a

reflection of her ability for social congruence in the face of adversity and it is the migrant community of Haitians who support any sense of belonging in the way that Bhabha means it. This communal belonging is suggested in the text, but more strident than this is the level of communication between mother and daughter and how the narrator, Sophie, perceives this communication. This is made clearer if one looks briefly at intersubjective time.

“I don’t sleep very much at night,” she said. “Otherwise this would be very hard work to do.”

I felt sorry for her. She looked very sad. Her face was cloudy with fatigue even though she kept reapplying the cream she had bought to lighten her skin. (Danticat 1994: 58)

Fabian’s argument relies on a bid for ‘Intersubjective Time’ in anthropology, which refuses any absolute distinction between the temporalities of one culture and another, and relies instead on the dynamics of human interaction and communication.

(Kanneh 1998: 9)

Johannes Fabian’s ‘Intersubjective Time’ (1983) in anthropology suggests that time, in a given situation, is peopled by interaction in which coevalness must be *created*. This reading is useful at this point as it introduces the notion of temporal subjectivities as acts of communication rather than cultural anomalies. Fabian’s insistence on a shared time does not take into consideration multiple evolutions and otherness, except when coupled with language and communication, thus providing a relatively monolithic view of shared human experience. Kadiatu Kanneh invokes aspects of confrontation to describe the friction and ambiguity between cultures rather than suggest coevalness around the subject. This is relevant to acts of communication in the novel as Sophie observes her mother’s degeneration and maintains a *third voice*, a telling not through contrition or innocence, but a mounting critical subjectivity. As Bhabha notes, this is not merely descriptive of oppositional contentions, but:

The very possibility of cultural contestation, the ability to shift the ground of knowledges, or to engage in the 'war of position', marks the establishment of new forms of meaning and strategies of identification. (Bhabha 1994: 162)

Bhabha's suggestion that subjective knowledges are moveable and re-interpretable finds credence in the migrant experience as it marks the distance between identity and knowledge. The broader contentions and antagonisms that manifest themselves as dominant and other respectively lead to a change in purpose and identity. This change, or re-generation, is one of the major cultural properties within which aspects of dysfunction are shown to be paradoxically subversive. Sophie's change occurs as a re-alignment of identity and purpose; she feels sorry for her mother as she continues to suffer nightmares and insomnia and is moved to mention Martine's pallor under the skin lightening cream she uses. Sophie's identity is in a state of flux; the relativity of home and belonging is a transferable phenomenon, she believes, that has engaged her mother to the point that she needs to lighten her skin. Without condemning Martine, she experiences the shift in position as an act of physical disfigurement. This engenders the use of the third voice to articulate notions of loss and encounter; the former is articulated in the form of condescension, the latter expressed by altered images – Sophie encounters her mother in much the same way as one would encounter a stranger, with a critical, subjective eye. This marks a turning point in Sophie's development from childhood innocence to a growing awareness of adult concerns. With this awareness comes a relationship with trauma and the realisation that others' reality differs from hers and she must re-phrase it.

Reality and Trauma

Later that night, I heard that same voice screaming as though someone was trying to kill her. I rushed over, but my mother was alone thrashing against the sheets. I shook her and finally woke her up. When she saw me, she quickly covered her face with her hands and turned away. (Danticat 1995: 48)

The above quotation relates to Cathy Caruth's suggestion in *Trauma: Explorations in Memory* (1995: 4) that post-traumatic stress disorder, to use the contested psychiatric term for Martine's dysfunction, relates to the character's *possession* of images of an event rather than simply reality distorted and disrupted, or reality ignored in an act of forgetting, or as a suppression of a past wish. What occurs is the actual event revisited, not as a reconstituted suggestion. Caruth calls the disorder a "symptom of history" (5) and as history is constructed with immutable ties to the question of truth and notions of reality, what becomes problematic is the relevance of the listener and the traumatised; can the listener believe everything said by the traumatised and can the traumatised differentiate between what is hallucinatory and reality? This is clearly important to Sophie's understanding of her mother's trauma and, as such, relates to the level of communication between the two characters, as discussed in relation to intersubjective time. This also informs the mad chronotope as it makes no attempt to make sense of what is happening, but instead relates the state of play through its own insistence on misapprehensions and disassociative states.

Part of this discussion relates to Martine's relationship with her appearance. Paul Gilroy posits the notion that history as experienced by black people is informed by "an absolute break" in "immutable ethnic differences"

(Gilroy 1993: 2), thus suggesting that there is an anomaly between the experiential notion of history and its cultural bias. This creates a heteroglossic notion of the language of history and identity; what is considered the official version of history becomes bifurcated by unofficial discourse. Martine's disaffection is marked not only by an event in the past but is challenged by the cultural connotations of Western dominance in her adopted home and how these aspects relate to her thoughts about herself and her appearance.

Therefore, the trauma re-visited by Martine is a real experience that is re-constituted in dreams and hallucinations and functions as the crisis of truth. She is locked into an apocryphal tale that is forever narrated through another, as she becomes receiver of Sophie's discourse and a silent interlocutor. Textually, Sophie is the narrator of the tale and this could be described, in Bakhtinian terms, as double-voiced discourse as it professes to speak through character genres with authorial intent – whereby the character is perceived by the author as being someone else – keeping the character's singularity intact (Morris 1994: 102). However, the first person narrative that keeps Sophie's concerns uppermost for the reader can only be referential to the plight of a textually subordinated character. Despite the double-voiced integrity of the author, Martine's dysfunction is ordered as secondary to the thoughtful narrative of the daughter and, in this sense, she is provocatively silenced. This is provocatively so, as it is Martine's madness that elevates the text to its symbolic and analogous articulation. Historically, Martine's trauma is the product of an event and image unequalled in her psyche. This event, the rape, proves to be instructive of the nation's anarchy, at a symbolic and literal level of interpretation, and its dysfunctional consciousness during violent times. Re-

articulation is the basis of trauma for, as Caruth notes, it is re-visited precisely because it cannot be known in its immediacy, only in belatedness (Caruth 1996: 4). The history of that trauma "... is not fully perceived as it occurs" (18) therefore history, and Martine's evocation of it, can only be uttered through distance. Sophie bears witness to this trauma through Martine's voicing of her experience and is traumatised by this articulation, notably in her inability to eat successfully. Thus, Martine's discourse acutely affects Sophie's consciousness to the point of dysfunction and, although Martine is a silent interlocutor throughout much of the text, she is a central figure as the re-visiting trauma victim. Martine's problematic affect on her daughter is not only due to her own trauma, however. Martine's insistence on "testing" Sophie's virginity proves equally disturbing:

"I hated the tests," I said. "It is the most horrible thing that ever happened to me. When my husband is with me now, it gives me such nightmares that I have to bite my tongue to do it again."
"With patience, it goes away".
"No Grandmè Ifé, it does not." (Danticat 1994: 156)

When Sophie is eighteen and becomes involved with Joseph, a musician who lives next door, Martine becomes suspicious and decides to "test" her daughter's virginity on a regular basis. This "test" involves inserting a finger into Sophie's vagina to make sure the hymen is not broken. In this way, Martine restores a Haitian ritual of the past within a new cultural setting that has already cast its own notions of ritual in Sophie's mind. This has a traumatic effect on Sophie, who uses a pestle to violently burst her hymen then elopes with Joseph. Sophie's reality is ruptured by contradictory messages from her mother who humiliates her under the guise of maternal protection and asserts her power over her daughter. What has been referred to as the "partition of space"

(Ardener 1981: 11) – that is, the codified perimeters in which we create worlds and cope with encroaching problems – is for Sophie the physical world and the social reality that corresponds with it interacting violently. The event repeats itself in nightmares and when Sophie has a sexual encounter with her husband. This interpretation of a past event is an *historical* reality and, as such, is less a symptom of the unconscious than a symptom of history. Sophie views her mother's "test" as an unhealthy intrusion to her physical world but it is perceived by others, in particular the grandmother as noted in the above quotation, as a cultural more with significant importance to warrant its use. Sophie's identity as her mother's daughter is, therefore, caught up in the social definitions of mother/daughter relationships, which marks Martine's behaviour as culturally ambivalent to her daughter's trauma. Sophie as witness could be termed, in Shoshana Felman's words, as *involuntary* (Caruth 1995: 15), as her mother imposes the witnessing upon her, but there is a sense that she is *chosen* by her mother for this task and, as such, is able to speak with her mother about the rape – to be a witness of trauma. Sophie's traumatic "testing" is witnessed by all of the women in the family as it had been for generations of girl children in Haiti; here the act of repetition originates in the premise of a cultural more and becomes pathologically reconstituted as trauma.

Freud refers to a dream scenario to describe trauma repetition in his later work: a man's son dies and is left in another room with an old man to attend to his body. The father goes to sleep and, whilst dreaming, hears his son say "Father, don't you see I'm burning?" The man wakes up to find the old man asleep and the candle by the boy's bed has set light to the bedclothes and the body. Freud interprets this as a delaying tactic to avoid waking up to reality. Lacan states that the dream represents awakening as a point of trauma. As

Caruth notes in Lacan's interpretation of Freud's traumatic repetition the identity of the person having the nightmares is consistently relational to (an)Other (Caruth 1996: 99). Thus, when reality is awakened by a call heard only in sleep, rather than this being a non-occurrence, it is an alternate reading of reality and can rely on (an)Other's interpretation of events. Therefore, it is possible to see Martine's trauma, and Sophie's witnessing of it, as reality repeated in a shared forum in which alliances are re-phrased; as the man is awakened only by a call he could hear in sleep, so Martine is aroused from her nightmares by a call she could only hear on waking, placing the young Sophie in the considered position as the community bearer in as much as she is witness to and communicates to others her mother's debilitation. In this instance, the mad chronotope interprets trauma and its belated faculties as part of the disassociative state inherent in its premise. The act of witnessing, like shared knowledges, is communally based and acts as a sign of the temporal and spatial connection to the outside world of an inner anguish. The mad chronotope is able to reflect this and take on board the fact that reality for the mad is not often what it seems.

Mother/Daughter Conversations and Dialogic Speech

The "testing" forms the basis of rupture within the mother/daughter relationship. As stated earlier, Martine is the receiver of Sophie's discourse and as such, absorbs her daughter's longings within the narrative as an authoring other in Bakhtinian terms (Gardiner 1992: 32). As much as Sophie pleads for the mother/daughter absorption to stop, Martine doesn't have the power to effect change. This idea is presented through the distancing of the relationship between the two and the subsequent re-uniting. Such events require

conversations in the narrative concerning appropriation, loss, trauma and powerlessness, which form the basis of dialogue between the two women and between the narrative persona and the reader, as is indicated in the quotation below:

“What if there is something left in me and when the child comes out it has that other face?”
“You mean what if it looks like me?”
“No, that is not what I mean.” (Danticat 1995: 217)

Sophie feels that she appropriates the space of the rapist because of her similar appearance to him. She confronts her mother with this knowledge, who repudiates it and it is within this conversation between mother and daughter that the period of rupture begins to heal itself. Here, Danticat suggests that the fissure within the mother/daughter relationship during Sophie’s childhood and her adult disconnection from her mother is linked to the trauma appropriated by both women and forms an indefinite chain of despair. With Sophie epitomised as the face of the rapist and Martine the persistent victim, the characters provide a framework for inner speech that is dialogically construed as it admits an addressee, the reader. Martine’s inner speech can only be guessed at as this novel has a consistent first person narrative throughout, but it is possible to surmise much from Sophie’s conversations with her mother – held towards the end of Martine’s life – and by the reception of novelistic techniques which lead the reader to read within both a literary context and a social one (Eagleton 1996: 89).

Throughout Bakhtin’s discussions on dialogics run concerns about the other and opposing views which maintain a special view of whoever the subject may be. The dialogics of the situation suggests the enabling point for reciprocal

dialogue. This dialogue is not indicative of a two-way construction that is only enabled by binary notions of communications, but is created by multivocality and conflicting voices; it is possible to see the correlation here between dialogics and polyphony as they both have a multivoiced role. Bakhtin's discourse on dialogics suggests that multivocality as a concept can appear in a novel's narrative, and in the case of this novel, it occurs as the language of appropriation, loss, trauma and powerlessness. In my own novel, it also appears as the underlying language of greed. Free indirect discourse, or, in Bakhtinian terms, inner speech, was referred to earlier to suggest the complicity between author and reader in relation to the text. The characters' complicity here is apparent, based on the relationship between interlocutors in the dialogue. According to Vygotsky, dialogue is enabled by "the commonality of the interlocutors' 'apperceptive mass'" (Cheyne 1999: 8), meaning the self and the other share an ideological environment in terms of art, science and the personal; the use of the term unconscious thinking in terms of external reality relates to the notion of psychotic episodes appearing as a likeness of reality, thus superseding the conscious thought patterns of the individual. This is contrary to Bakhtinian thinking which focuses on the "... community of different and often conflicting voices that may not be resolved into one comprehensive self" (8). Therefore, "the ideological environment is constantly in the active dialectical process of generation" (Medvedev 1978: 14). This "generation" appears in language as dialogue and, in the case of Martine and Sophie, oppositional dialectics manifests itself during the conversation held in Haiti during their reconciliation. What would be useful, here, would be to compare this conversation with those held between the two characters just before Martine's suicide. During the time of the reconciliation, power lies with the

mother, who has the ability to soothe her daughter by explaining away her part in the “testing”. Martine’s role is complex here as she is both the arbiter of the situation as she was of the “testing” procedure, yet she has the capacity to answer her daughter, Sophie, while, at the same time, build bridges. This she does by insisting that mother and daughter stay friends despite what has happened between them. In the conversations just before the suicide, Martine’s power is lost to the debilitation of mental disorder and disruption. While still holding largely coherent conversations with her daughter, what becomes apparent is the loss of Martine’s functioning reason. She carries her boyfriend Marc’s child but becomes obsessed by the idea that it may have the face of the rapist. It is suggested here that although the men in these women’s lives are reasonable and ordered, they possess the capacity for harm in a fundamental way and that crucially they possess the same autocratic values as the rapist. Martine’s obsessive thoughts carry with them the weight of subjugation, tyranny and implosion and as such she loses her power to commit to change – and refuses any medical intervention. Presuppositions come from different horizons in this instance with Sophie committed to “cure” her mother while Martine gets ready to kill the unborn child she believes has been speaking to her:

“I didn’t tell you what I have decided. I am going to get it out of me.”

“When did you decide?”

“Last night when I heard it speak to me.” (Danticat 1995: 217)

Here, the interaction between the ideological environments falters because of Martine’s condition, and the conversations have an underlying monologic life to them, one that possesses instances of Martine’s inner speech and unrepresentative articulation. What Bakhtin calls the (O)ther’s dialectical

relation to consciousness as subject and object (Gardiner 1992: 32) is realised here at the point of interaction as Martine relays her fears of trauma revisited to her daughter; Martine's character remains Othered as her consciousness and its dialectical relation becomes secondary. The shared knowledges of the community – that is, Sophie and the others who know about the mother's condition – become the alternative knowledges of the folk which in turn are realised as the official language of communication as there is no other articulation, such as a medical voice, apart from Martine's unreliable one to presuppose logical interaction. The narrative device that enables Sophie's official language to supersede Martine's communication places the telling of trauma in a difficult position; as Martine becomes the unreliable source of recounting, the reader is left with Sophie's removed account as central. Martine's peripheral position becomes problematic, as her alternative knowledge remains subjugated.

The madness is all-consuming as it is conveyed through the character's thinking and organising patterns of experience (Neuringer 1982: xi), thus interpreting the world and Martine's place in it as alien. Her unconscious fantasy interrupts her conscious thinking which, through experience and its repetitive quality, has not learnt to deal successfully with such disruption. Martine's external reality has become that of her unconscious, internal thinking and, as such, appears dysfunctional. Joan Busfield describes mental disorder as having:

... a referent that has an ontological reality, and...
that reality is mediated through diverse constructions
or discourses which give it meaning. (Busfield 1996: 60)

Therefore, bearing in mind the non-essentialist view of reality, the ideological environment functions as mediator of experiences channelled through the psyche. Martine's sense of reality is challenged by auditory hallucinations that gender the unborn child and imply that she must get rid of it. Such hallucinations challenge the dialectic between the two women as both take their own sense of reality as a position from which to talk about their trauma; in Martine's instance, Sophie cannot know the level of psychic trauma to which the unborn child has brought her mother. Therefore, misapprehensions confuse their exchange – Sophie believes her mother will have an abortion, not kill herself and the child. Thus, contradictory messages around appropriation, loss, trauma and powerlessness are inextricably linked to dialogue in the text and specifically that between mother and daughter. At this point, Sophie's rephrasing of trauma is articulated through these contradictory messages and her ideological environment; Martine's re-memory and Sophie's testing form a wider reading of the narrative that includes such messages as well as the idea that Sophie is in the process of re-evaluating her ideas around the issue of the testing and re-memory, and coming up with a communal alternative as time moves on. Thus, the above is a recounting of the characters' progression through ideas such as the ideological environment/shared knowledges, identity/chronotope, re-memory/trauma as well as the failure to understand the re-enactment of the past, which is surely a rememory the mad chronotope is well versed in.

That the site for reconciliation between the two women is the Caribbean as opposed to New York is relevant to the political healing process it was hoped the island of Haiti itself would experience and antithetical to the notion of the

signified Caribbean tempest in Western literature. Cross-cultural socialisation is evidently part of the re-visioning of Sophie, the character having experienced competing concepts of home. As stated previously, the Caribbean and its imagining in Sophie's mind is prefigured by instances of possible verbal abuse by African Americans aimed at the migrant Haitian community. Such instances function as indicative of the cultural anomaly the characters face in their new home and suggest that the idealisation of the American dream by Martine is worthless without cultural integration from closer quarters and psychological re-generation.

It is the Caribbean as home to which Sophie must return to bury her mother and to cry her sorrow into the canefields in which she was conceived because it is the Caribbean that holds Sophie's sense of an uncompromised national belonging. It is her therapist that suggests that she return to the field and vent her anger at the cane shoots and it is the women in her family that facilitate this; suggested here is the re-opening of a traumatic situation for its imminent closure – an act of cleaving and re-generation; the destructive ultimately becoming beneficial. In literary theory concerning the Renaissance, the act of madness, or folly, is often considered correlative to acts of insightfulness. Martine's act of release falls short of this idealised notion of madness that is still prevalent in contemporary literature, as she is the mother as mad victim, the social pariah disabled by nation and its permeations. Having her language re-phrased by the community around her and competing with the shared knowledge about her condition and what she herself feels, Martine's character becomes the articulation of madness itself – she is its source, its action and its manifestation. Her violent suicide places the rendition of

traumatic mental disorder firmly within the African American tragedy genre, yet Sophie's expected rehabilitation is a Caribbean/ postmodernist African American extension of mad discourse and facilitates the notion that this work cannot be firmly placed within one particular genre. What is clear is the re-framing of Caribbean sensibilities within an adopted canon that places the novel within its own "hybrid" framework.

'No More Yellow' and the Mad Chronotope

The mad chronotope is evident in 'No More Yellow', my own novel, at the outset when the protagonist, Ella, speaks of her imaginary friend, Frankie, and describes the changes this character is going through, from a beneficent friend to an encroaching ogre,

Frankie was my imaginary friend (I hate to even think about it now) that I thought through at nights. When I say that she was my friend I use the term loosely as she had started to become a bitch to me that summer, asking things of me that even I balked at. (1)

This turning point, from goodness to danger, is crucial to a reading of the mad chronotope that allows for the disruptive in life to form part of an individual's reality. The misapprehensions at the core of *Breath, Eyes, Memory* are part of the make up of 'No More Yellow', as the protagonist tries to come to terms with an unpleasant realisation about her grandfather – he is in fact her father – and attempts to reconcile this in her own mind without the assistance of those around her until she is older.

Temporally, the novel takes several instances in the protagonist's life and makes them count as moments of clarity; the summer of 1981, her seventeenth

birthday, the birth and growing up of her son, and being left alone. The summer takes up part one of the novel and as such is a cyclical recount of a season that has a profound effect on Ella. What makes up part two of the novel is as if in answer to part one: what indeed was the inevitable outcome of a past riddled with inconsistencies and disaffection. At a spatial level, the novel stays within the confines of the homes of the protagonist during that summer and other familiar places to the protagonist – the park, Grace’s flat, Mrs Major’s home, Mr Oguntoye’s shop – that suggest a community of sorts and one that Ella readily admits to but cannot fathom its relevance.

In ‘No More Yellow’, the other major concerns in this chapter, such as shared knowledges, reality, nation, family relationships and identity are also metaphorical exchanges that occur within the text but at different levels. For instance, the shared knowledges around mental illness and Ella, the protagonist, are virtually non-existent as the main link to the community, her mother Millicent, leaves her for a summer with her Grandma Lillian, who eventually leaves her, and there is silence around the issue rather than the shared articulations of Sophie and Martine.

“Why did we have to move here? Right next to Grandma. She doesn’t even like me. And he hates me.”

“Oh hush yuh noise. I ‘in see him kissing my tail either, but he still my father. Just stay out a his way and he’ll stay out of yours.” (11)

The fact that these shared knowledges in Danticat’s work act as a bridge between mother and daughter is accentuated in my own work by its absence. Silencing in a wider context is crucial here, as it is clear that some bond is maintained via cassette between mother and daughter while Martine makes a life for herself in New York, yet during her short trip to Barbados, Millicent

makes no attempt to contact her daughter, Ella, moving the protagonist to remark “She does not even know who I am”. In *Breath, Eyes, Memory* the anecdotal is the only source of information gathering as there is no official voice or medical understanding of Martine’s condition. In ‘No More Yellow’ the official voice is present and supplements Ella’s understanding of her condition in part two of the novel. This does not become a shared knowledge, as she does not tell her mother of her condition. Caruth’s ideas on witnessing are less clearly defined in my own work, as Millicent does not allow her daughter into her world and rebuffs her because she feels Ella is too young to understand. However, Ella still witnesses her mother’s isolation from the world, but unlike Sophie is not asked to become a nurturing body or an integral aspect of her mother’s life and information is not shared between them.

In ‘No More Yellow’, mental illness is also positioned at a metaphorical level as it suggests an underlying disaffection within the community based on race hatred and the distance between mother and daughter, Millicent and Ella. The metaphor in this context is recognised as such because of the fluidity and elusiveness of the origins of mental illness, and it is not made clear whether it is the underlying racial tension or the familial relationships that cause dysfunction in Ella.

And I keep thinking too much, thinking about
thinking even. I just can’t get my head to stop.
I’ve forgotten what peace was like. (235)

The novel ends with Ella on the precipice of destruction or absolution, as she is shown to be a perpetual mental health patient, whose mental dysfunction has had a profound effect on her ability to cope, and at a symbolic level relates to regression in intellectual capacity and downward social mobility. The mad

chronotope here is at a premium as the mental dysfunction is named in the text and the sufferance depicted as aspects of life for the protagonist in a way that was missing from Danticat's book purely because the protagonist was not the schizophrenic.

In 'No More Yellow', Millicent's trip abroad during the summer break amounts to a loss for Ella that she never recovers from. Ella resents her mother's trip to Barbados and her feelings of discontentment with this and her relationship with her mother are evident throughout the novel, particularly in part two when Ella hallucinates about her mother's shadow residing in the kitchen despite the fact she has not seen her for two years.

I touched it sometimes as it etched its
Shadowy presence on my formica and
twice I surprised it in its sleep. (227)

Here, her resentment overflows into delusion and what was a singular loss retrospectively reverberates across part one of the novel. There is a sense that the mad chronotope truly finds its voice in part two of the novel rather than part one, as an imaginary friend can appear to be just a childish affectation rather than an aspect of a mental illness. The chronotope in the instance of part two fully realises the inconsistencies in Ella's life as well as the pathogenic notions that are part of the textual treatment.

Ella does not fully become aware of the trauma around her until she is older. She reads the story of her mother's sexual relationship with who she thought was her grandfather but never fully understands the relationship or articulates how this affects her. Secrets are left as secrets, and that critical way

of seeing adults is blunted by her regression into self-absorption. She eventually speaks to Stanley, her father/grandfather about it when she is in her early twenties and has had her son.

“Are you my father?” I don’t know how it came out, but it did.

“No no no no no no no. That Millicent. Always was a liar.” (211)

Stanley’s view of reality is blunted by his need to stay on the good side of his daughter as she is one of his few links to the past, so she is not told the full story and is unlikely to know it.

There is no community bearer in ‘No More Yellow’ as Ella’s mental dysfunction becomes yet another one of the family secrets that is not spoken about or discussed in any way. Shared knowledges, the articulation of memories, past events or historical happenings, mostly take place off the page or within inner genres and the protagonist is left to guess the nature of her family relationship with regards to others and is consequently a solitary figure with no network of individuals upon which to rely on. It is important to depict Ella’s network as disrupted because it positions the secrets of the past in stark relief to the anguish of the present.

I didn’t notice the woman until she was right up on me but she was the one who looked startled to see me. Her hair was being beaten about by a tough wind and looked like streaky stained yellow candyfloss. Her thin lips were fuschia pink. She handed me a leaflet without looking at my face. (44)

National disaffection is implied in ‘No More Yellow’ and Bhabha’s rather humanist conventions on the matter of nation building suggest coevalness rather than the ambiguous nature of race relations suggested in my novel. The

sense that the rupture in nation is evident in family relationships is implied in the novel and is perhaps more an indication of the silence within the family, as is suggested by the silent, racist woman handing out leaflets at dusk (see above quotation). If the nation building is problematic as there is so much in the rupture and silence that is unanswered, it is also problematic as it is, like truth, unobtainable. Therefore, the loud shouts of the protestors in 'No More Yellow' is ephemeral and transitory whereas the silence that indicates an underlying obduracy in racial matters lives on. The status quo is maintained.

Chapter Two: The Language of Madness in Leone Ross' *Orange Laughter*

The notion that individuals might intentionally or voluntarily try to forget certain materials, particularly those of an unpleasant sort, is perhaps one of the most familiar potential sources of memory inaccessibility.

Koutstaal & Schacter in Appelbaum et al (1997)

Human thought becomes genuine thought, that is, an idea, only under conditions of living contact with another and alien thought, a thought embodied in someone else's voice, that is, in someone else's consciousness expressed in discourse. At that point of contact between voice-consciousnesses the idea is born and lives.

M M Bakhtin (1994)

Bakhtin's epigrammatic beginning to this chapter deals unwittingly with some of the arena of the mad chronotope. Bakhtin's ideas on genuine thought when transmuted to a schizophrenic mind do not have the recourse of another's consciousness within which the thoughts can be expressed. This is particularly true of those schizophrenics who go undiagnosed and live without the confines of medical intervention, as the ability to speak to a knowledgeable other is not possible. Therefore, the idea is born and lives in the mind of the sufferer, who is known not to readily share innermost thoughts and feelings. When thoughts are spoken they are, at times, believed as a genuine thought, not given to fanciful, delusionary implications. The mad chronotope, in this instance, takes on board the notion that there is space for the genuine thought to become an idea, but that the arena within which it is realised is disrupted and filled with misapprehensions. The mad chronotope, therefore, is open to disruption and trauma, the latter instance of trauma seemingly conspiring with its own definition to throw more confusion on the matter. Trauma, and its contested psychoanalytical definition, Post Traumatic Stress Disorder, is described as a response to an event, which can be catastrophic, and the recurrent dreams and hallucinations that occur as a result of this episode. These hallucinations appear *real* to the sufferer, as if the event is being replayed in the mind and, according to W. H. R. Rivers writing in the early part of the twentieth century,

they are epicritic, which means that they are a result of intelligence rather than suppression and can be dealt with through rationalisation (1920: 124-125). In *Orange Laughter*, Tony's hallucinations occur as a pathological response to an event that happened in his childhood and it is its repetition and distortion, as well as any biochemical reaction, which induces madness. This madness is secured within the strict confines of the underground world that he inhabits, and it is the madness' articulation as monologue that provides the narrative's focus on disaffection. Any rationalisation that occurs appears at the end of the novel where, according to Rivers some intelligence is brought to bear on the proceedings and Tony begins to use his reason. At this point, the mad chronotope is made redundant.

This chapter will focus on Tony's role as an unreliable narrator of his own disaffection/trauma and how the mad chronotope relates to this characterisation. This will facilitate a discussion on the mad interlocutor or disordered dialogue within the narrative and how this is sustained within the mad chronotope. How is the protagonist's disorder linked to a wider discussion on witnessing and implosion? What concept of home does the writer envisage for Tony? Is the mad interlocutor dialogically sound or an example of the inverted inner speech of the mad chronotope that has no social or moral function? Does the addressee (the reader), who becomes the other to Tony's inverted self, facilitate dialogue within the text? How is the "idea" of madness constructed in the text through the mad chronotope? I will also be looking at my own novel, 'No More Yellow', in the context of these questions.

Madness in its ontological sense deals with what Richard Bernheimer calls the “persistent psychological urge [for] impulses of reckless physical self-assertion which are hidden in all of us, but which are normally kept under control” (Bernheimer 1952: 3). In his discussion on wild men in the Middle Ages, he asserts that such men had abnormal qualities that differentiated them from the norm and they suffered moments of madness that propelled them into a netherworld of fury and abandonment.

That the wild man was a creature of his own habits and habitat was essential to the mythology that persisted about him, as was the distinction between civilised approaches to societal problems and the aberrant thought patterns of the socially excluded. The habitat was a confounding place in which the wild man's search for origins took place, both metaphorically and mentally. This search was not always manifested physically, but had the potential for reasserting an aspect of home, if congenial, to prevailing circumstances. In the case of Tony, Leone Ross' erstwhile protagonist, his underground habitat signals a severe break away from home and its meaning and, perhaps, suggests the darker side of the American dream. For, as Romanshyn and Whalen note, American literature from Hawthorne to Fitzgerald has defined the search for origins as either an escape from beginnings to an elevated sense of greatness, or an obsessive cult of belonging (Levin 1987: 207). In *Orange Laughter*, Tony's self-absorption falls into the latter category and reflections on the darker side of what was a traumatised childhood readmit themselves as aspects of repetition compulsion, a condition that is seen in “schizoid” individuals who have suffered childhood trauma that has affected their sensibilities and encouraged them to look inwards (Kalsched 1996: 11). In fact,

Tony suggests that he doesn't believe in childhood at all (Ross 1999: 62) which, perhaps, has some connection to the physical break from his biological mother when quite young and the witnessing of and involvement in the murder of his surrogate mother, Agatha. This physical break from a "personal continuity of existence" (1996: 33) which Donald Kalsched proposes to be the continued relationship with the mother, induces months of muteness in Tony, which in itself is relational to a reading of madness. For in his inward strike for an existence that carries order in his muteness, Tony shows signs of the "archetypal defense" (38) – that of the drive to keep the personal spirit "safe" but detached from body, mind and time/space reality.

The Chronotope of Home

This disembodied time/space reality is articulated in the text by the discussion on Tony's adult persona and articulates aspects of the mad chronotope. Childhood mutism, a sign of denial (Kristeva 1989: 47) and what Julia Kristeva calls "an assertion of omnipotence" (63), is supplanted by hallucinations, inner speech and violence. Madness occurs in Tony's underground home within which he has escaped the outside world and the cumulative pressures of being there. In this home under the subway, Tony enacts his life in accordance with self-imposed restrictions that become named by the trauma and the trauma by them. In this reified atmosphere, the chronotope of home is apparent as it forms definitions of time and space in specific physical and metaphorical spheres; the underground is, metaphorically speaking, a place for madness to reside in and, on a physical level, a place where the impulsive occurs, as described earlier in this chapter by Bernheimer. That time and space interact in the chronotope is unequivocal and they also

form a place where bonds in the narrative are unravelled and re-knotted. For example, Tony's foray underground involves the gathering of the accoutrements of living; he needs a mattress, electricity and sustenance. The distancing from Topside is chronotopical here as the underground relates to a specific way of being; Tony's metamorphosis from normality to a sub-human quality becomes apparent while accepting a curious need for home comforts. The idea as genuine thought has given rise to a need to live outside of the norm, whilst safely using some of its trappings to effect that norm.

The chronotope of home and the chronotopes of threshold, belonging and identity have emotive qualities that suggest the notion of ambiguity. That the home is a place of belonging for Tony is clear, as the character comments on comforting aspects of his underground home, but what is this depicted in relation to or as part of? Prior to living underground, he lived with his rich lover Marcus in a desirable area of New York and wore Versace. Boundaries of identity and belonging are bound here as the notion of comfort becomes integral to depictions of real time and space. Tony's metamorphosis from struggling writer to vagrant is a crucial turning point as it accentuates the narrative to the point of temporal and spatial pre-eminence. For example, temporal and spatial consideration in this context would be the concept of the underground as a place of sustenance and nurture which would be dialogically opposed to the concept of home above ground, what the character calls Topside, and Tony's relationship with Marcus. The spatial context below ground is embedded with presumption and prejudice for the reader, as the underground is prefigured as a dark place of foreboding and danger. This image is created through allusions to the rats, filth and closeness to the

electrified tracks but also by the assumptions the reader takes to the text of a forbidden and dark world inhabited by transients and the disaffected. Tony learns to accept the smells, sights and sounds of the underground, a decision made out of necessity rather than any proclivity to such dark and unhygienic isolation, and the small cavity that he shares with his girlfriend Chaz takes on the semblance of a sustaining habitat. Therefore, the chronotope's temporal and spatial base is diffused with emotional qualities and values, in much the same way as the chronotope of the encounter. The mad chronotope compliments the chronotope of home at this stage and its disruptive qualities, which would undermine any concept of home, come into focus throughout the novel. The idea is at least shared by the consciousness of another and this places Tony's "wild man" urges outside of the realm of totally isolated thought processes. The mad chronotope, the site for misapprehensions, rupture and dissociations is also a place of disclosure whereby the individual meets an aspect of the self head on. In relation to the chronotope of home, this manifests itself in the journey from Topside to underground and the type of self re-evaluation that had to take place in order to think oneself into the new space. There are no time lapses in the text, apart from the alternate chapters, so there is a sense that this is a continuous look into a madman's persona and that one is reading the voice of an Other looking at himself. This alternate voice is part of the mad chronotope as it relays information other than that to be found in a sane mind and has a viewpoint that is unconventional. To my mind, Tony's alternate voice embodies his madness and tells the story of his disaffection in a far more inviting way than the sane, alternate chapters.

Each alternate chapter marks Tony's intellectual regression into his childhood in chronological order and suggest a slow, leisurely deterioration in social and emotional stability. The monologued chapters are prefaced with the name "Tony", a factor that enforces the words of the protagonist in a jumbled arena of both reasoned and unfocussed allusions. Juxtaposed against the undiluted "sanity" and comprehensibility of the alternate chapters, the reader, fixed between notions of hearing a character speak and the writer write, enters Tony's world with these qualities in mind; when he speaks of the electrified tracks, their proximity and their source as electricity for an ice cooler it appears that we are being led to believe that such a lifestyle is sustainable underground for a length of time. Also, the reference to the underground as a place of departure from pressures from the outside world – "... (Chaz) came down for peace and I could relate to that..." (Ross 1999: 17) – place these chapters in a social limbo where they act as a frenzied and disillusioned enactment against the expository telling of the alternate chapters. Here, stratified ideas of home are placed within the 'sane' narrative as a place complicated by outside forces – the Klansmen in the case of the home down South, social responsibility and human relationships in terms of the habitat in New York. Such allusions to spatial reflexivity inform the social relations within the text with reference to home and its underlying catastrophic permeations that are ambiguous. The ambiguity within the chronotope of home is present within the mad chronotope; however, whereas the ambiguity is something apparent in the textual treatment of home for Tony, the indistinctness within the mad chronotope is less well defined. Ambiguity occurs at the point when rationalisation meets misapprehensions and trauma, and the madness itself is called into question. In *Orange Laughter*, this occurs towards the end of the novel and suggests a

way of not pathologising madness, but of understanding the ways in which the mind can rationalise itself out of the tight corner that is insanity.

The notion that the self-made are makers of their own home in their own image is an early American concept and one that the Anglo American settlers set great store by. A prevalent aspect of this would be the refashioning of home as a concept; the self-made would be in the business of re-creating, re-honing their image of home in the face of new eventualities. They would have no reason to cling to origin or place but find solace in “fashion(ing) (their) personality according to (their) own desires” (Levin 1987: 205). This modernist evaluation places the concept of home in a precarious position that refocuses its meaning and sense of place. The ambiguity in Tony’s regeneration of his own image through the concept of home is clear; he rejects the cosy, literate world of upstate New York for its uncompromising underbelly just as he struggles with forming coherent thoughts on belonging and the violent death of his surrogate mother. He turns the underground into a conceptual home; his rejection of the norm is supplanted by a residual empathy for that norm – Chaz fits the store cupboard they live in with electricity for the cooler and a mattress and Tony accepts this. He re-orders home without stripping it of its essentials, yet this is a disembowelled artifice that is distinguished from its Topside referent in a number of ways: hygiene, comfort and salubrity, to name a few. This necessitates a fall away from home and from its sustenance. But what Tony does is recreate home in the image of Topside life; he and Chaz eat, sleep and make love there as if enacting normal life. In re-styling himself, Tony becomes the epitome of the self-made yet is emblematic of dysfunction and rupture in re-sourcing and re-establishing concepts of home. He lives without the tools to re-

invent his early consciousness of home, spent in the segregated southern states of America. Instead, his past restates itself in a pattern of vitriolic mental reprisals, from Agatha for his part in her murder, and a self-imposed denial of that home that will not re-instate itself in his consciousness. He is homeless, as the way that he deals with the past strips him of any conscious realisation of perfidy on his part with regards to his socialisation in the past and its effect on him. Apartheid America left its mark on him with its fundamental lack of assurance and its desultory disaffection for African Americans. He is homeless because the very concept of home is problematic to African Americans living with the legacy of segregation and slavery; that the past is considered a temporal realignment is prominent in postmodernist and political thinking, yet the refusal to see the individual casualties of that temporal shift suggests that they are without consciousness and live outside of the realms of the American concept of home and its insistence on reconstitution. The Negroes' reconstitution at that time would have been anathema to thoughts on the advancement of the South with its underlying empathy with belonging and identity, and as the African American identity becomes an enquiry into concepts of belonging, with particular reference to their relatively new nomenclature as "African Americans", home re-establishes itself as a possibility even in the most dire of circumstances. Here, Tony's enactment of the concept of home mirrors the contradictory nature of belonging and its relation to ideology within the realms of culture, tradition and history (Gardiner 1992: 126). When that culture, tradition and history is unequivocally denied, the ideology becomes unsound and reactionary; Tony's descent into madness and the underground world is a legitimate temporal space for his disaffection and, perhaps, for a race's postmodernist state of flux. Here, the mad chronotope positions that

disaffection at the heart of the narrative and, I believe, admits spatial and temporal foci into proceedings. For it is at a spatial level that the underground accesses the semblance of home as well as comes to denote the desultory manner of Tony's *dénouement*, and the temporal takes the form of sporadic glimpses into the psyche of the mad in the alternate chapters.

The Unreliable Narrator

The chronology of the chapters, that alternates between Tony's narrative *dénouement* in the 90s and his childhood in the 60s, suggests a truncated linearity, in keeping with Tony's loss of focus and reason. The detachment of spirit from any time/space continuity is evident in the character's displacement from Topside – from where he posts his letters to Mikey, his former white friend from the South who also witnessed Agatha's murder, and receives replies from a Topside source – and from his detachment from his own sense of reality. What appears to be an act of sufferance on the character's part as he copes with his existence underground could be construed as a mental aberration, a breakdown of societal values and ethics within the individual. This reflects Bakhtin's view of the chronotope threshold as being that of crisis and a break in life (Levin 1987: 248). It also suggests a fixed break in the dialogue of the mad interlocutor which becomes apparent in the monologic chapters dedicated to Tony's inner speech:

it wasn't hard to find Mikey when I was Topside I followed his career found out he's married to a famous poet ha Mikey always was a creative whore and he's been at Princeton for years... I came down here with blankets chump change and Mikey's address... so I wrote the letter... to see if he'll just tell me the story because there's so much I don't remember just tell me the story of how we came to be pals. (Ross 1999: 18)

Here, dialogue is deconstructed to the point where, in Lacan's words, speech leads us ultimately to the mind (Hogan 1990: 14). However, if the psychotic instance is relevant to the subject rather than a representation of anything else, Tony's psychosis is revealed in speech as more than a mere symbolism but as language that reveals its cultural, social and political speech genres. This could be described as speech performed under the auspices of objective psychology (Holquist 1990: 51) as it contends with the supposition that the social has something to do with the spoken and is not merely a psychic function. Tony's scatological monologue suggests the culture of the speaker and his displacement; one is able to picture an urban socialite that was, with a penchant for words on paper and a psychological disorder that affects memory. His language is capable of dysfunction and re-interpretability. His genuine thought, though ruptured by the mad chronotope's disfigurement, could leave the idea open to the interpretation of language. However, as Daniel Ferrer points out, language exists as a means of making sense to the exclusion of madness (Ferrer 1990: 5). And if subjectivity is the aspect that detects the unreliability of the social, mental and physical manifestations around the subject, then is it not clear that language can be uttered with this historicity in mind, and given the postmodernist "incomprehensibility" of historical fact? In Tony's case, this historicity comes to the fore as mad-language and with regards to Lacan's idea of a structure-less unconscious (Lechte 1990: 32), and in the sense that language ultimately cannot be represented, there is the possibility that this unreliability remains to be stated and cannot be heard for the alternate voice. This becomes clearer when one takes into consideration the subjectivity of the hysteric and how this relates to a self-image and final reflection.

It is clear that the hysteric presupposes an ambiguous nature to patriarchy and obtrusive reminiscences, that is, aspects that are socially and culturally derived. This is also indicated in African Americans' relationship with hegemonic power relations. What Freud discovered was that any information garnered from the patient about her/his disorder was "... falsified by all the factors which commonly hide the knowledge of his (her) own state from a patient" (Strachey 1962: 191). The patient's own role in this is telling as it reflects on that which is hidden yet cultivated in the language of hysteria, as in aspects of home, and makes a distinction between what is normalised or is overtly in a state of disaffection. What the patient ultimately reveals is that, according to Kristeva, the mirror stage of mother/child maturation is a failed stage in the hysteric's life not only because, as Freud suggests, the patient is unable "to identify with either parent" (Smith 1996:124) but also an act of doubling occurs making the subject "... both 'I' and 'another' simultaneously"(124). This semiotic – the hidden symbolic nature of the subject, both subjectivity's product and psychosomatic process – "... gives birth to the phenomenon of the hysterical body... that pathologically mimics the hysteric's 'bisexuality'... Its 'eyes' see neither itself, nor the *significance* that produces it, since its true image is to be found in the unconscious" (125). The self-image of the hysteric is, therefore, unreliable and conflicting, the final reflection a mere mimicking of the body and true self. Doubling, or another way of seeing double-consciousness in African American theoretical history, is a process that disengages the subject from a single self, reiterating points of understanding in another aspect within which to reflect her/himself on to the world. This 'hysterical response' is reflected in Tony's (in)articulation of the self

and his disembodied reaction to his trauma; he becomes another self to his true image and tells his story through this other persona. This lends the text its dialogic referent as the polyphonic voices of the protagonist and other characters converge on what appears to be chapters of monologue but are in fact dialogue as they reflect the relationships *within* the individual voice as well as outside of it, as stated by Lynn Pearce in *Reading Dialogics* (1994: 50). Therefore, the mad chronotope lends itself to inarticulation in language and of the self whereby the individual does not so much reify himself or herself, but re-establishes ways of articulating the self as an alternate voice.

Dostoevsky's 'underground man' from *Notes from the Underground* (1864) represents the obsession with the state of being; the knowledge of existence below the surface of life. Nina Allan describes his state as that of being "frozen" – unable to relate to anything outside of himself and reassert his state of being (Allan 1994: 17). Ross' protagonist relates to the 'underground man' in the fundamental aspect of his sense of self; his self-analysis and self-absorption becomes obsessive and alters aspects of compulsion. While Dostoevsky's protagonist holds on to any semblance of memory by becoming fixated, Tony's obsession is clearly to regain what memory has been lost, to remember what happened to him in his past with Agatha and Mikey. His state of being is lost to him as he struggles with auditory and visual hallucinations about Agatha and the legitimacy of existence underground. The loss of memory makes it clear that Tony's dialogues can only be referential in terms of aspects of his present predicament and other less volatile times of his life (particularly his childhood relationship with Marcus). His subjectivity is marked

by absence and this in turn makes his utterances flawed. For instance, when he has auditory or visual hallucinations about Agatha, she is depicted thus,

... her voice burst through my orgasm and I'm pushing Chaz off it's the bitch she's in the beams and she's grinning as big as a bus shaking that hair down... Agatha is caressing the walls with her long fingers and velvet hair she's smiling at me SHE'S IN THE ROOM she's talking to the walls like they're new... and her fingernails are chalk on the walls... the bitch will take my soul I am convinced of that she will watch me and torture me and then when I am sleeping she will come to me and peel me... . (Ross 1999: 73-4)

That Tony had a loving relationship with Agatha during his childhood is clear from the alternating third person chapters in the text. What occurs in the "mad" chapters is the distortion of reality that sets Tony's utterances into the realm of unreliability. He cannot know the whole story because his memory has been impeded by trauma and self-implosion that necessitates the self-questioning and search for truth in his conscious state. Tony's role as mad interlocutor suggests the problematic nature of truth as it is unutterable. Here the fundamentals of the mad chronotope become apparent as the search for truth in the irrational mind is attempted and obstructed by the effects of trauma. These aspects of the mad chronotope are linked to the misapprehensions mentioned in the first chapter of this thesis as it is in both of these instances that the search for truth is blighted.

Ross writes Tony's disaffection in a number of ways: a) through what Gérard Genette calls the implied author image's appropriation of the text (Genette 1988: 140); b) through the narrator's unreliable dialogue as questionable and possibly obtrusive, and c) as the utterance as acceptable dialogue. Point a has the advantage of the implied author image's

omnipresence and precipitates the trauma and the reaction to it by predisposing the implied reader to reliable plot, narrative and schema. This takes place in the third person chapters that contain the story of Tony's early childhood in the southern states of America during the turbulent 1960s. The author is implied simply because her articulation is a direct evocation of the diegesis yet goes beyond the form of the work; Genette is uncomfortable with this post-structuralist reading of the author yet is given to quoting Shlomith Rimmon-Kennan who in turn details the efficacy of a position that deems what is voicelessly implied far more intelligent than the silent real thing (Rimmon-Kennan 1983: 87). In terms of narration, one cannot distinguish between "... the narrative 'I' (and) the object of narration (as this may be a) constant within one narrative text" (Bal 1985: 126). Therefore there is room for certain displacements within the text that alter continuity and inform discontinuity. These displacements form ellipses set against real time and are inset into the narrative. This becomes most evident when, looking at the above quotation from *Orange Laughter*, one is drawn to the loving description of Agatha – long fingers, velvet hair – seared by the livid language of trauma and the absence of a characterisation of Agatha. This characterisation or build up of notions about the character occurs in the alternate chapters of the novel yet each of these are read as a story within a story, as text discontinued from the trauma-laden narrative. Therefore, Agatha's character can only be a product of the ellipsis or the anachrony in the text – "when I am sleeping she will come to me and peel me..." is a break in chronology and disturbs the order – where Tony's memory does not allow for clarity and where the author-image functions on binary planes, inclusive of the narrator. This ellipsis is also represented in the mad chronotope and the build up of the mad characterisation is also implied. For it

is with the mad chronotope that the carving out of the madman rests as it is this characterisation, as unreliable, disruptive persona that fuels the chronotope, accentuates the alternate voice and simulates mad language.

The discontinuity impresses enunciation as imperative as it suggests the importance of subjectivity and form in the received language (Adlam 1997: 59). What Ferrer calls the language appropriation of the subject and its reversals (1990: 5) relates to unreliability in the narrative specifically in the area of the utterance (enunciation) as questionable. Such subjectivity releases the “hero/linguistic material” (Adlam 1997: 56), that which is an expression beyond the form of the work, from a stultifying silence when it comes to author answerability, which is informed by form only, and implies that the mad interlocutor has meaning external to the mad dialogue. Therefore, in relation to the mad chronotope, the mad interlocutor has an existence outside of its confines.

The unreliable narrative is unreliable because it details the narrator’s questionable value system (101); in the above quotation and in the rest of the internal dialogue, Tony’s narration is pitted against the voiceless implied author as we can assume that they do not show the same predilection for violence and self-censure. The unreliable narrator informs the implied reader of Tony’s adult disaffection in terms of the socialising determinants that define his existence through the functioning mad interlocutor and those external factors, such as the social and cultural make-up of the contemporaneous narrative, that make his voice convincing. Utterance is acceptable here as it is implied that the mad interlocutor is mocked to lucidity by his own self-aggrandisement and

unreliability. This is shown by Tony's monologue once he re-established what he has done in his own mind:

It was me who pressed the cushion across her face, past that skin, those scars, that tale. It was me who saw the alarm in her eyes and I know now that her fear was not for herself but for us. The price we would pay and the smell of our inevitable nightmares. I was thirteen years old. I leaned forward and I took the last of her life, and it is my guilt that has made her a monster in my mind. (Ross 1999: 225)

The unreliability of the narrator in the alternating chapters and the ambiguous nature of the narrative as a whole meets a juncture in the final passage from the novel, as Tony comes to a realisation that stops his oscillating thoughts and re-positions the narrator's place in the text. His role as subjective narrator is sublimated by the implied author image, that which is the result of an exploration of the meaning of the text, not the source of that meaning, and can only be inferred as a result of that interpretation (Bal 1985: 120). This takes into account the efficacy of telling and the systematic function of re-telling – its intradiegetic function. However, before the implied reader gets to this passage, the implied author image, or role as it has a function, continues to render the narrator unreliable. As does the mad chronotope.

Like Ralph Ellison's *Invisible Man*, whose basement sojourn furnishes him with a way to self-enlightenment, Tony's self-imposed incarceration takes him through a subliminal, darkened world that leads him to a point of self knowledge that is revealing and answers his own questions about his past relationship with Mikey and Agatha. The role of unreliable narrator becomes that of storyteller as Tony relinquishes his position to that of conscious, subjective narrator of his own life and the part he played in Agatha's death – "It was me who pushed the cushion across her face..." (1999: 225). The mantle is

taken away from the subjective or overt narrator as all-seeing interlocutor and given over to the mad man made coherent by his own self-confinement and obsessive thoughts. The mad chronotope becomes unessential. This revision of the unreliable tenet re-writes the protagonist's errant narrative to that of safe, reliable narrator, now equal to the implied author's omnipresence and authority in the intervening chapters. The memory lapse is rendered conditional to any sense of sanity and is relied upon, as well as the seemingly ersatz relationship with meaningful dialogue, to enable Tony to eventually function as interpreter of his own fate. A radical break away from conformity, with little punctuation and false commentary in the dialogues, would apparently re-appropriate the text in question to that of re-constituted narrative, in my opinion.

Tony's narrative approximates the distancing of the social pariah from enigmatic conversation and drives the witness of social and political dysfunction into a defined morass. From this position one can see Tony's dilemma quite clearly as the alternating chapters unravel most of the answers. Yet it is the narrator as unmitigated tool of suppression, and antithesis of the implied author image, that reveals much about the idea of the witness of repression and trauma.

Witnessing and Implosion

Therefore, when the dialogue is disordered the protagonist displays much of his own witnessing and the implosion thereafter. In the mad chronotope, this manifests itself as dysfunction and unreliability. The witness does not necessarily utter testimony itself or become part of an act of bearing witness as it can be beyond their knowledge at any particular time. As

witnessing is a product of rupture in this context, which is, in turn, an aspect of the mad chronotope, it is essential to understand the social implications of the witnessing to the witness and its relevance. What Shoshana Felman describes as the clinical nature of historicity (Felman & Laub 1992: 8) becomes apparent when one focuses on the medical incumbency of the text and its social meaning. In *Orange Laughter*, the murder of Agatha is synonymous with the legacy of resistance some African American people fought for during the Civil Rights era. Her detractors and murderers, the white Klansmen of the town, are depicted as an unseen threat throughout much of the story but rise to historical significance after the murder. Here the historicity of the text can only reveal part of the reason for the testimony, as the historical cannot encounter the psychological and social factors that are intimated in the text. Ultimately, the witness acts within a triumvirate, as narrator-psychiatrist-witness, and is able to bring all aspects into the narrative – Felman uses the term narrator-doctor-witness to describe this process in Albert Camus' work *The Plague* and the relationship between witnessing and narratology in literature; “doctor” in this instance is supplanted by “psychiatrist” as history is depicted as a metaphor for madness. It is important to make the distinction between a “real” testimony and a fictional one; Felman and Laub relate their testimonies to actual incidences as well as the fictional and journalistic, yet it is the implied nature of history being recorded that informs Ross' text. Geoffery Leech and Michael Short comment on the unrecordability of realism (1981: 151), a concept that has many contexts in fiction, and the mock reality apparent in prose, termed here as verisimilitude (156). This mimesis thrives on symbolism and illusion, both acting as referents for the specification of detail in the text and as aspects of delusion. As delusion they are complimentary, becoming markedly real to the implied reader who

takes the detail and reads it as “lived”. What is clear is that the delusion inherent in the mad dialogue is contested by the implied reader in much the same way a surreal piece of work would be; the implied reader is challenged by the artistic function. The implied reader must suspend any sense of their own reality being represented, unless they have suffered psychotic episodes themselves, so as to enter the rhetoric and fictional speech of the mad interlocutor whose guise is rendered unspeakable. The witnessing of Agatha’s death is depicted thus:

The bullets spread red roses across her chest and her legs. Pushed her back into our arms like a moth, as if she was light. (Ross 1999: 224)

Tony becomes lucid again and remembers the nightriders shooting Agatha and the decision he and Mikey made to take “the last of her life” before they do. As a witness and active participant in her murder, Tony’s narrative is part confession and his final realisation, just before the novel ends, that it is his guilt that has pre-empted the torrid hallucinations about Agatha suggests a “confession” of a stubborn illness. This clinical evaluation, as Felman notes in assessing Dostoevsky’s *Notes from the Underground* (Felman & Laub 1992: 11) can preclude a larger perspective on wider issues other than the illness. Yet in *Orange Laughter*, Ross provides a testimony that takes into consideration the trauma, including the trauma of survival, madness and political oppression that anticipate the clinical response. This begs the question of whether the mad chronotope is really the mad “Black” chronotope, since the nature of the political oppression is conditional on an African American reading of history? I doubt that this would be a useful reading of the issue as political

oppression of any kind could predict such a response and it is the madness in the chronotope that answers the question of testimony and trauma.

The level of implosion implicit in the clinical response and Tony's disaffection is important here. It creates the need for the evaluation of madness as a response to trauma and its use as an "idea" of madness. In *Madness and Civilization*, Michel Foucault points out that the mad who were confined in the seventeenth and eighteenth centuries in Europe took part in an act of silencing (1967: 250). Their circumstances mitigated the need for fortresses of suppression that told of the fear of their unconventionality, their *unreason*. This act of imprisonment, mirrored by Tony in his own self-confinement, is a process external to any self-determination yet is replicated in the phantastical detention within the perimeters of the mind. As Kalsched notes, the psyche withdraws during certain moments of trauma, the integrated ego splitting and forming fragments or "dissociating". The psyche allows compartmentalisation of the trauma to take place in the mind and body, especially "unconscious aspects of them" (Kalsched 1996: 12-13). Therefore, usually united elements of consciousness, that is, cognition, sensation, imagination, are not able to enmesh. Imagination might be disconnected from sensation or from consciousness. Behavioural contexts and affects become dissociated. "Experience itself becomes discontinuous" (12-13) and the memory of an individual becomes filtered by holes, a complete narration interrupted by the affects of trauma. I believe that this silencing of real experience and the replacement of this with distorted reality is an accepted form of expression for the madman of literature, as Lillian Feder notes (1980: 9). Feder goes on to claim delusions and hallucinations as acts of recovery through a hostile

connection as violent hallucinations counter recovery with repression. The repression of an event or a number of events in childhood can be the result of the suppression of guilt, shame or anxiety. Howard B. Levine notes,

... memories are now understood to be amalgamations of both *historical truth* and *narrative truth* – of what actually happened and the subjective interpretations, fantasies and contextual determinants surrounding an occurrence and its recall. (Applebaum 1997: 303)

These arrested memories act as moments of understanding for the mind as they supplement a real truth with an imaginary one, augmenting a sense of replacement or re-filling of the repressed state. Therefore, in opposition to what Feder states, memory functions as an outlet of recovery rather than just a hostile enigma. Latent realities sit side by side with the inadvertent lie of suffering and open up the possibility of external revitalization. Feder is concerned with the vituperative state of recall and its subliminal occurrence that, while suggesting a recapture of a relationship between people, things, and so on, also contorts truth to suggest a revision of aspects of the self. There is less a duality of positioning than an all-encompassing rationale of the self that opens up limitations and possibilities to external reality, including, as the epigrammatic quotation by Koutstaal & Schacter at the beginning of the chapter indicates, acts of forgetting. By revealing this “idea” of madness, the critic is able to contend with the moments of implosion inherent in the text. These moments are marked by Tony’s hallucinations concerning Agatha. His self-mockery and great fear create moments open to the reconstruction of self-image and counter-implosion; his external reality is challenged but not refuted by his self-loathing and mental degeneration. In terms of the mad chronotope, this idea fully accentuates certain aspects, like forgetting, that are important to a reading of its premise; along with the rupture and dysfunctionality that are the staples of the mad

chronotope, there are issues of memory that form an essential part of its makeup.

Thus, self-implosion and the limitations of a harsh self-development have recourse in the emotional environment that the madman finds himself in. In Tony's case, he finds resolution and meets the external head on, placing the role of storyteller at the mercy of the newly-lucid mad character.

Inner Speech and the Addressee

Gather around as I become the storyteller.
In the end I told it all. It had to be me. In this hell.
In this heaven, kicking the needles aside. (Ross 1999: 224)

Before we realise that Tony is in fact a representation of the omniscient narrator of the third person narrative of the alternating chapters in the persona of the implied author, he is assigned the role of the madman as interpreter of events. This, as stated earlier in the chapter, provokes notions of unreliability and the unsafe, yet there are certain aspects of his life where the madman shows real clarity in remembering and representing. The character's bisexuality is celebrated by his mad persona and remains a metaphor for the freedom of his Topside existence before delusions took over his psyche. Despite reports on malfunctioning in positive sexual identity in bisexual people due to society's rebuttal of difference (Cabaj 1996: 715), Ross presents her protagonist without this dilemma forming an integral part of his mental breakdown. In fact, aspects of his sexual orientation are articulated in a scatological, confident style that is part of Tony's re-invention of himself underground. Ideas about sexuality do not change from Topside to underground whereas ideas about madness become complicated by an increase in hallucinations and disorder. As Stephen

Angelides notes, much queer theory postulates that the role of identity is an exclusive and prohibiting position that does little to posit a realistic notion of individuality within a given context (Angelides 2001:14). Angelides goes on to quotation Diana Fuss and the epistemology of deconstructivist thought on identity and non-identity, otherness and exclusion, further removing his thoughts from those put forward in the *Textbook of Homosexuality and Mental Health* (1996) and emphasising the fluidity between concepts of being rather than their determinants. His reasoning supports the notion that Tony's self-acceptance of his sexuality is a direct result of his non-polarising attitude towards it and its function, while Eli Coleman and B R Rosser would argue that this has little to do with a positive attitude but relates to his mad persona as prescribed by societal indifference (Cabaj 1996: 715). What is clear is that Tony's role as a transgendered individual can be associated with what Dallas Denny and Jamison Green note is outside of the binary fields of sexual orientation and facilitates discussion on the profundity of identity (Firestein 1996: 84). Yet it is telling that during a love-making session with Chaz that Tony suffers with an hallucination that forces him to attack his girlfriend. This shakes his sense of reality as he has not associated mental dysfunction with his sexuality before this occurrence. His sexuality had remained sacrosanct and enabled by his sense of positivism and self-acceptance in that context. This further accentuates the notion that Tony's disruptive thoughts are linked to his own repression of the past and libido or forgotten material forcing its place in the consciousness (Feder 1980: 26).

What Tony eventually comes to realise are thoughts of love for Agatha that appear at the end of the novel when he reaches a kind of catharsis about

his feelings of guilt. As we gather around the storyteller, we learn that Agatha comes to bring him warmth and power, strength and resilience. She loved him and he loved her. What isn't clear is the efficacy of using inner speech to enunciate his disaffection and its function in the text. Bakhtin refers to inner speech as that which enters into dialogue with the outside world, but it does so at the level of consciousness, in the reality of "concrete historical human exchange" (Hohne 1994: 7). Tony's references to his sexuality are uttered to himself in exchanges that do not always define themselves as real, concrete exchangeable aspects of fictional speech. The inner speech is uttered without the direct recourse to an altercating Other, implying that mad discourse has no social referent apart from the implied addressee. This implication takes the act of original thought and constructs a barrier around its intimated confessions so that reported conversation can only be related in a distinctly detached and removed way. Therefore, when Tony speaks of his discussions with Chaz or past encounters with Marcus, one is aware of the chronology of events and their distancing through free indirect discourse. The conversation that Tony has with himself is less indirect and passive, and is referred to as free direct discourse, and is certainly more bombastic. Yet, in retrospect, the suggestive mad motif that the narrator encounters renders his conversation with the implied reader untenable. This is partly to do with the unreliability of the narrator, as discussed earlier in the chapter, and partly due to the significance of the language of madness itself, another reading of the mad chronotope.

This language is mediated by aspects of censure and is critically symbolic of dysfunction. For example, Tony states:

... I only hit her three times because she begged me
and I told her that I wouldn't do it again and then I lay

down and thought about this new secret and I guess I am an animal now and I understand why the Creeping Man did it no big psychological theory the Creeping Man is mad and he could yeah you know he boiled that boy's hands because he could do it and the whole town killed those boys because they could do it. (Ross 1999: 118)

Here the character ruminates on his increasing violence while relating ideas concerning a phantom that supposedly resides underground. The discussion of a phantasm suggests the forbidden and unanswerable coming to the fore but more than that proposes a fantastical premise to notions of madness. This conjugates ideas around reality and transcendence but ultimately is unnamed by any one discourse outside of madness. Within the mad chronotope, it can only be unreliable and an act of dysfunction – the dialogue itself is a sign of madness that goes beyond the particularity of the dialogue itself. If, as Foucault states, language is defined by its infinite possibilities and extends even the moment of death to an instance of repetition (Bouchard 1977: 61), I believe mad-language must find trauma in its repetition and its longevity in the chronotope. Therefore, the idea of madness as a creeping wild man who resorts to violence against children is replete in its supposition that mad-language omits barriers to inclusion and readmits areas of social exclusivity into its boundaries. This readmission is an afterthought, a creative rebuttal of all things normal and exclusive. The wild man has metaphysical properties that negate any false reasoning that this is a mere phantasm; the wild man is Tony's own reflection reduced in language to the metabolics of an animal yet recharged as an aspect of social representation. The idea of him is his madness and this extends to an understanding of belated, latent repetition within unreason; Tony's story to himself is a retelling of himself, an opening to a censured sense of his condition. In this state of hebetude, the

external world is rendered obsolete and, as Freud notes, can be a point of reconstruction (1986: 565). In his 1924 essays on neurosis and psychosis, Freud goes further to identify the non-fulfilment of childhood wishes that make up the inception of psychosis and the subsequent loss of reality, as opposed to the dependence on reality of neurotic conditions. As fresh circumstances precipitate new forms of delusion and reconstructed reality, Tony becomes subject to the redefinition of an ultimate wish – that Agatha was not shot by the Klansmen. This reconstruction of his own self as a killer of children merely replicates his own participation in her death and extends the phantasm to a point of clarity. This part-recovery of fact and reality in delusion readmits the frustrated childhood wish to the mad-language of the mad chronotope and pre-empt the question of Tony's social and moral function; with dialogic interaction between the self and the other as a site of maturation for the self consciousness, can Tony be located in the social world?

Another way of reading Bakhtin's epigrammatic beginning of this chapter, which is that an idea comes to fruition only at a point of contact with at least two forces of living thought, suggests that the expression of discourse is unutterable to Tony within the dominion of the text. His monologues/dialogues are symbols of the intractability of human thought to articulate itself into a nameless, unanswerable entity, the implied addressee, yet suggest that the language of madness in this instance has a limited moral and social function. Tony articulates himself to himself and it is only the intervention of the implied reader that marks the chronotopic moment as potentially answerable. The mad chronotope, with its marriage of time and space, is emblematic here of the suspected answerability of the utterance. Tony exists within a space that is

marked by historical and experiential time. This leads the implied reader to other parts of the text to gain an insight into the historical inferences, thus relying on the duality of the compromised and non-delusional aspects of the narrator's voice. This underlying binarism allows for the essential answerability within the text. Although, on the one hand, Bakhtin contends that "... the 'other' already exist(s) in the inner speech of the self" (Adlam 1997: 34) he also states that being, knowledge and expression belong to the conscious dialogue with an Other – that outside of the self (Hohne 1994: 7). This determines that there is a place for conversation with the self at the level of discourse but that this is in itself an anomaly. What is clear is that inner speech is not acknowledgeable – it resides outside the confines of society and social morality. While it is clear that meaning can occur in the individual psyche (Holquist 1990: 49), it is its shared referent that is socially inclusive and debatable; without this defining structure, meaning is rendered restricted and non-accountable, making the idea incomplete. If, then, the individual is socially and morally reprehensible yet relates information about the self through thought only, does he have a social or moral function? Bakhtin would argue that he does as his accountability stems from his otherness and this otherness relates to his state of being-in-the-world. There is nothing but shared states – even the "I" of exclusivity has a condition that is not unique (24) therefore the sociality of that state is determinable. Tony's social function is thus answerable if ultimately unutterable in the form of discourse. Morally, he inhabits the confines of the wild man and thus exists external to a religious morality or a social one. In *Orange Laughter* the "I" takes on the duality of a bruised humanity, accessing the implied reader through acts of sensationalism, as was common with populist slave narratives, and postmodernist "selective memory" – acts of forgetting as a driving narrative

force; see Toni Morrison's slave saga *Beloved* (1987). Jeanne Phoenix Laurel's discussion on slave retentions in African American women's writing on madness suggests that contemporary African American fiction permits a pre-modernist view of tragedy to access its evocation of madness (Laurel 1996). Ross, although she is a Black British writer using a male protagonist to take on African American themes and responses, challenges this by accepting the idea of regeneration within a postmodernist framework of discontinuities and fragmentation. Therefore, although slave narratives and witness testimonies perhaps share the nomenclature of protest literature, contemporary fictional appraisals of historical events take on a postmodernist vacuity and symbolism as opposed to literalism. In the slave narrative, inner speech recounted the ideological concerns of the ex-slave and abolitionist, rendering what was personal to the level of social implication by way of political agency (Gates 1987:104). Through thematic and social appropriation, Ross inherits the African American literary mantle, yet is perplexed by the inaccessibility of mad dialogue. The ideologeme, the ideological background of the protagonist, interacts with the social heteroglossia (speech) of all of the characters forming a spatial tolerance for mad dialogue if not mad utterable speech. This informs the mad chronotope as it takes into consideration the fact that there is such a thing as mad dialogue, but understands the distinction between this and the unutterable.

Therefore, inner speech plays the role of the inquisitor of the human psyche yet is confounded by its social and moral function. As stated before, however, there is some contestation as to the role of the addressee as she becomes the receiver of information elicited from the text. What was contextually unutterable becomes open to the addressee's interpretation and

conveyance; the text is answerable but only through intermediacy on the part of the addressee, the implied reader. In this context, utterances may be spoken or written but, as Holquist notes, the dialogic utterance does not assume the notion of free will on the part of the addresser as is apparent in the context of the written form (Pearce 1994: 39). Therefore, Tony's utterances are displayed with a prerequisite for restraint. These restraints are complicated further by the conditions under which the addresser represents his subject; addressing the subject of madness confines the protagonist to a representation of disorder that will project certain connotations to the reader. This aspect of polyphony, that determines the differences inherent within the individual voice, locates the presumed addressee as the other as both object and subject and engages the unutterable utterance in interplay. This does not take away from the madman as the alternative voice. The language of madness is the definitive representation that the author wishes to display, but it is its subjective other that facilitates dialogue within the text, and emboldens the sometimes difficult-to-read text to a point of recovery.

Thus, the implied addressee, although approached as no one in particular, in Voloshinov's estimation has an informed relationship with the utterance (Pearce 1994: 40). Tony's deliverance of his "social purview" – that which is directed in a culturally specific way – informs the language and pretext of the piece and emphasises its social context. As Feder notes, the mad persona is capable of representing aspects of dysfunction in things cultural, personal and psychological to the point of fragmentation or survival (Feder 1980: xiii). At the end of *Orange Laughter*, Tony is proposing a visit Topside to visit Mikey. His suggested survival comes with the drawn-together fragments of

his memory making a place for them to reiterate the past in lucid form. His act of forgetting redefines itself as a point of recovery and articulates itself in real time without the run-on cadence of mad-language. In this way, Tony finds redemption in remembrance and, perhaps, salvation from crisis in Topside. Resolution is by no means final, as it is merely a re-evaluation of events.

A Relational Reading of 'No More Yellow'

If I had known I would break up like this
I would have taken the time to label me, so
that I could put all the right pieces back in
the right place. (213)

In 'No More Yellow', a child's fertile imagination becomes the arena for adult madness as depicted in part two of the novel. Ella's language maintains its eloquence throughout the novel; however, by part two she is subject to a "break up" of everything she holds dear. Throughout the novel, her speech gives way to a flatness of feeling that she absorbs through her thought processes and this becomes clear when she articulates matters concerning her son. "He was dead to me"(218), she says, yet she means that she no longer has feelings for him that are maternal due to her state of mind and the psychosis she suffers. Here, the idea is genuine thought that becomes part of the individual's psyche; though not uttered to anyone else, it is an idea that lives and as such lends itself to personal appropriation. Ella is aware that it is through rationalisation that she gets rid of thoughts like these, but their recurrence and her lack of patience with the vituperative qualities of memory tells her something else. At times her language is colloquial and fast, suggesting that she is rambling a little and slightly incoherent. She has yet to find a way out of her madness and, as a result, has regressed in her speech

pattern in some chapters of part two. She has yet to formulate a way of coping successfully and is lonely despite her friendship with Dot – “I liked Dot in the way that I liked all of the people that I liked, in small doses”; although Ella feels Dot is useful as a friend, Ella does not have the depth of understanding she had always thought necessary in a friendship. Unlike Tony, Ella is in search of something she has never had.

In ‘No More Yellow’, the state of flux is less bound by the chronotopic split between a Topside and an underworld, but by a sense of unbelonging on the Avenue as opposed to the relative comfort and ease of the Gardens. For Ella and her mother the move to the Avenue is catastrophic; their concept of home is shattered by their enforced move from one to the other, and matters of space, scale and sound in the new place prove to be reflections on their own sense of disaffection. The chronotope of home for Ella is, however, a shifting experience, as the move from the Gardens to the Avenue and then to eventually set up home with Profitt figure as moments of change that challenge the protagonist’s perceptions of her surroundings and place. The fluidity of the chronotope in this instance may suggest that the movement in perception is drastic yet transitory to the young Ella and irrevocable to her as an older character. The finality of her perceptions, if this is evident, becomes marked by social and mental regression into a character who does not trust her mind or her ability to function properly, and upon whom a measure of chronotopic stagnation has occurred.

The best trope with which to describe Ella’s condition is the mad chronotope. In ‘No More Yellow’, it is Ella’s role as unreliable narrator that positions the character within the temporal and spatial framework which

governs the text and her place in it. As stated previously, the book is split into two parts and it is in the second part that Ella's mad persona comes to bear. Therefore, there is an ellipsis in part one of the novel where Ella's overactive imagination is described. This ellipsis in time is also marked by a change in spatial matters; Ella moves away from the Avenue in part two of the novel and lives with her husband and son in another part of the borough. This break in proceedings and the marked ellipsis provide mad chronotopic moments of disclosure that place the unreliable narrator at odds with any rational plane of thought and name her as an alternate voice. Ella finds it difficult to secure information from those around her and have a discussion about it. What information she does have is partly uninterpretable to her, as it is not communicated to her in any open discussion – Stanley's diary, for example – "The bit that said he was my father didn't seem to match with the bit that said I wasn't his granddaughter. I tried to make them make sense." In part two of the novel, Ella's madness is defined by a sense of uncommunicativeness. She socialises with some of the people at her group meetings for depressives and has made an effort to form a relationship with Profitt, but these associations are not fulfilling and she has difficulty in finding her own voice. There is not the play with conventions of narrative speech as in *Orange Laughter*, but there is a sense that the character speaks conventionally only because she has no other way of articulating herself. Mad language is used in a much more subtle context in 'No More Yellow' than in *Orange Laughter*. As mentioned earlier, there is a sense that the language around Ella is uninterpretable by her. Her role in society is measured by her madness, and her role as a mother is also definable by her breakdown. This is shown by her inability to communicate with

her acquaintances on a meaningful level and her general regression from articulate, imaginative teenager to, at times, barely lucid adult.

They say that people start hearing voices when there is a void in their lives and hearing is the only thing that can fill it. I don't know if that is true but I can remember the date and time that they began for me and I wasn't looking to fill anything. (229)

Ella's "confession" is complicated by the fact that she does not know what she is confessing; the protagonist knows that she is ill but does not know enough about the illness to define it or articulate what could have been underlying problems. The fact that she is an unreliable narrator complicates things even further, because as a witness to trauma she has little to confess that is as dramatic as Tony's disaffection, yet does not have the language to articulate the slights of childhood and her own alienation from those around her without feeling compromised.

The "idea" of madness is indeed a moment of implosion, as for Ella the sense of alienation in her formative years comes to a head with the break up of her relationship with Proffitt. Ella's madness is equally about a process of remembering and an act of forgetting; it is about how those things we choose to forget reassert themselves as delusion and irrationality. Therefore, the idea of madness in 'No More Yellow' acts as the link between the moment of implosion and the recovery of the recalling of events, the latter being an aspect not fully realised for Ella.

The implied reader needs to fill in the gaps in Ella's knowledge with their own and the ellipses in her description of her "mad" episodes with their own imagination, as she cannot fully articulate her *dénouement*. The implied reader

facilitates dialogue in much the same way as she does in *Orange Laughter*, although without the two versions of events running alongside each other and having to be interwoven by the discerning addressee.

The mad chronotope, though not open to a discussion on a discourse as I believe there is not one in relation to madness, makes room for the alternate voice in proceedings. Ella, having had her gaps filled in by a perceptive addressee, is open to interpretation as an unreliable narrator both in the first and second part of the book. As she looks over that summer of 1981 from the position of an adult and watches her teenage self go through changes and configurations that she feels she could not cope with as an adult, I think that it is important to note that, unlike for Tony, there is no resolution for Ella in the uncovering of something forgotten. There is only the inescapable fact that she will not become anyone else unless rationalisation takes hold.

Chapter Three: Utopian Madness in Toni Morrison's *Paradise*

But I hear *voices* in everything and dialogic relations among them.

M. M. Bakhtin (1986)

The Other is always "mad." Insanity is not merely a label (any more than is geography or skin color). It exists in reality. But the Other's "madness" is what defines the sanity of the defining group.

Sander L. Gilman (1985)

It is as though we have to call on the "healthy" function of ideology to cure the madness of utopia.

Paul Ricoeur (Taylor 1986)

As I have discussed previously regarding the representation of madness in fiction, the chronotope is an element of Bakhtinian theory that presupposes the link between geographical space and chronological time as they appear in works of literature. This is best described as the inseparable nature of time and space within a literary context – both supposedly move at the same time over a certain distance and it is possible to invoke a literary genre within this, as in the adventure novel, for example. The chronotope was not discussed in any great detail by Bakhtin, but in applying it to text, as he did in terms of Dostoevsky's work, amongst others, one can begin to appreciate his evaluative reasoning as it relates to plot and time, space and setting, of which both instances are interchangeable. Within this thesis, the link between the representation of madness and the geographic and chronology has been clearly a moment of site evaluation and time relevance, so that in the piece on Danticat, the chronotope provides a useful space from which to evaluate nation and belonging during a certain time in history, whereas in the discussion on Ross' work the chronotope is more useful as a metaphor for ideas on the American home over a range of historical time. This metaphoric relation is particularly useful as a figurative

motif as the metaphor has the capacity to both elucidate and challenge and, in the case of a reading of Morrison's novel, take on multi-layered reasonings.

Paradise is about a small, self-sufficient black town, population 360, out west in Oklahoma, settled by fifteen families – or fourteen, if one is to believe another representation of the story. Seventeen miles from the town lies a large house that had been a smuggler's den and a Convent and which eventually houses five women, Consolata, who had been brought to the Convent by the original Mother Superior who dies at the beginning of the novel, Mavis, Gigi (Grace), Seneca and Pallas – all have stressful stories to tell and rely on the Convent's serenity and obscurity to allow them time to reconsider their positions. The book's title suggests that alternatively Ruby and the Convent are no ordinary place, but that utopian idealism, present particularly in the town, conforms to patterns of myth-making that are ultimately irresolvable. Because of this irreconcilability and the nature of self-sufficiency, it is possible to come to the conclusion that elements of madness, in its ontological sense of abstraction and as a pathological insight for the reader, feature on a number of levels that myth-making and mere phantasms (in the town's spiritual founder) cannot function within. Therefore it is possible to consider the spiritual and mythologizing as outside of conventional aspects of madness.

I will look at *Paradise* in relation to three specific points of literary theory: in *The Mad Chronotope and its Place in Utopia*, the text – using a poststructuralist reading of the term “text” as being a sign that is relational to other signs and beyond any taxonomical hierarchy, more “web-like” in its complex construction (Eagleton 1996: 114) – undergoes a relational

examination of reason and insanity within the confines of “bad” utopia and suggests chronotopic moments of understanding, using the work of Anthony Appiah and Christine van Boheemen-Saaf ; in Dialogics and Dialectics, the argument is extended to examine the Bakhtinian enterprise within a slightly wider context – the relevance of dialectical “language” that supports the Bakhtinian notion that the unconscious is far from “nothing” is related to further chronotopic moments and discussed through the work of J. Brooks Bouson; and in the final segment, the concept of African American double-consciousness is explored within the theoretical context of mimesis – an action to which Ruby-esque utopias tend to concede – using the work of Sandra Adell and Samuel IJsseling. As is clear from this brief summary, the chronotope appears paramount to this understanding of the text as a means of isolating such contexts within a textual framework. It also becomes clear that a reading of my own novel, ‘No More Yellow’, within these contexts will provide an interesting juxtaposition between the two texts.

What I have termed as the mad chronotope, as the term suggests, denotes mental dysfunction and discontinuities in narrated events as unreliable aspects of narration and takes the fixed terms of relative sequentiality within the abstraction of space and time and re-orders it. The mad chronotope figures the relevance of interrelated psychotic planes of thought and applies their signification in the narrative, marking this point of rupture, which is not always exclusively psychotic, with the relevance of space – setting, site, contestation – and time; place, plot and (dis)order: of course, time and space are not usually split within the chronotopic moment, but as is clear by the denominations placed in each context, they largely overlap. Once these associations have been

figured in the text, the mad chronotopic foundations transform the distinctive form of psychosis; rather than being solely a relational phase of language, the psychotic becomes *positioned* in plot, characterisation and theme in a way that belies its abstractness and non-sequentiality.

What Christine van Boheemen-Saaf describes as the “mimesis of loss” (1999: 11) inscribes the writerly process with conscious self-revision that allows for the appropriation of the past and its traumatic heritage, a rich location for the initiation of the mad chronotope and its inscriptions. Through self-evaluative repetition – which is as relevant to the psychotic as the sane – that reasserts the “... hollowness of the experience of the loss of linguistic interiority into the heart of the specular copy” (11) – a process that allows the somewhat vacuous nature of the language of remembered experience its remnant in the presence of image – van Boheemen-Saaf suggests that a specific form of literature can be developed that can “... narrate the present as a form of contemporaneity that is always belated” (Bhabha 1990: 308) – an insight also made by Bakhtin (Emerson 1986: 3). An example of this can be found in Morrison’s *Song of Solomon*, a novel that relates the preoccupations of 1970s urban African America with an underlying attestation to the belatedness of such concerns in the face of co-current history or heritage. This in itself conveys aspects of the mad chronotope; it places trauma at the heart of loss, with loss describing the unreliability of traumatic representation. This is, of course, problematic for the narrative, as it challenges the very notion of language and thought transmitting corresponding reports *that are recognizable* and, therefore, *real*, despite the underlying abstract nature of thoughts. It also correlates the repetitive nature of past traumatic instances as emblematic of self-revision; repetition and the mad

chronotope are linked by the arbitrary nature of time and space and the philosophy of truth as reconstituted. This sense of truth has an inherent abstract reasoning that is forever volatile for the bearer and listener as it refers to other adumbrative elements such as being, knowledge, power and experience that, as in representation, circles back on itself in ways that repeat and readmit (Flynn 1993: 149). This “circling”, in itself an articulation of repetition and aporia, recognises the lapses in modernist thinking and post-modernist conceptual actualisation, and, as such, refigures the truth of the subject as unpredictable. The subject, reconstituted by the character’s repetition and having reinterpreted events *ad nauseum*, conspires to relate such attentiveness to the nature of self-review. This self-review, in this context, is not always wholly possible – we think, but then reinterpret events at either an excruciatingly pedantic level that suggests the mechanics of order taking precedence, or the creative element admits its priority and becomes transformational.

The Mad Chronotope and its Place in Utopia

Near the beginning of the novel, Mavis Albright leaves her twin babies in her husband’s car for a few minutes on a hot day and they suffocate. All of the chapter headings are women’s names, and Mavis’ chapter opens with her being interviewed by a reporter, her remaining children surrounding her. The character expresses feeling unsafe around her children, particularly a girl named Sal and on escaping the house one dawn, imagines that Sal and the rest of her children have left traps for her. On reaching her mother’s house in the stolen Cadillac, she tells Birdie Goodroe that her children are trying to kill her.

““Tried how? What did they do?”

“Sal had a razor and they was laughing and watching me. Every minute watching me.”

“What did Sal do with the razor?”

“She had it next to her plate and she was looking at me. They all was.”

Neither woman spoke about it again, because Birdie told Mavis she could stay if and only if she never talked that way again.” (Morrison 1998: 32)

The mad chronotope, appearing in this context as paranoia and repetition, captures the overwhelming nature of schizophrenia when considered by a sane, yet uninformed, mind. That Mavis repeats this episode to her mother and, it may be suggested, sub-consciously goes over events at different sites during her subsequent travels throughout America, creates a chronotopic moment other than her home life with her husband and children but in keeping with a contested sense of reality. Mavis' explanation of “imagined” events are told to her mother a week before the physical journey that leads her to the Convent. Her mother's house, ostensibly a site of nurture and acceptance, is a direct trajectory from the home she attempts to escape from, that is, a place where the validity of mother/father, daughter/nurturer roles is paramount. Birdie Goodroe cannot answer the feeling of acute paranoia that is exacerbated by Mavis' sense of shame and guilt; Birdie Goodroe's thoughts are, pragmatically, with the welfare of the living children and Mavis' role as a nurturer/giver rather than as the bereaved. Mavis, hyper-aware of her feelings at this point, throws herself from one contested site – which houses her often drunk, sexually libidinous husband and needy children – to another: her mother's severe simplicity in a place of supposed nurture; the open road with all its malfunctioning travellers therein; the Convent and the intrinsic clash of personalities within a multi-peopled household. The narrative, in this instance,

provides each new site with extended moments of lucidity that would seem to belie her initial psychotic state, but instead sequentially exhumes it.

It was amazing how they changed and grew. They could not hold their heads up when they departed, but when she first heard them in the mansion, they were already toddlers, two years old. Based on their laughter, she could tell precisely. And based on how well integrated they were with the other children who chased about the rooms, she knew how they grew. Now they were school age, six and a half, and Mavis had to think of age-appropriate birthday and Christmas presents. (1998: 258)

Far from being an over-simplistic contested site like her mother's house where conversations are closed quite forcibly, the Convent proves in part to be that confrontational place of transformational qualities that Bakhtin refers to in relation to Rabelaisian carnival, and includes another voice *within* itself (Lechte 1990: 106); this suggests a comment within a comment, an utterance within an utterance – multilayered reasonings. In this place, the repetition of past events and their eventual correlation into another way of seeing has its place – even if it is not entirely catered for. Bhabha's reference to the contemporaneity of belatedness in theoretical exposition that van Boheemen-Saaf relates to the self-referential nature of loss in the narrative is considered in the relationship that Mavis has with her dead children. Her auditory hallucinations appear to be in keeping with the psychotic; her planes of thought permit the unreal and distort past events within a chronotopic moment that tolerates the admittance of imagined growth in the ages of the dead children. All this occurs while the characters exist within a place that allows for trauma – the effects of trauma are tolerated by the other women in the Convent, particularly Consolata, and the past is considered in its postmodernist sense rather than a nostalgic one; that is, the past is a place where irony foreshadows the contemporaneous rather than reveres it for the lessons the past may hold. Indeed, in referring back to

sites of contestation, the Convent establishes itself as a place of loss; its original manifestation as a swindler's mansion, then, after lying derelict for a number of years, a school for Arapaho girls run by nuns, attests to losses of the previous inhabitants – the swindler's expensive, vulgar furnishings are trashed by the nuns and, as seen in the quotation above, the Arapaho girls supposedly leave behind their laughter having fought disease and disillusionment. The mad chronotope allows for this contemporaneity and loss by exposing the voice within to historicity whilst challenging any sign of conformity; Mavis hears, responds, and evaluates what she hears within the context of the Convent's at once lush, then devotional, history and her response is yet another utterance to add to its unconventionality – in Bakhtinian terms a very heteroglossic moment that suggests a multiplicity of voices in one site.

In Mavis' instance, her social function as a mother remains, for her and for at least one of the other women (Consolata), as something real despite her estrangement from her living children and the death of the twins she still hears and imagines. It could be suggested that the acceptance by another of a psychotic's discourse can extend the moment of psychosis and also safely forestall reality, given a nurturing environment. The sequence of time that is permitted for Mavis' delusion to function, over six years, is quite extensive, and, as mentioned in the above quotation, is inclusive of a full narrative being supplied by her for the dead twins. That the mad chronotopic moment for Mavis occurs at length within two sections and at both ends of the novel, the second section being a part-repeat of the first, and in between she is characterised as a multi-functioning, lucid, if at times cantankerous, woman, creates a narrative temporality that suspends her illness. This permits the illness to run its course

without censure within the Convent; it is, in fact, the Convent women who refer to the townswomen, who travel the seventeen miles outside of the town's realm on various occasions, as mad. This temporal suspension is exacerbated by the tales of the less fortunate women and men of Ruby; within this textual "space", a deferral of condemnation takes place that allows Mavis her hallucinations and provides a fitting backdrop to the more traditional notions of refractory madness that unconsciously exist in Ruby. And it is within this deferral that what Marc Connor calls the "dialogue between cancelled and continuing possibilities" (2000: 114) in fiction occurs; the text suggests withdrawal from a woman's madness that is real and visceral to a spiritual realm that allows for supernatural happenings – in Dovey's hallucinatory moment described later, for example. However, one of the continuing possibilities open to reinterpretation is the fact that this small black town exists as an outsider and, in so doing, permits its own rules of exclusion and scapegoating; while it would allow the myth-making quality of the town's inception, with "sightings" signalling the end of the founders' journey, the women's dysfunction mentioned here and later in this chapter would be considered "Other", as Gilman states in the epigraph, in order to validate the town's inception story and endorse Ruby's utopian status. Therefore, the suspension of the depiction of Mavis' psychosis is not only a narrative ploy in the sense that it opens the way for a broader examination of madness, but it suggests that such a deferment allows alterity, in terms of suppressed madness, "allowed" spirituality and utopian idealism.

African American literary theorist Anthony Appiah notes that, in keeping with ideas mooted by Bakhtin and Voloshinov, amongst others, our utterances represent our reality and beliefs (1986: 16) and goes further to suggest that our

mental state at any given time determines what these utterances will be. Given this explanation of the “assertion condition” (17) and taking into consideration Bakhtinian theory on the role of conscious utterances and the presumed addressee that insists on the other to validate what is spoken, Mavis’ role as *agent provocateur*, in terms of the mad chronotope’s temporal frame and her narrative character, appears to be questioning aspects of truth as espoused by the 8-rock founders of Haven and Ruby. This becomes clearer once a reading of the events leading up to the naming of the town centrepiece is described as this provides an insight into the townspeople and the otherness of the women at the Convent.

The first town came into being after a group of dark-skinned men and women came upon “The Disallowing”, an incident that occurred when they reached the established western all-black town of Fairly and were refused entry because of their complexion. They create their own town of Haven and build the Oven; a communal meeting place inscribed with the phrase “the Furrow of His Brow”. Haven becomes dishevelled and run down during the Second World War, and the veterans decide to move to a new place, which is eventually named Ruby after a dead townswoman. The Oven is packed up, brick by brick, and resituated further west within Oklahoma territory in the new town of Ruby where, by the 1970s, the young and old argue about the inscription and what truth it is supposed to hold. It is at this juncture – and bearing in mind the paranoid tendencies and confused sense of truth related by Mavis at the beginning of the novel – that the grand utopian narrative that establishes the town of Ruby is thwarted by contestation. As part of the phrase has worn away, elder members insist it initially read “Beware the Furrow of His Brow” whilst the

younger men consider it to be “Be the Furrow of His Brow”, both deeply religious utterances that specify the town’s attendance to a Christian theology. To the male founders of Ruby, the latter inscription suggests a lack of morality and social rectitude that belies their truth and their understanding of righteousness. This moral tone and reflections on it form the “official” basis of the utopian ideal that, in turn, is parodied by the unofficial nature of paganism and non-hierarchical order as espoused at the Convent, despite its Catholic inheritance.

The notions of heteroglossia and the unofficial utterances of the people have natural links to the mad chronotope in this instance, as the chronotope is marked by spatial “absence”, in relation to Mavis’ delusion being narratively forestalled. Appiah’s claims regarding utterances and the link to mental state and Bakhtin’s theory on the conscious utterance rely on the “sane” mind and the craving for lucidity of the mad; in the town utterances are paramount as the town is unchartered territory and concedes only to spoken mutuality. Ruby’s inception therefore, which, if one proposes Friedman’s classification of utopia, stems from shared disillusionment and, then, consent at proposing a resolution agreed on by the collective (Goodwin 1982: 86), needed the oral agreement of the founders:

... if they stayed together, worked, prayed and defended together, they would never be like Downs, Lexington, Sapulpa, Gans where Colored were run out of town overnight. Nor would they be among the dead and maimed of Tulsa, Norman, Oklahoma City, not to mention victims of spontaneous whippings, murders and depopulation by arson. Except for a crack here, a chink there everything in Ruby was intact. There was no need to wonder if moving the Oven had been a mistake; whether it needed its original soil as foundation for the respect and wholesome utility that was its due. (1998: 112)

Ruby is depicted as a town losing its fight for survival from encroaching change. It exists, like any utopia, on the periphery of society, and creates order through traditional societal methods – instituting doctrines, values and hierarchy – and without others, such as any law enforcement agency but that of the state. The black elders are in negotiations with the male youth to restore the contested motif engraved on an Oven that has monumental ideological significance to the founders and their families. Culturalist Zygmunt Bauman's idea that diversity should not be irreconcilable with notions of hierarchy and dominion within utopia (Shepherd 1993: 47) is suggestive here of a part compromise between the Bakhtinian idea of utopia, which insists on a "dynamic one, always remaining confrontational, unpredictable, and self-mocking" (Gardiner 1993: 37), and the Bloch-ian enterprise which queries the vicissitudes of hope, and is an idea which some of the elders seem to struggle with. This is renounced by a telling few, and the mad chronotope re-emerges to function within the narrative not only as a source for psychotic language within the town, but as a part representation of the timelessness of the unconscious; if there is no temporal or connective point of the unconscious prior to language and culture, which Freud (Taylor 1986: 144), amongst others, suggests, and this is reflected in this lack of connectedness, then language, in this instance that which is known by the townspeople, is also forestalled in the narrative by limitedness that is inexpressible.

If timelessness, as part of the realm of the unconscious, is part of the construction of the mad chronotope as it perhaps becomes represented in sequentiality in language and cultural forms *purely because of its absence*, what is obviated by its absence, or perhaps left "open-ended" to suggest non-censure

in the narrative tends to become legitimated by that very absence. Therefore, the unutterable nature of absence, in this instance the limitedness of language among the 8-rock families concerning the otherness of the women's lives at the Convent, permits the abhorrent to become justifiable in ideology. That the type of utopian ideal espoused by the people of Ruby cannot justify otherness and difference in the grand scheme of things is made clear by the outcome of the discrepancy in opinions regarding the Oven and during the eventual plotting and killing of the women at the Convent. The notion of utopian idealism as a concept that supports ideology as a social function (Taylor 1986: 9) that has no constructed place for societal dysfunction is relevant here. Apart from meetings held by the elders to discuss disputes – there are no legalised formalities except those affecting the bank – Ruby becomes a place in which conditional madness, detailed by women like Dovey and Arnette, and recognisable by its pariah status, is shaped. Sightings and barely conceivable happenings are legitimised through the town people's history of folklore and superstition, which through time forms the semblance of tradition; Haven was built on a site found for them by the mystical sighting of a man with a satchel and the nearby trapping of a heavily plumaged guinea fowl – the bird suggesting wealth – and the inscription on the Oven preferred by the elders was said to be read in its original form by a five year old townsgirl called Esther, one of the few survivors of the original Haven families. This magical realist reading, which is more often read in African Diasporic literature from Africa – for instance Ben Okri's *The Famished Road* (1992) and Amos Tutuola's *The Palm-Wine Drinkard* (1952) – confirms the notion that ideology is limitless in its taxonomy and its socialising function and, once spoken can, in turn, become traditionalised. The original fifteen families from Haven who support this telling of the founding of Ruby

create a conscious connection to a phantasm that was not confirmed by the townspeople before their journey, but, if we take the metaphor literally, was formed as a consequence of co-existing hope – quite a Bloch-ian utopian reading. Further, as the text also suggests that there were fourteen rather than the stated fifteen families – Patricia Best lists fourteen families in her genealogy of the town, the narrator states fifteen – it is possible that the unreliability of history and memory, as well as the subjective, contested nature of written texts, whether historical, fictive or a mixture of both, is being acknowledged. Referring back to Appiah’s link between utterance and mental state, one is led from this conclusion to question the validity of the utterance even at inception due to its “invented” quality and, despite the shared disenchantment of the original 8-rocks, interrogate their commitment to each other and the new town, and its lack of “original soil”. As stated previously, Mavis’ character provides this questioning quality as she is the “original” mad interlocutor and creator of an illusion.

The town only knows death through war overseas and therefore has no cemetery; like Garcia Marquez’s novel *One Hundred Years of Solitude* (1970) it is implied that the people of the town are living an illusion which competes with reality on a number of levels, but it is not until the death of Sweetie’s child Save-Marie and the women at the Convent that the townspeople are shaken from their complacency and seek reconciliation with the outside world. Therefore the questioning aspect that is mooted as madness or superstition on one hand, spirituality or pariah status on the other is forever negotiable and, ultimately, appears to be truth. This questioning aspect, whilst refuting the illusion, also submits to the idea of truth being dialogic, then, as it accepts the

multidimensionality of experience, knowledge and being and is *conversational* rather than monologic. It is also not solely the product of the conscious mind, as it is in the unconscious that the timelessness and absence of conscious thought becomes apparent in the *transference* of content from one source to another.

Van Boheemen-Saaf relates the psychoanalytical notion of transference as that which "... is the spilling over of unconscious content beyond the frame of the individual self... it subverts the distinction between presence and absence, presence and past, real and imaginary" and is presented to an addressee in *reality* (1999: 50), giving it its Bakhtinian dialogic reading, as an addressee is always *presumed*. The narrative interpretation of this term in *Paradise* does not always allow for the addressee as *real*, or for a conclusive truth to be realised. Yet the transference, with its notion of subversion and filled-in absences that suggest the un-real provides a dissident dialogic, as apparent in the mad chronotope and the psychotic language therein. This marks the lives of characters like townswomen Arnette and Dovey, who purport notions of the illusory whilst displaying the dual aspects of the transference model and display the mimetic function of representation through displacement, an aspect of which is discussed in the latter section of the chapter.

Thing was, when he came, she talked nonsense.
Things she didn't know were on her mind. Pleasures,
worries, things unrelated to the world's serious
issues. Yet he listened intently to whatever she said.
By a divining she could not explain, she knew that once
she asked him his name, he would never come again.

Dovey (1998: 92)

The girl was wearing white silk shoes and a cotton
sundress. She carried a piece of wedding cake on
a brand-new china plate. And her smile was regal.

"I'm married now," she said, "Where is he? Or was it a she?"

Arnette (1998: 179)

Previous to her marriage to KD, Arnette becomes pregnant. She attempts to persuade Consolata to abort the baby, and, after being refused this, finally succeeds in doing so herself. After the event, Arnette tells her husband KD and certain townspeople that during her brief stay at the Convent, the women who live in the Convent aborted her baby. The articulation of this loss is countered in the text by the Convent women's rendition, spoken amongst themselves – including the statement from Gigi that Arnette is a "psycho". Given Arnette's return to the Convent, wedding cake in hand (see above quotation), and the women's response to it, it is clear that this transference of the unconscious thought, steeped in trauma, is fully *realised*. The conscious re-telling of events does not afford the addressee the actual happening, but accesses the reconstituted truth as viable – Arnette even asks for the gender of the baby. In this way, the character can become repositioned in the text because of her act of survival; despite her initial action being a response to her ambivalence towards KD, it also centres her character as one of the town victims of the women at the Convent. This shift enables further resistance in the town to the Convent women's presence and signifies the ambivalence of loss at its most fundamental level. For if loss, in this instance, readmits the mad chronotope at an established site, the Convent, and yet reinvents itself as truth to the addressee – the townspeople and her husband believe her – Arnette subverts the truth and, through traumatic "reasoning", succumbs to and reshapes that loss. But as the underlying premise is that she *believes* her own subversion and has transformed her position in the town through this dissent, it provides yet another example of metaphysical delusion. J. Brooks Bouson goes

so far as to state that “In accusing the Convent women of killing her child, (Arnette) transfers onto them her own disavowed guilt and shame” (2000: 203). But, perhaps, matters are slightly more ambiguous than that, as Arnette does not merely scapegoat the women, but reasserts *herself* in the context of becoming a “good” wife and mother to future children. Her guilt and shame, however it is perceived, become meaningless to her as the truth has been supplemented by a lie based on delusion that distorts her unconscious, and her feelings are not merely of shame in its debasing sense, but of survival. In Arnette’s instance, the mad chronotope insists on the site of the Convent as ambivalent contestation; it represents a transitory place of both internal and ideological conflict as well as nurture, and positions Arnette as emblematic of the town’s “madness”, according to the Convent women, and as one of the accusatory symbols of the men’s violence – what they eventually do at the Convent is partly in her name. Her role as a wife of an 8-rock descendent complicates this, as she is, in terms of the town, representative of reproduction and longevity – the cyclical order of reproductive continuity. As such, the charge made by Arnette against the Convent women responds to the proposal that she fulfil that cyclical order as her position in the town demands it.

Dovey’s experience is unspoken and hallucinatory. It is not a delusion to pass on as, yet again, the character needs to survive it, not live within the confines of shame. Dovey sees a young man walk through the grounds of an old house, previously foreclosed by her husband’s bank, that she and Steward, her husband, are hoping to buy in town as presently they live further out on a farm. She sometimes goes to the foreclosed property to relax and get away from the politics of the town. During one of these moments she first catches

sight of the man, who she calls Friend, who she speaks to and tells a series of nonsensical happenings. This continues throughout the summer and beyond and, despite her obvious confusion, which she attributes to forgetting, Dovey does not tell another person in the town or Convent about his visits. There are no new people in town that she can identify him by, and each visit is marked by the nonsense that she speaks and his intent listening, then his disappearance through the trees in the grounds – he does not appear anywhere else.

Dovey's survival does not suggest a particular traumatic event as emblematic of her madness, as certain trauma theorists might propose. However, her situation displays aspects of the mad chronotope that play with sequentiality whilst describing Bhabha's notion of contemporaneous belatedness in its limited terms; limited by the confines of what Gardiner calls a "...bad' utopia" (Shepherd 1993: 25), or one that does not commit to diversity, but by its own deferment. Dovey's description of Friend appears in a chapter headed "Seneca", a character from the Convent; the chapter also includes sections with Deacon (Steward's twin brother), Sweetie (a townswoman), Steward and Soane (Steward's wife), as narrated in the third person. Dovey's loss, her confidence in Deacon, her husband, and loneliness, is placed within a multitude of narrative voices, which suggest the progression of the narrative rather than a disjunctive lapse – as in Mavis' case. The site of Dovey's hallucination is stagnant; as noted above, Friend appears in one place and at a time of inertia for Dovey. Her loss, though a present consideration, presents itself as deferred in the sense that she *accepts* it at this given time rather than *recognises* it prior to this. This is suggested in the text by Dovey's newly wed worries regarding her husband's food; she doubts herself as a woman as he

always has a comment to make about her cooking. Her concern is voiced to her sister, Soane, but as the text leads us through a time shift and contemporary reading of her apprehension including the fact that she thinks of her husband as a man of losses rather than (financial) gains, and opinions, for example those concerning the youth of the town and segregation, that are repugnant to her, it becomes clear that what she described as a worry about her cooking was in fact an unease about his opinionated stance and her place, as a woman, in utopia.

The nature of the relationship between herself and her husband suggests that he has little time for listening to her thoughts outside of those generated by the town's well being and their position in the town. She creates, as one commentator put it, a man in her own image; Friend is someone who listens, is courteous and reliable. Friend resides outside of the town's ideology of mutual socialisation; he does not discuss issues that affect the town nor is he part of it. Her delusion, in psychiatric terms defined by a lack of sensory input and "internal and external sources of stimulation" (Archer 1999: 131), replicates the sighting at the town's inception in idealism only; her act of survival would be considered madness if told to the townpeople as it is without utopia's social formation – it is neither for the group or of it. Missy Dehn Kubitschek sees Dovey's delusion as a point of departure, of escape from her present predicament (1998: 175), whereas it seems that Dovey's discovery is not merely that she is maintaining the faculties of the escapist, but that she can see outside of the town's prescription of utopia and find her own representation of stability, if only in the type of delusion/illusion that is part of the town's myth-making quality. Ruby's utopian ideal, that which stalls contradictory interests in

the name of shared mythologies, mores and customs of a religious and patriarchal cultural sphere and one that imposes hierarchy, is an antithetical proposition to the utopia of a Bakhtinian enterprise, which is a “dynamic one, always remaining confrontational, unpredictable, and self-mocking” (Gardiner 1993: 37), which is important to a reading of Dovey’s character. In Ron David’s explanatory notes on the works of Morrison, he draws much from biblical references and, in particular, a Gnostic reading of the Convent women as gods, chiefly with reference to Consolata’s female/male appearance in divinity which also bears some relevance to Dovey’s “sighting”. The importance of myth-making occurs to the critic, but is secondary to such possible biblical connotations. Yet it is the adherence to the traditional and exclusive, that which eschews the “self-mocking” irreverence of the town’s youth and, instead, dotes on a notion of history that refutes, or sidesteps, confrontation and dynamism – except that which got them to start a new town in the first place – that advances the primary illusion/myth-making motif. Whilst religiosity remains an established emblem of the illusion motif, it leaves little room for the alterity and madness of the Other necessary for the multi-layered reading of myth that *Paradise* requires. In a poststructuralist sense, Dovey represents the rupture of the conventional. Linearity, even if thought fraught with the unexpected by the founders who subvert reality through sightings to provide a racialised and, at times, codified ideology, becomes a part of the town’s myth, recited by schoolchildren at the Christmas fete through a retelling of the town’s inception which bears much resemblance to a re-telling of Exodus. Dovey’s break from tradition is that she sees an image that is outside of acceptance, outside of the ideology that the construct of utopia feeds from and is, therefore, an individual instance of madness. Although clouded in the respectability of spirituality and

concordance with the Convent women's alterity, the phantasm can clearly be seen as an aspect of delusion that manifests itself not solely through some alternative view of the spirit world, but as an expression of madness.

Arnette and Dovey appear to *resist* reality at a certain level yet persist in their maintenance of their societal roles. What could be construed as their adherence to their roles is, as stated in the first section of this chapter, an act of survival. The dialectical is marked by the dialogic at a concurrent level as the simultaneity of the real/unreal and seen/unseen is challenged by the dialogue of acceptance; neither woman attains total survival but tolerates their reality. That this dialogue is in no way literal, particularly in Dovey's case, is accentuated by the characters' inquiries into the realm of the unreal. Their point of advocacy is limited; their stance, that which prefers mental breakdown to particular aspects of reality, confirms their status within the town. Their roles are defined by a society that they shun, and they, and the other townspeople, are complicit in the actualisation of these roles. Their mental disorder suggests that the dialectical nature of their existence, as stated by themselves, the men of Ruby and their patriarchal society, proposes only certain interstices from which Arnette and Dovey can relate their subversion – here, subversion relates to madness as an ultimately subversive act, not as an empowering process; it is too debilitating for these women for that to be the case.

The mad chronotope suggests dissension within its (dis)order phase, yet also places the vacuity of memory within such disorder; Dovey's memory in a figurative and, ultimately, unreliable sense, proposes a reason for the phantasm – loneliness. This vacuity, if one can suggest the proposed emptiness of the

unconscious in this context, does much to re-figure the dialogic moments in the text in terms of the simultaneity of van Boheemen-Saaf's transference model as anticipated by the mad chronotope and dialectical relevance.

Dialogics and Dialectics

"Why is that child crying here?" (Sweetie)
They denied it, of course. Lied straight through the weeping that sifted through the room. One of them even tried to distract her, saying:
"I've heard children laughing. Singing sometimes. But never crying." (Mavis)
The other one cackled.
"Let me out of here." Sweetie struggled to make her voice shout.
"I have to get home." (Sweetie)
"I'm going to take you. Soon as the car warms up." (Mavis)
Same sly demon tones.
"Now," said Sweetie.
"Take some aspirin and eat some of this." (Gigi)
"You let me out of this place now."
"What a bitch," said one. (Gigi)
"It's just fever," said the other. "And keep your mouth shut, can't you?"

(1998: 130)

Arnette and Dovey's "disorders" are not the only representations of dysfunction in the text. Sweetie Fleetwood, a descendent of an 8-rock family, walks the road to the Convent having spent years looking after her sickly children; it is suggested that they are sick due to in-breeding. She is consumed by thoughts of escape to the "immoral" Convent yet, whilst there, insists on berating the women, in her own mind, for their demon-like qualities and ultimately demands a way out "You let me out of this place now. (Sweetie)" "What a bitch," said one (Gigi)'. When her husband and a townswoman, Anna Flood, come to return her to the town, she tells them that she was "snatched" by the women at the Convent in an act that Brooks Bouson calls a deferred wish.

Whilst in the Convent, Sweetie hears a baby cry, "Why is that child crying here?" She is answered by Mavis, and it is in this dialogical exchange that Sweetie finds the *possibility* of the utterance where neither Dovey nor Arnette, except, perhaps, in her limited conversation with Consolata, had opportunity. Sweetie's response, to state that they are demons, indicates the mad chronotope's insistence on the dialogic response; the utterance of the other, though concrete as the other is real, is considered *unreliable*, therefore can only be recognised as that in relation to the mad chronotope. Sweetie, her thoughts distorted by the trauma of having sickly children and having to care for them, can hear unreality, in the baby's cry, but cannot respond, in any way that would suggest a reasonable dialogue, to Mavis' answer. That Mavis suggests that she can hear children in a place that there are no children and is in some way responsive to Sweetie on a level that Gigi, the other woman in the room, cannot be, does not give Mavis the option of a Bakhtinian dialogic response that suggests the dialogic's societal function – to utter and to be, at once, understood in the other's "conceptual horizon" and responded to (Gardiner 1992: 32). Sweetie believes Mavis "Lied straight through the weeping..." and it is interesting to note that, while at home in Ruby, she appears not to hear her children cry at all. The unheard/heard dialectic is posited within the mad chronotope as a narrative explication of setting and site; the Convent remains a contentious site for the women, and men, of Ruby, always other as it is outside of utopia's realm, yet remaining a psychic draw for those in emotional anguish. Whilst the setting of 1970s African America, with its backdrop of highly politicised references to Africa – as seen in Reverend Misner's character observations – and authorial overt references to magic realism, suggest an African spiritualist perspective to proceedings. This seeing through another

culture, and the unreliability of the ideological environment discussed above, proposes the underlying fallibility of the conceptual horizon, as it can never be fully recognized; even in the sane mind, opposing cultural information can be misunderstood and interpreted from a polarised, uninitiated position.

The dialectical possibilities of the seen/unseen and heard/unheard begin in the mad chronotope, as the time/ space dynamic is open to re-interpretation. That the town's inception is marked by a phantasm and Dovey's hallucination is implicit in this as an answer to "bad" utopia – Friend is perhaps a representation not only of her husband, Steward, but of the way the town *should* look on outsiders – confirms the relevance of positioning the mad chronotope within the text. Sweetie's madness, like Dovey's "dream state" in which the town's illusion is played out, and Arnette's manic, euphoric outburst to give them psychological nomenclature (1987: 27), displays aspects of psychotic language within another context. Sweetie leaves her home, which no one has seen her leave in six years, and is watched by Deacon, one of the administrators of the bank and an 8-rock.

After considering letting Poole wait and driving on to catch up with Sweetie, Deek cut off his motor. July, his clerk and secretary, was not due until ten. There should be no occasion when the bank of a good and serious town did not open on time.

(1998: 114)

Deacon's sighting is discussed between Anna Flood and Reverend Misner later in the text, and Anna expresses her concern that Deacon did not ask Sweetie any questions as she walked towards the Convent. The sighting occurs in a chapter with many narrative voices, as discussed earlier, and appears to be relevant to the sighting at the town's inception, Dovey's

hallucination and the death of Soane's sons during the Vietnam war. Deacon's decision, on the surface a rational, reasoned explanation for his action, is actually wrought with his own inflexible thoughts on the value of Ruby to himself and the fellow 8-rocks. He waits to open a bank which administrates the monies of the town rather than help what he thinks may be a distressed woman, from an 8-rock family, on the road towards the Convent. He waits for another woman, July, as he is early. July is open to the work of the bank. She helps Deacon and Steward with the administration in a way that a woman like Sweetie could not do. July meets his rationale, to a certain degree, as she accepts the timing of the bank's open doors and adheres to it – he is there to check that she does. Sweetie cannot fit into the equation because it has its own set boundaries and inflexibilities of time and consequence; to be “good and serious”, what amounts to a reasonable, leading townspeople, does not allow for the interruptions or rupture of an unseen history, that of a woman who spends her demanding married life looking after sick children. The sighting of Sweetie suspends the ordinariness of order in a way that suggests underlying madness; it causes consternation, unsettlement and frustration whilst the scene suggests the reason of ideology – without Deacon's forthrightness and understanding of the concept of “good and serious”, there would be no dialectical opposition between reason/madness, a factor prevalent in the mad chronotope.

The mad chronotope, which places sequentiality at the heart of (dis)order, is limited to the “mechanics” of narrative unless one couples it with the multiple reasonings of the dialectic; Louis Mackey notes that the philosophical dialectic becomes discursive in the narrative (Flynn 1985: ix)

which suggests that the limitedness of the chronotope can find flexibility in the anecdote. As Brooks Bouson contends, "Sweetie refuses to take ownership of her own wish to walk away from her damaged and silent children" (2000: 203) and it is in this deferment that one is drawn to the suggestion of the nothingness of the unconscious, as discussed earlier in relation to Dovey and Arnette, in its dialogical sense. Kimberlyn Leary understands that, in psychoanalytical discourse, as opposed to the deconstructionist view, the unconscious has presence, albeit only accessible under certain conditions (Abend 1996: 280). Indeed, in Lacanian terms, the unconscious has dialectical reference points and is a "... 'language' of becoming, which insinuates proleptic narcissism/aggressiveness and Desire/Law modalities into all human events and interactions" (Ragland-Sullivan 1986: 110). That this "becoming" is not merely a result of the stated simultaneities of transference but goes some way to suggest the intersubjective conditions by which the transference mode is, perhaps, "articulated" places the human dialectical at odds with monologism. Such definitions provide the unconscious with relevance in dialectical terms that indicate the use of an official language in its explication, a language that we all would comply with and have access to. In Freudian terms, the unconscious "... is no more than the expression of a dissident voice" (Pearce 1994: 33), and suggests an alternative in the conscious mind, providing an indication of alterity to the dialectical question that Lacan perhaps suggests. Yet Bakhtin refers to the Freudian idea on the unconscious as "the unofficial conscious"; a reference that anticipates the compliance of the two realms rather than their alterity – it is suggested that without this agreement, inner speech could not become articulated speech (Shepherd 1993: 11). As Leary suggests, deconstructionists believe in the nothingness of human objectivity and that there is no referent

before the dialectic of language insists itself (280). This appears to contradict Bakhtin, in particular, as his suggestion is that there is fusion between the two elements that permits language rather than just a conscious realisation in just one realm.

“What you doing way out here? We couldn’t get through all night. Where is your mind? Lord, girl. Sweetheart. What happened?”

“They made me, snatched me,” Sweetie cried.

“Oh God, take me home. I’m sick, Anna, and I have to look after the babies.”

“Shh. Don’t worry about that.”

“I have to. I have to.”

“It’s going to be all right now.”

(1998: 130)

The mad chronotope, in its narrative function, allows the dialectic its referent in dialogue in a way that permits the unconscious a language. A Bakhtinian thinker, who would count the nothingness of the deconstructionist’s unconscious as unofficial, would recognise that it cannot connect the unconscious motive to the consciousness of language and, therefore, speech, if there is a lapse, a distance between the two that restricts the spoken. These two factors, the reflection of the chronotopic in dialogics and the break between drive and utterance, have relevance in terms of the text and the representation of madness. In the above quotation, Sweetie is collected from the Convent by Jeff, her husband and Anna Flood. As soon as they arrive, Jeff asks Sweetie where her mind has gone. She answers that the women at the Convent “made me, snatched me”. That the site of the Convent responds to contestation is reflected in the chronotope; madness is at once *allowed* and reviled, as shown in the previous quotation, and, once that site is removed, becomes performative – Sweetie’s utterance on leaving the Convent has an effect on the decision of the men in Ruby who eventually congregate to commit a violent act. In

Bakhtinian terms, there is a lapse, a gap in which the consciousness of language, speech, is constrained, and it appears in the text as the character's dissociated state; Sweetie retains a sense of reality that, in paranoia, somehow suits her social position, in terms of family, rather than any sense of actualised autonomy. The motive and utterance that are broken with no reconcilability are reflected in Sweetie's call for her babies who, in essence, she had left the town to escape. Therefore, dialogics, at its most basic level, clarifies the dialogue within the text and the mad chronotope instructs it at a dialectical point. It is also interesting to note the use of the term "made me, snatched me" as it could also be construed as a point at which Sweetie possibly recognises the site for its re-constitutive qualities; the option is implicit in the utterance.

The representation of the dialogic and dialectical interaction in *Paradise* is clearer when placed in the context of race and Black thought, particularly in relation to double consciousness, the psychological equivalent of the language dialectic. It becomes clear at this juncture that the transference mode discussed in the first two sections of this chapter becomes transformed by acts of displacement that are inherent to mimesis' re-presented role. Double consciousness goes some way to describe the mimetic function in this context and the representation of loss in African American literature.

Double-consciousness, Mimesis and Loss

W. E. B. Du Bois' concept of double-consciousness is particularly seminal to African American literary and political thought, and suggests to a contemporary readership that African American people, in the early twentieth century and now, are considered by a society's measure that is at odds with self-perception. Sandra Adell, writing in *Double-Consciousness/Double Bind* –

Theoretical Issues in Twentieth-Century Black Literature, raises this issue in relation to Hegel and his interpretation of consciousness. She contends that Hegel, who considers self consciousness as duplicated within itself and a contradictory being – an *Unhappy Consciousness* (1977: 126) – provided the basis for Du Bois' ideas on double-consciousness. If consciousness is not a certain entity yet it is suggested that it is always striving towards a "true self-consciousness" as an attempt to reconcile itself with its Other, double-consciousness in Du Bois' theory relates to the incompatibility of that striving in a racial context. Adell notes that Hegel's interpretation of the Unhappy Consciousness – "... the gazing of one self-consciousness into another, and itself *is* both, and the unity of both is also its essential nature" (1994: 18-19) – is relevant to an understanding of double-consciousness. For Du Bois insists that double-consciousness with its distinct racial element is without true self-consciousness. That the societal measure that Du Bois refers to is based on race appears obvious, as considered without this classification the comment would be deemed a natural part of socialization. In a novel in which the author admits to attempting "... first to enunciate and then eclipse the racial gaze altogether" (Lubiano 1998: 9) one can safely assume that this, if it was an expectation, was not achieved. For, within the madness of Dovey, Arnette, Mavis and Sweetie, lies that society's inveterate gaze that permits a limited notion of self-consciousness, if one at all, based on concepts of race; the town of Ruby is born of African racial exclusivity.

Sometimes, if they were young and drunk or old and sober, the strangers might spot three or four colored girls walk-dawdling along the side of the road.... Their eyes crinkled in mischief they drive around the girls, making U-turns and K's, churning up grass seen in front of the houses, flushing cats in front of Ace's Grocery Store. Circling. (1998: 12-13)

Racial and gendered antagonisms are central to *Paradise*. The towns' inceptions were based on a utopian ideal of exclusion, and race in its essentialist figuration forms the bedrock of the text. The above quotation relates to race at its most fundamental – white strangers harass the young black girls and sexually antagonise them. The townsmen look on and “Smile reluctantly and in spite of themselves because they know that from this moment on, if not before, this man, till his final illness, will do as much serious damage to colored folks as he can” (13). In Du Bois' terms, the world of the other is recognisable as a dominant force that acts as an obstruction to a sense of true self-consciousness and in the black-governed town of Ruby, the inhabitants are aware of its encroaching menace. Despite their seemingly independent political and social nature, the townspeople are aware of the town as a site of otherness to the outside world. Indeed, the madwomen who facilitate the semantic qualities of the mad chronotope, exist as more than mere examples of double-consciousness and stalled self-consciousness, but as truly incalculable aspects of utopian idealism – the madness within.

The gaze of the “disciplinary double” (1994: 85), as Homi Bhabha puts it in his reference to colonialism, is interesting when looking at *Paradise* as it suggests that there is a mimetic reference – an imitation that is an act of *displacement*; this mimesis is reflected in the smile of the townsmen who, on encountering the menace, with its semblance of secular otherness, regard this otherness as threatening yet a necessary evil. Displacement and its mimetic function refer to the real displaced by shared subversion in this instance. However, as a tool of transference displacement is most suited to the idea of the disciplinary double being conjugated at a dialectical level that suggests

confrontation in the subliminal. There is room for the “narcissism/ aggressiveness” to agitate and make the reader aware of underlying role reversals, unlawfulness and antagonistic yet unsuccessful controlling mechanisms. The idea of control, and lack of, is important here as it is clear that the racial exclusivity of the utopian ideal is not feasible and that the ideology permits this lack of recognition. It is clear from Ricoeur’s suggestion (see epigram) about the “healthy function of utopia” that utopia is the unrealisable – it depends on who in society is speaking about it and its label – and that it is a “mad” concept because of this; though others, like Bloch, would suggest that hope has its place in this conclusion. In Ricoeur’s view, only ideology, with its preservation of order, suggests that utopia has a function as it is already *realized*. The ideology behind Ruby permits the notion that utopia is, in fact, not feasible, as the men may police their own borders, but they cannot stop anyone or anything from coming in or out. The displacement evident in the premise of mimesis, according to Samuel IJsseling, has spatial and temporal elements that link the idea of the town’s inception with the policing of borders; this seemingly chronotopic reading of mimesis suggests that the link is illusory representation, and that this is exacted by the presence of cultural and racial contestation.

Richard’s thoughts about these men were not generous. Whether they be the first or the last, representing the oldest black families or the newest, the best tradition or the most pathetic, they had ended by betraying it all. They think they have out-foxed the whiteman when in fact they imitate him. (1998: 306)

As mimesis has immutable ties to loss in the sense that it inscribes difference yet refutes it, the creation of a black town, first Haven in 1850 and then Ruby in 1950, suggests a crisis in representation. That one of the black towns the founders went to rejected them and Haven, and eventually Ruby,

were formed on the basis of exclusion and patriarchy suggests that the townspeople's perspective was skewed by an act of mimicry, a place in which representation struggles with original thought. The act of rejection, the Disallowing by the people of Fairly to accept the founding families into their town, as well as the racial politics of the respective eras, leads them to console themselves with essentialism and selectivity. It could be said that, in these instances, representation in this context is named by loss. Richard Misner, the subject of the quotation above, is one of the town's newest reverends. His thoughts on the elders of the town disregard their pomposity and "old hatred" (1998: 306) because he feels that their exclusivity, in terms of complexion, fails them as does their slavish loyalty to history. His reference to the elder's mimicry, in co-opting western values, is suggested in the narrative on a number of levels; in the characterisations, which have an ambiguous relationship to reality and suggest that the copy is problematic because of this, for example Dovey's "psychotic" response to the difficulties in her relationship with her husband, and in the relational aspects of religiosity/paganism. Misner is supported by his Christian faith yet challenged by its inefficacy. He is relatively safe in the town as his faith names him as viable. However, paganism and the shamanistic quality in a ceremony carried out by the women at the Convent under the tutelage of Consolata, create a site for an unorthodox spirituality to take place *outside* of the mimetic function. The dual representation of spirituality supports the notion of double-consciousness by accepting a dual purpose to spirituality/religiosity. In this context double consciousness, which would have some semblance of self-consciousness if race is to function as a referent, allows for an open-ended premise within which to account for the limitedness of binaries that have more resonance in their multi-vocality than in

strict classifications. The other is forever present in the consciousness of the individual and, in terms of the town of Ruby and its outskirts, the elders are insistent on examining that gaze and, in some instances reifying it – perhaps readable in the institution of an All American-style bank. The act of betrayal contended by Misner in the above quotation relies on the dialectical to express his annoyance at the elder’s mimicry; the first/last, oldest/newest, best/most pathetic have little relevance if mimicry at its most fundamental takes place. Reverend Misner speaks from a point of African revivalism, in terms of the return to roots and an understanding of African Diasporic history, elements of black political thought that are referentially prevalent in the African American metropolis, and from where he had travelled to before his settlement in Ruby, yet in an act of mimicry, subscribes less to the women’s act of African spiritualism than to a formal Christian ideology. The reasons for this, and for the final consecration of Consolata as what appears to be an hermaphrodite deity in Gnostic terms, creates more than a dialectical relation between paganism/religiosity as contemporary African Diasporic worship needs a much broader reading. Misner’s gains in the town, in terms of security, are assured as he aspires to a legitimate theology despite his wayward views; the women’s losses are emblematic of the town’s failure to accept otherness and to the ultimate failure of mimesis, under the auspices of utopia, in Ruby. Failure is suggested as mimesis can never be a complete representation of ideology at its origin and, as such, is flawed. As such, mimesis acts as an illusory concept that even displacement in its dialectical mode cannot fully answer.

Loss, and what Marc C. Connor calls “... paradise ... (as) a wonderful image for what we might call the suspected loss” (2000: 121) reflects the

utopian ideal's predicament; it concerns itself with selectivity and elitism yet is prescribed by otherness (2001: 16). In *Ruby*, this is clear in the depiction of tradition and how it is problematized. What some of the elders consider being unalterable decisions, the wording on the Oven, for example, is refuted by the challenge of alternative views by the youth of the town. The men suspect the loss of their position in the town and are antagonised by thoughts of change; they feel that they need to secure that tradition. There exists among the founding families of *Ruby* a sense of embattlement that names their selectivity and eventually leads to the murder of the women at the Convent. It is clear, when considering Fairly's act, that mimicry has a place in *Ruby*. For as Bhabha notes, the mimetic quality, in this instance, "... mocks (history's) power to be a model, that power which supposedly makes it imitable. Mimicry repeats rather than re-presents" (Bhabha 1994: 88).

There is a sense that the early twentieth century notion of double consciousness meets the post-colonial discourse on mimesis at the point where otherness is reflected. Utopian idealism in *Ruby* subsumes that otherness whilst repeating an act of mimicry that allows for tradition, with its phantasmic qualities, but refutes acts of madness. The notion that "The Other is always "mad"", with regards to Sander Gilman's epigrammatical quotation, plays with the idea of madness and the definition of "sanity" in a way that characterises the madness in *Ruby*, its outsider status and the sanity of the chimera.

Madness must have an audience and a language; much of its debilitating factor in acute psychotic disorders is that the audience and language are lost. The chronotope of madness suggests that this audience or language may not

be considered real or concrete, or particularly relevant – although there is always a social narrative present that can refute this. That Bakhtin claims to hear dialogic associations between “voices” in the epigrammatic quotation is clearly relevant to linguistics rather than psychoanalysis, yet, in the context of *Paradise*, the dialogics of the mad narrative has relevance to the depiction of insanity. It is clear from the text that madness lies at the heart of Ruby rather than just as a sub-area on its outskirts, and it is in the implosion of the women and the explosion of the men.

The Relevance of Madness to 'No More Yellow'

In 'No More Yellow', the idealised, utopian state is merely mentioned as an ironic aside; the place name Eastham is actually based on a place called East Ham, and in giving a mythical quality to a poor part of East London, there is the loaded suggestion that anything fantastical or out of the ordinary could take place. For Ella, the out of the ordinary happening is her madness that, unlike the instances in Morrison's work, is not afforded a spiritual element or any protracted fantastical factor but implies that the real and the ordinary has equal place with the unreal and the extraordinary.

“Once, by the fountain, I took off my top and laid it out as if drying it then put on the blouse I had put in my bag. People stopped and stared, but I didn't care.” For Ella, the society she lives in is looked at askance as if it were something she was not really a part of. Any subversive act is confined to this society that she cannot relate to, such as undressing at the fountain on the high street (see quotation above) or screaming when with a group of children at a MacDonald's birthday party. Moments of lucidity become indistinguishable

between moments of insanity simply because she does not have the tools to question her illness or the way that it manifests itself. Any dialogic response is thwarted by the lack of discussion she has with her husband, son or mother about her illness. Like Dovey, she hallucinates, insisting that there is a shadow in her kitchen that is her mother, yet there is no reciprocal dialogue or act of listening between herself and the shadow in the way that there is with Dovey and Friend. As with Arnette and Dovey, the role of wife and housekeeper is Ella's lot in life as she has only had a handful of jobs outside of the home and it is suggested in the text that she is suffering from a breakdown in confidence. She too resists reality but without really knowing what it is she is resisting; there has been no overriding case of trauma in her life that has brought her to this point, yet she is rightfully confused about the gaps in knowledge about her family history. In terms of the mad chronotope, Ella is depicted with the structural ellipsis evident in the portrayal of Mavis, yet her youthful "strangeness" depends on the strength of dissension evident in her adult years. There is a point at which Ella can appear confoundingly sane, however, and it is in the ellipsis of telling that the reader must suggest the anarchy of her mind.

"Then I had had my say. Though I didn't say much, looking back, at least I said something. Now I just let what happens happen. I don't fight for my say anymore. I just let the others talk while I listen." The language of madness in 'No More Yellow' is one articulated to Ella by Ella and is not permitted a dialogic response. The points at which she is open to a dialogic interaction, by the fountain and in MacDonald's, are expressed within the confines of her purview that permits an idiosyncratic view of herself and keeps social interaction out. There is a sense that the utterance is suspended for Ella, as if all is animated about her but without the vibrancy of speech that could enrich her. There is a

suggestion that her friend Dot is able to hold her together somewhat, but this we have to take with a pinch of salt as Ella would have a less charitable attitude to a woman like Dot than is portrayed; it seems as if Ella is using Dot and that is not the same as being supported by the woman. Dialogic interaction at any meaningful level is limited and the process of elision appears to be more appropriate for discussion than any form of communication.

Race and how it was perceived in the early 1980s plays a part in how Ella confronts the world. Certain sections of youth culture of the time were insistently racist and exclusive in terms of what was worn by the group and what music was listened to. Looking in on that culture, the alienation Ella feels is partly as a result of the subtle nature of double consciousness, if it can be placed in a black British context; the small group of people who make up her immediate family and friends are not vigilant enough in terms of stamping out the effects of racism to even warrant being told about certain incidences that happen to Ella. Double consciousness can act as either a barrier to self-consciousness or a willing aid to a certain self-reflexivity that encourages self-reflection and a particular abstraction. In Ella's instance the former action of the barrier is primary with the latter instance of abstraction taking a secondary, submissive aspect. The younger Ella's speech does not reveal the true profundity of her disaffection as she does not have a backdrop of political agitation and self-congratulatory independence that the Ruby women have and does not have an outlet from which to voice her opinions in any strong manner. When she is older, this outlet is stymied by the overbearing mannerisms of others (Dot) and the intransigence of her family. For Ella, the madness within is a solitary matter, not a shared phenomenon or one that is articulated before

others from a spiritual level, as in *Paradise*, and it is this introverted aspect of the illness and Ella's alienation from society and family that prove instrumental.

Conclusion

I have stated in the Introduction to this thesis that two concepts are important to the thesis – the issue of the chronotope and the articulation of madness in the three texts. It is, of course, important to draw conclusions from my findings in the corresponding chapters and look at the ways in which the chronotope and madness feature.

In Chapter One, I looked at the issue of the mad chronotope in conjunction with trauma. Trauma, as indicated by Cathy Caruth, suggests that there is a belated element to an experience which is the return of the encounter at a later stage in memory. This is what Martine, the protagonist's mother, suffers with in *Breath, Eyes, Memory* and as such is emblematic of the trauma visited on each of the protagonists of the three novels under discussion. The rupture of trauma and its inherent disorder add another dimension to a reading of madness in the text and suggests a wider remit being apparent than that of just madness. Trauma in the context of madness is an important aspect of mental disorder that goes hand in hand with the madness itself, so it was important to posit the notion of trauma quite early on in the thesis. That this trauma manifests itself in bouts of delusion and hallucination for Martine and bulimia for Sophie provides an instance of the variability of mental disorder and perhaps suggests how difficult it is to provide a definition that fits all instances of madness described in these three texts. Another aspect of madness along with the adumbrative trauma that is evident in each of the three novels is the relationship between misunderstandings and madness to the domestic setting. These misapprehensions are evidence of the momentary indefatigability of delusion and hallucination, as witnessed by Sophie in her relationship with her

mother, Martine. The ellipses or breaks that become evident because of this estranged relationship with reality are a strong indication of what is omitted due to madness, on the one hand, and what is made clearer. For the ellipses are places where elucidation can take place and, in the case of Martine and Sophie, does so when they break their silence and begin to communicate again.

Therefore, madness has a strong correlation with trauma and the ellipses in the text. It is in the depiction of madness that the mad chronotope becomes viable and instructional, and in Chapter One is able to demonstrate certain patterns in the text. For example, the linear time span associated with Tante Atie's depression is then juxtaposed against the political agency of the country at that time. This reading of the mad chronotope suggests an open-endedness to the proposition of the chronotope as it can be associated with a number of subjects at a number of junctures in the writing. It seemed to me that the mad chronotope worked well as a system of evaluating the depiction of madness as the constraints of time and space are also open to endless possibilities. These possibilities may seem limited by the remit of the chronotope but it is certainly the case that they are reappraised once seen through the time/space continuum of the chronotope.

In Chapter two of the thesis, the notion of the unreliable narrator becomes important as Tony narrates his side of the story whilst in the midst of delusion and hallucinations. As in Christine van Boheemen-Saaf's relating of transference, there is a "spilling over of unconscious content" (1999: 50) into the real, lived experience that suggests a blurring of lines between real/unreal, presence/absence and present/past. The unreliable narrator, with the need for

self-deception paramount, is able to provide an alternate view of life from that of the reliable narrator posited in alternate chapters that tells the back story. The unreliable narrator uses repetition to provide the story of Tony retelling the story to himself, which in itself is an act of witnessing implosion. This act of witnessing implosion is clear in the dialogue/monologue between Tony and himself and becomes part of a social and historical construct. Therefore, the question of whether Tony can be located in the social world is not only about the unutterable and what is left unsaid in madness but also about whether he can have an impact on those around him. I came to the conclusion that Tony's social function is answerable if ultimately unutterable in the form of discourse, and as such definitely has a moral function also. Therefore, the moral and social function of the unreliable narrator is apparent in the text.

In Chapter Three of the thesis, dialectics and dialogics become important to the relaying of the lives of women in the town of Ruby and beyond. The dialectic of the heard/unheard becomes apparent in Sweetie's story as she thinks she hears a baby crying when there is no baby in the Convent. We know that this is a phantasm as Sweetie admits to not even hearing her own sick children crying at her own home in Ruby. This focuses the reader on the point that the Convent is a psychic draw to the emotionally challenged like Sweetie and Mavis and the other women (and men) who visit and come to stay. The dialectical opposition between reason/madness becomes apparent when these people encounter the Convent and their back stories become evident. What is clear from this encounter is that those weakened by circumstance in the town become stronger and confrontational at the Convent, and this in turn leads them

to become less reliable at relating their trauma as they turn against the women at the Convent.

The mad chronotope, with its sequentiality and timelessness important to a reading of unreliability, is a point at which ideas about the novel and the thesis interact. Ideas about implementing some of Bakhtin's concepts came early on in the thesis planning whereas ideas on the mad chronotope came later. With the novel, which had already been started before the beginning of this course of study and which had to be adapted to meet the needs of the course objectives, ideas around the unreliability of the narrator and the chronotope became paramount. In the thesis, madness, with its concern for chaotic intervention and despotic rhetoric, immerses itself in language through chronotopic relevance. In "Trauma and Madness in Edwidge Danticat's *Breath, Eyes, Memory*" the chronotope has many faces that are revealed by the time/space dialectic as well as fear and loss and their psychological elements. Death emerges in its chronotopic framework as metaphor here for nation, history and politics and, as such, calls into question the historical violence of the nation state and its aftermath, rape victims being one of its after effects. In Chapter Two, "The Language of Madness in Leone Ross' *Orange Laughter*", the chronotope is afforded a particular site and home, and differentiates between alternative concepts of home and its effect on the protagonist's identity. In an act of belonging, the protagonist, Tony, makes the underground his home that, as a chronotopic moment, suggests a suspension of belief for the reader that belies the chronology of the chapters; Tony's life is resistant to yet plays a part in the interplay of home life and relationships prevalent at Topside (above ground). His ambiguous feelings towards normality and sanity have an affect on the

chronotopic moment as it is forever realised outside of the scope of Tony's reasoning, in the alternate chapters, and suggests the unreliability of the narration and madness itself. In Chapter Three, "Utopian Madness in Toni Morrison's *Paradise*", the chronotope is fully realised as a site for madness in which its resonance as a marker of time and absence is identified. These three readings of the chronotope suggest more than just time and site relevance but provide a chronology and spatial moments in which madness can displace reason and convey how it manifests itself.

I mentioned in the thesis that I don't believe that there is a discourse of madness. Let me clarify that. I don't believe that there is a discourse that can take into consideration the unutterable and unreliable in madness and remain true to the madman or woman who speaks or thinks it. It is not to say that there is no discourse on madness whatsoever; the rather institutionalised treatment of the subject by Foucault suggests that there are ways to look at the scientific notions around madness and discuss them in relation to the mad person, but that does not suggest that there is a way of defining the unutterable or the unreliable. All of the mad characters in the books studied for this thesis have moments whereby their madness is unutterable to anyone and is clearly delusional; this state of affairs leaves room for the true or false statement within discourse to be uttered, but does not elucidate on silences, thereby negating the premise altogether. Therefore, the mad cannot speak, and any discourse drawn from this thesis would concentrate on those words "uttered" by a novelist writing the mad and making them readable.

Contemporary black literature is diverse in its treatment of madness in literature. Looking at the three novels discussed in the preceding chapters, it has become clear that these novels relate to their respective traditions in a way that complicates the notion that there is a tradition for all. Edwidge Danticat's *Breath, Eyes, Memory* complicates matters even further by straddling the Americas, from the Caribbean to the east coast of the North American continent. The novel manages to encapsulate the absolution and defiance of "mad" characters found within the contemporary African Caribbean women writer's tradition yet touch on the destructive elements traditionally found in African American fiction from the 1940s through to the 1970s. In *Orange Laughter*, Leone Ross takes on an African American subject from a black British perspective; Ross' treatment of the subject of madness is certainly not in the tradition of contemporary African American women's writing on the subject in the way that Toni Morrison's *Paradise* is, as it does not "normalise" incidences of madness but accentuates the feeling of heightened awareness and is motivated by a certain sense of the pariah status, as found in the works of fellow black British writers Caryl Phillips and Joan Riley.

'No More Yellow', the novel written in conjunction with this thesis, sits comfortably within the black British tradition as it neither normalises nor rises above the madness depicted. Instead there is a sense of crisis rather than outright absolution. Its point of originality is that it discusses ideas around madness in more detail than in literature of the tradition from the 1980s and makes madness its central theme. In 'No More Yellow', the mad chronotopic moments are revealed fully towards the end of the novel and as such leave a number of ellipses in the text that suggest areas of lucidity and normality for the

main protagonist. This was essential to give the impression that there was a slow, incremental creep of madness, starting in adolescence with changed perceptions and behaviour and ending with full blown psychosis.

In the introduction to this thesis, I mention the fact that the following chapters would be concerned with mad discourse and language having given a substantial description of what was meant by discourse in this context. This idea came about having read some Bakhtin at first degree level and from having a growing interest in what madness means in contemporary society. Among the interest in Bakhtin's concepts of polyphony and heteroglossia, both of which are mentioned in this thesis, there was the idea of the chronotope. And it was here, I thought, that madness and language could meet.

The concept of the mad chronotope is an important one, as I believe that it suggests a point of originality within this project. There have been very few books on the subject of madness or psychoanalysis and the black novel, Claudia Tate's last book being one of them, and little if nothing on the subject of madness and language and the black novel. By looking at Bakhtin's rather vague terms for the chronotope and using them decisively within the context of madness, there has been a new way of looking at madness and the language in a novel by any writer.

The diverse nature of writing madness in different traditions and the usefulness of the chronotope to mark madness were conclusive in this study. This diversity positions the texts within a cultural context, one that speaks out of representation and identity as well as an historical sense of congruence. This

congruence takes into consideration the historical matter that makes up black literature – that which is of the history of a people from different traditions and the contexts that bring them together. One of these contexts is the chronotope, which opens up possibilities for the reading of the texts within a far wider cultural and historical framework.

Bibliography

- Abend, S., J. Arlow, D. Boesky & O. Renik (eds.) (1996) *The Place of Reality in Psychoanalytic Theory and Technique*: Jason Aronson Inc, New Jersey USA
- Adams, M. V. (1996) *The Multi-Cultural Imagination – Race, Color and the Unconscious*: Routledge, London UK
- Adell, S. (1994) *Double-Consciousness/Double Bind: Theoretical Issues in Twentieth-Century Black Literature*: University of Illinois Press, Urbana and Chicago USA
- Adlam, C., A. Renfrew, R. Falconer & V. Makhlin (eds.) (1997) *Face to Face: Bakhtin in Russia and the West*: Sheffield Academic Press, UK
- Allan, N. (1994) *Madness, Death and Disease in the Fiction of Vladimir Nabokov*: University of Birmingham, UK
- Angelides, S. (2001) *A History of Bisexuality*: The University of Chicago Press, Chicago USA and London UK
- Apfel, R. J., M. H. Handel (1993) *Madness and Loss of Motherhood, Sexuality, Reproduction, and Long-term Mental Illness*: American Psychiatric Press Inc., Washington DC, London UK
- Appelbaum, P., L. A. Uyehara & M. R. Elin (eds.) (1997) *Trauma and Memory: Clinical and Legal Controversies*: Oxford University Press, New York USA and London UK
- Appiah, A. (1986) *For Truth in Semantics*: Basil Blackwell, Oxford UK
- Archer, J. (1999) *The Nature of Grief: The Evolution and Psychology of Reactions to Loss*: Routledge, London UK, New York USA
- Ardener, S. (ed) (1981) *Women and Space – Ground Rules and Social Maps*: Oxford University Press, UK
- Astbury, J. (1996) *Crazy for You, the Making of Women's Madness*: Oxford University Press, Oxford UK
- Bakhtin M. M. (1968) *Rabelais and his World*: The Massachusetts Institute of Technology, Massachusetts USA
- Bal, M. (1985) *Narratology*: University of Toronto Press, Canada

- Barthold, B. (1981) *Black Time: Fiction of Africa, the Caribbean and the United States*: Yale University Press, New Haven USA and London UK
- Bernheimer, R. (1952) *Wild Men in the Middle Ages: A Study in Art, Sentiment, and Demonology*: Harvard University Press, Cambridge USA
- Bhabha, H. (1994) *The Location of Culture*: Routledge, London UK
- (1990) *Nation and Narration*: Routledge, London UK
- Bloch, E. (1986) *The Principles of Hope*: Basil Blackwell, Oxford UK
- Boesenberg, E. (1999) "Gender – Voice – Vernacular: The Formation of Female Subjectivity in Zora Neale Hurston, Toni Morrison and Alice Walker": *American Studies: A Monograph Series*, Vol. 77, Winter, Universitätsverlag C. Winter, Heidelberg, Germany
- Bouchard, D. F. (ed.) (1977) *Michel Foucault: Language, Counter-Memory, Practice: Selected Essays and Interviews*: Basil Blackwell, Oxford UK
- Brontë, C. (1987) *Jane Eyre*: Grafton Books, London UK (f.pub. 1847)
- Brooks Bouson, J. (2000) *Quiet as it's Kept: Shame, Trauma, and Race in the Novels of Toni Morrison*: State University of New York Press, Albany USA
- Buber, Martin (1996) *Paths in Utopia*: Syracuse Univ. Press USA
- Busfield, J. (1996) *Men, Women and Madness*: Macmillian, London UK
- Cabaj, R. P., T. S. Stein (eds.) (1996) *Textbook of Homosexuality and Mental Health*: American Psychiatric Press Inc., Washington DC USA
- Campbell, S. & G. Tawadros (eds.) (2001) *Annotations 6: Stuart Hall and Sarat Maharaj: Modernity and Difference*: Institute of International Visual Arts (inIVA), London UK
- Caruth, C. (1996) *Unclaimed Experience: Trauma, Narrative, and History*: The John Hopkins University Press, Baltimore USA and London UK
- Caruth, C. (1995) *Trauma: Explorations in Memory*: The John Hopkins University Press, Baltimore USA and London UK
- Cheyne, J. A. & D. Tarulli "Dialogue, Difference and the "Third Voice" in the

- (1999) Zone of Proximal Development”, University of Waterloo, Ontario, Canada: (sourced May 2001) www.arts.uwaterloo.ca/~acheyne/zpd.html
- Cole, J. P. (1971) *The Problematic Self in Kierkegaard and Freud*: Yale University Press, New Haven and London
- Colebrook, C. (1999) *Ethics and Representation, from Kant to Post-Structuralism*: Edinburgh University Press Ltd, UK
- Connor, Marc C. (ed.) (2000) *The Aesthetics of Toni Morrison: Speaking the Unspeakable*: University Press of Mississippi, Jackson USA
- Danticat, E. (1995) *Breath, Eyes, Memory*: Vintage Contemporaries, New York USA
- David, R. (2000) *Toni Morrison Explained*: Random House, New York USA
- Decker, J. & R. Crease (eds.) (1985) *Dialectic and Difference: Finitude in Modern Thought – Jacques Taminiaux*: Humanities Press Inc., New Jersey USA: The MacMillan Press Ltd, London UK
- Dehn Kubitschek, M. (1998) *Toni Morrison: A Critical Companion*: Greenwood Press, Westport, CT USA
- Donnell, A. & S. Lawson Welsh (1996) *The Routledge Reader in Caribbean Literature*: Routledge, London UK
- Dostoevsky, F. (1999) *Notes from the Underground*: Oxford University Press, Oxford UK (f.pub. 1864)
- Durix, J. (1999) *Mimesis, Genres and Post-Colonial Discourse: Deconstructing Magic Realism*: MacMillan, London UK
- Duvall, J. N.(2000) *The Identifying Fictions of Toni Morrison: Modernist Authenticity and Postmodern Blackness*: Palgrave New York USA and Hampshire UK
- Eagleton, T. (1996) *Literary Theory: An Introduction*: Blackwell Publishers, Oxford UK
- Emerson, C. & M. Holquist (eds.) (1986) *M. M. Bakhtin: Speech Genres and Other Late Essays*: University of Texas Press, Austin USA
- Emerson, C. (ed.) (1984) *Problems of Dostoevsky’s Poetics*: Manchester University Press, Manchester UK
- Fabian, J. (1993) *Time and the Other: How Anthropology Makes its Object*: Columbia University Press, New York USA

- Faubion, J. D. (2001) *Michel Foucault: Power*. Allen Lane, The Penguin Press, London UK
- Feder, L. (1980) *Madness in Literature*: Princeton University Press, New Jersey USA and Surrey UK
- Felman, S. & D. Laub (1992) *Testimony: Crises of Witnessing in Literature, Psychoanalysis, and History*: Routledge, London UK and New York USA
- Ferrer, D. (1990) *Virginia Woolf and the Madness of Language*: Routledge, London UK and New York USA
- Firestein, B. A. (ed.) (1996) *Bisexuality: The Psychology and Politics of an Invisible Minority*: Sage Publications, California USA
- Fisher, L. E. (1985) *Colonial Madness: Mental Health in the Barbadian Social Order*. Rutgers University Press, New Jersey USA
- Flynn, T. R. & D. Judovitz (eds.) (1993) *Dialectic and Narrative*: State University of New York Press, USA
- Foucault, M. (1988) *Madness and Civilization: A History of Insanity in the Age of Reason*: Random House, New York USA
- Foucault, M. (1987) *Mental Illness and Psychology*: University of California Press, USA
- Freud, A. (ed.) (1986) *Sigmund Freud: The Essentials of Psycho-Analysis*: Pelican Books UK
- Gallop, J. (1985) *The Daughter's Seduction: Feminism and Psychoanalysis*: Cornell University Press, Ithaca USA
- Garcia Marquez, G. (1970) *One Hundred Years of Solitude*: Penguin, New York USA
- Gardiner, M. (1992) *The Dialogics of Critique: M. M. Bakhtin and the Theory of Ideology*: Routledge London UK and New York USA
- Gates, H. L. Jr. (1987) *Figures in Black: Words, Signs, and the "Racial" Self*. Oxford University Press, New York USA
- Gates Jr., H. L. (ed.) (1984) *Black Literature and Literary Theory*: Methuen, New York USA and London UK

- Gates Jr., H. L.,
T. Hume Oliver (1999) *The Souls of Black Folk: W.E.B. du Bois:* Norton
Critical Edition, New York USA and London UK
- Genette, G. (1988) *Narrative Discourse Revisited:* Cornell University
Press, New York USA
- (1982) *Figures of Literary Discourse:* Columbia University
Press, USA
- Gikandi, S. (1992) *Writing in Limbo: Modernism and Caribbean
Literature:* Cornell University Press, Ithaca USA and
London UK
- Gilman, S. L. (1985) *Difference and Pathology, Stereotypes of Sexuality,
Race and Madness:* Cornell University, Ithaca US
London UK
- (1982) *Seeing the Insane:* John Wiley & Sons, Inc., New
York USA
- Gilroy, P. (1993) *The Black Atlantic: Modernity and Double
Consciousness:* Verso, London UK
- Goodwin, Barbara (ed.) (2001) *The Philosophy of Utopia:* Frank Cass Publishers,
Ilford, Essex UK
- Goodwin, B. & K. Taylor (1982) *The Politics of Utopia: A Study in Theory and
Practice:* Hutchinson London UK
- Green, K. & J. Le Bihan (1996) *Critical Theory and Practice: A Coursebook:*
Routledge, London UK
- Grewal, G. (1998) *Circles of Sorrow, Lines of Struggle: The Novels of
Toni Morrison:* Louisiana State University Press,
Baton Rouge USA
- Guillory Brown, E. (ed.) (1996) "The Poetics of Matrilineage: Mothers and
Daughters in the Poetry of African American
Women, 1965-1985" by F. C. Worsham in *Women of
Color: Mother - Daughter Relationships in the
Twentieth Century:* University of Texas USA
- Hall, S. (ed.) (1997) *The Spectacle of the 'Other': Representation:
Cultural Representations and Signifying Practices:*
Sage, London UK
- Head, B. (1973) *A Question of Power:* Davis-Poynter, London UK
- Hegel, G. W. F. (1977) *Phenomenology of Spirit:* Oxford University Press,
Oxford UK

- Heinze, D. (1993) *The Dilemma of "Double-Consciousness": Toni Morrison's Novels*: University of Georgia Press, Georgia USA
- Hirsch, M. (1989) *The Mother/Daughter Plot: Narrative, Psychoanalysis, Feminism*: Indiana University Press, Bloomington and Indianapolis, USA
- Hirschkop, K. & D. Shepherd (eds.) (1989) *Bakhtin and Cultural Theory*: Manchester University Press, Manchester UK and New York USA
- Hogan, P. C. & L. Pandit (eds.) (1990) *Criticism and Lacan: Essays and Dialogue on Language, Structure and the Unconscious*: The University of Georgia Press, USA
- Hohne, K. & H. Wussow (eds.) (1994) *A Dialogue of Voices: Feminist Literary Theory and Bakhtin*: University of Minnesota Press, Minneapolis USA
- Holquist, M. (1990) *Dialogism: Bakhtin and his World*: Routledge, London UK
- Holquist, M. (ed.) (1981) *The Dialogic Imagination: Four Essays by M. M. Bakhtin*: The University of Texas Press, Texas USA
- Holquist, M. & V. Liapunov (eds.) (1990) *Art and Answerability: Early Philosophical Essays by M. M. Bakhtin*: Univ. Texas Press, Austin USA
- IJsseling, S. (1990) *Mimesis: On Appearing and Being*: Kok Pharos Publishing House, The Netherlands
- Kanneh, K. (1998) *African Identities: Race, Nation and Culture in Ethnography, Pan-Africanism and Black Literatures*: Routledge, London UK
- Kalsched, D. E. (1996) *The Inner World of Trauma: Archetypal Defenses of the Personal Spirit*: Routledge, London UK and New York USA
- Kaup, M. (1993) *Mad Intertextuality: Madness in Twentieth Century Women's Writing*: Trier Wissenschaftlicher Verlag Trier, Germany
- Kella, E. (2000) *Beloved Communities: Solidarity and Difference in Fiction by Michael Ondaatje, Toni Morrison, and Joy Kogawa*: Acta Universitatis Upsaliensis, Sweden
- Kelly, M. (ed.) (1994) *Critique and Power: Recasting the Foucault/Habermas Debate*: Massachusetts Institute of Technology, Cambridge USA

- King, N. (2000) *Memory, Narrative, Identity: Remembering the Self*. Edinburgh University Press, Scotland
- Kristeva, J. (1989) *Black Sun: Depression and Melancholia*: Columbia University Press, New York USA
- (1986) *The Kristeva Reader*. Basil Blackwell, Oxford UK
- Kritzman, L. D. (ed.) (1988) *Foucault, Politics, Philosophy, Culture – Interviews and Other Writings*: Routledge London UK
- Lacan, J. (1979) *The Four Fundamental Concepts of Psychoanalysis*: Penguin, Harmondsworth UK
- Laurel, J. P. (1996) "Slave Narrative Retentions in African-American Women's Writings about Madness" in *Womanist Theory and Research*, Vol 2.1/2.2 at www.uga.edu/~womanist/laurel2.1.html (sourced May 2001)
- Lechte, J. (1990) *Julia Kristeva*: Routledge, London UK
- Leech, G. & M. H. Short (1981) *Style in Fiction*: Longman, Essex UK
- Levin, D. M. (1987) *Pathologies of the Modern Self: Postmodern Studies on Narcissism, Schizophrenia, and Depression*: New York University, USA
- Lodge, D. (1990) *After Bakhtin: Essays on Fiction and Criticism*: Routledge, London UK
- Lubiano, W. (ed.) (1998) *The House that Race Built: Original Essays by Toni Morrison, Angela Y. Davis, Cornel West, and Others on Black Americans and Politics in America Today*: Vintage Books, New York USA
- Lyttle, J. (1991) *Mental Disorder: Its Care and Treatment*: Baillière Tindall, London, UK
- Magaro, P. A. (ed.) (1976) *The Construction of Madness, Emerging Conceptions and Interventions into the Psychotic Process*: Pergamon, Oxford UK
- Marangoly George, R. (1996) *The Politics of Home: Postcolonial Relocations and Twentieth Century Fiction*: Cambridge University Press UK
- Matus, J. (1998) *Toni Morrison*: Manchester University Press, UK

- McMahan, E., S. Day & R. Funk (1999) *Literature and the Writing Process*: Prentice-Hall, Inc., New Jersey USA
- Medvedev, P.N. & M.M. Bakhtin (1978) *The Formal Method of Literary Scholarship: A Critical Introduction to Sociological Poetics*: The John Hopkins University Press, Baltimore USA & London UK
- Morris, P. (ed.) (1994) *The Bakhtin Reader: Selected Writings of Bakhtin, Medvedev, Voloshinov*. Edward Arnold, London UK
- Morrison, T. (1998) *Paradise*: Chatto & Windus, London UK
- (1978) *Song of Solomon*: Chatto & Windus, London UK
- (1974) *Sula*: Knopf, New York USA
- Neuringer, C. & D. J. Lettieri (1982) *Suicidal Women: Their Thinking and Feeling Patterns*: Gardner Press inc, New York USA
- North, M. (1994) *The Dialect of Modernism: Race, Language and 20th Century Literature*: Oxford University Press, London UK
- Peach, L. (1995) *Toni Morrison: Macmillan Modern Novelists*, London, UK
- Pearce, L. (1994) *Reading Dialogics*: Edward Arnold, London UK
- Peterson, D. (1993) "Response and Call: The African-American Dialogue with Bakhtin": *American Literature* 65.4 December
- Peterson, N. J. (1997) *Toni Morrison: Critical and Theoretical Approaches*: The John Hopkins University Press, London UK
- Rabinow, P. (ed.) (1986) *The Foucault Reader*. Peregrine Books, Harmondsworth, UK
- Ragland-Sullivan, E. (1986) *Jacques Lacan and the Philosophy of Psychoanalysis*: Croom Helm London UK and NSW Australia
- Reddy, M. T. & B. O. Daly (eds.) (1991) *Narrating Mothers: Theorizing Maternal Subjectivities*: University of Tennessee Press, Knoxville USA
- Renk, K. J. (1999) *Caribbean Shadows and Victorian Ghosts: The University Press of Virginia*, Virginia USA
- Rhys, J. (1993) *Wide Sargasso Sea*: Penguin, London UK (f.pub. 1966)

- Rich, A. (1976) *Of Woman Born: Motherhood as Experience and Institution*: Norton, New York USA
- Riggan, W. (1981) *Pícaros, Madmen, Naïfs, and Clowns: The Unreliable First-Person Narrator*. University of Oklahoma Press, Norman USA
- Rimmon-Kennan, S. (1983) *Narrative Fiction: Contemporary Poetics*: Methuen London UK
- Rivers, W. H. R. (1920) *Instinct and the Unconscious: A Contribution to a Biological Theory of the Psycho-Neuroses*: Cambridge University Press, London UK
- Ross, L. (1999) *Orange Laughter*. Angela Royal Publishing Ltd., Kent UK
- Sass, L. A. (1994) *Madness and Modernism: Insanity in the Light of Modern Art, Literature and Thought*. Harvard University Press, Massachusetts USA
- (1994) *The Paradoxes of Delusion: Wittgenstein, Schreiber and the Schizophrenic Mind*: Cornell University Press, Ithaca USA
- Schwartz, S. (ed.) (1978) *Language and Cognition in Schizophrenia*: Hillsdale, Erlbaum, New York USA
- Senior, O. (1995) *Discerner of Hearts*: McClelland & Stewart Inc., Toronto Canada
- Shepherd, D. (ed.) (1993) *Critical Studies: Vol.3 No.2 – Vol.4 No.1/2: Bakhtin, Carnival and Other Subjects: Selected Papers from the Fifth International Bakhtin Conference, University of Manchester, July 1991*: Rodopi, Amsterdam, Holland
- Silverman, I. (1983) *Pure Types are Rare: Myths and Meanings of Madness*: Praeger Publishers, New York USA
- Small, S. (1994) *Racialised Barriers: The Black Experience in the United States and England in the 1980s*: Routledge, London UK
- Smith, A. (1996) *Julia Kristeva: Readings of Exile and Estrangement*: MacMillan Press Ltd, London UK
- Strachey, J. (ed.) (1962) "The Aetiology of Hysteria" in *The Standard Edition of the Complete Psychological Works of Sigmund Freud*: Vol. III (1893-99), Hogarth Press, London UK

- Stanton, D. C. (1986) "Difference on Trial: A Critique of the Maternal Metaphor in Cixous, Irigaray and Kristeva": *The Poetics of Gender*, edited by Nancy K. Miller, Columbia University Press, New York USA
- Still, A. & I. Velody (1992) *Rewriting the History of Madness: Studies in Foucault's Histoire de la Folie*: Routledge, London UK
- Sundquist E. J. (ed.) (1996) *The Oxford W. E. B. du Bois Reader*: Oxford University Press, Oxford UK and New York USA
- Tate, C. (1998) *Psychoanalysis and Black Novels: Desire and the Protocols of Race*: Oxford University Press, New York USA
- Taylor, G. H. (ed.) (1986) *Paul Ricoeur: Lectures on Ideology and Utopia*: Columbia University Press, New York USA
- Tutuola, A. (1952) *The Palm-Wine Drinkard*: Faber & Faber, London UK
- Uma, A. (1996) *Toni Morrison: An Intricate Spectrum*: Arnold Associates, New Delhi, India
- Ussher, J. M. (1991) *Women's Madness: Misogyny or Mental Illness*: Harvester Wheatsheaf, Hertfordshire UK
- Ussher, J. M. (ed.) (1997) *Body Talk, the Material and Discursive Regulation of Sexuality, Madness and Reproduction*: Routledge, London UK
- Van Boheemen-Saaf, C. (1999) *Joyce, Derrida, Lacan and the Trauma of History: Reading, Narrative and Postcolonialism*: Cambridge University Press, Cambridge, UK
- Wall, C. A. (ed.) (1989) *Changing Our Own Words: Essays on Criticism, Theory, and Writing by Black Women*: Rutgers University Press, New Brunswick, New Jersey USA
- Weiss, F. G. (1974) *Hegel: The Essential Writings*: Harper & Row Publishers, New York, USA
- West, C. (1994) *Keeping Faith: Philosophy and Race in America*: Routledge, London UK
- Westwood, S. & A. Phizacklea (2000) *Trans-nationalism and the Politics of Belonging*: Routledge, London UK

- Whitebook, J. (1995) *Perversion and Utopia: A Study in Psychoanalysis and Critical Theory*: The MIT Press, Massachusetts USA
- Whitebrook, M. (2001) *Identity, Narrative and Politics*: Routledge, London UK and New York USA
- Wiesenthal, C. (1997) *Figuring Madness in Nineteenth Century Fiction*: Macmillan, Basingstoke UK
- Wright, R. (1940) *Native Son*: Harper & Brothers, New York USA