

JAMAICA KINCAID AND THE REWRITING OF OTHER AS SELF

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The Faculty of the Department of English  
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In Partial Fulfillment

Of the Requirements for the Degree of

Master of Arts

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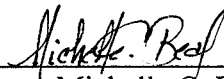
Michelle Collette Beal

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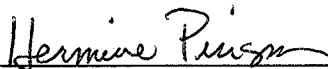
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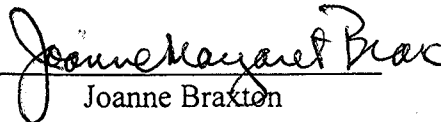
Michelle C. Beal

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Hermine Pinson



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Joanne Braxton



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Christy Burns

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## ABSTRACT

In her non-fiction work A Small Place, Kincaid writes "I met the world through England, and if the world wanted to meet me it would have to do so through England" (33). Raised in a society where an European value system was enforced has created a conflict in Kincaid's identity formation. Her struggle to achieve a sense of identity that may integrate the demands and contradictions presented by an European/Caribbean upbringing surface in her writings while bringing to the fore the implications of colonialism on the formation of a Caribbean identity. Importantly, Kincaid makes use of her colonial upbringing and through it she is able to revise history, reclaim a voice, and redefine an identity. As Diane Simmons notes, "In her decision to use, rather than repress, her colonial education, Kincaid may be in the vanguard of a new generation of post-colonial writers" (57).

The first three works to be discussed—Annie John, Lucy, and The Autobiography of My Mother—lay out the foundation on which Kincaid will later reassert the Caribbean Self. Using the master's language, English, Kincaid's characters question and challenge centers of imperial thought while dismantling the ideological constructs around which the Caribbean identity has been formed. As the characters disrupt the master's discourse and insert their own, they reclaim a voice in a language that has long silenced them within and coded them as outside of the historical narrative. Engaged in the process of revising history and reclaiming a voice, Annie John, Lucy, and Xuela forge an identity that allows them to become the subjects of their own experience rather than the objects of an(other).

Once the groundwork for dismantling the "master's house" is established, it is then useful to turn to Kincaid's non-fiction work, A Small Place. Set in present time, A Small Place examines the aftermath of colonialism on modern Caribbean society. Speaking for and as a native, Kincaid offers an account of the Caribbean under and after imperial rule that extends into an account of the Caribbean community as a whole. Dismantling the European framework around which the Caribbean identity has been constructed, Kincaid can now reassert the identity developed in her works of fiction. Here she redefines the Caribbean, not through the eyes of the colonizer, but through the eyes of the native. Where Kincaid earlier used her characters to express her disdain of the precarious values afforded to the Caribbean people, she now writes in her own voice using the personal "I." Kincaid has written the body, that is, redefined an identity, and she is now able to rewrite it into a Caribbean context. As she writes, she (re)writes the body where her voice is the one to tell her history, her life, her Self. And so, whereas once the Caribbean was viewed from the outside looking in, it is now the inside speaking out.

JAMAICA KINCAID AND THE REWRITING OF OTHER AS SELF

“I met the world through England, and if the world wanted to meet me it would have to do so through England” (33) writes Jamaica Kincaid in her non-fiction work A Small Place. Brought up on the island of Antigua, Kincaid is aware of the colonial upbringing that informs her works and takes note of it in the self-conscious tone that permeates her writing. Unable to strip herself from the colonial indoctrination to which she has been subjected, Kincaid works *through* it as she rewrites the Other into Self within a Caribbean context. That is, she appropriates and subverts the “master’s tools” to present a view of the Caribbean where her characters cease to be the objects of the European experience and become the subjects of their own. In the books Annie John (1985), Lucy (1990), The Autobiography of My Mother (1996), and A Small Place (1989) Kincaid examines the effects of colonialism on the Caribbean people while the agencies of appropriation and subversion of the master’s tools play a crucial role in her treatment of writing as a way to revise history, reclaim a voice, and redefine an identity. Through her works, Kincaid thus explores her attitudes as a product of a dual society, while the agencies of appropriation and subversion of the master’s tools allow for Kincaid’s rewriting of the Other as Self.

The idea of appropriation and subversion of the master’s tools requires particular attention since I will be focusing on Audre Lorde’s idea, as applied to literature, that “the master’s tools will never dismantle the master’s house.” In her essay, Lorde states that “survival is not an academic skill....It is learning how to take our differences and make

them strengths. For the master's tools will never dismantle the master's house. They may allow us to temporarily beat him at his own game, but they will never enable us to bring about genuine change" (99). Yet, Kincaid's works are inundated with these "tools," and through her narrative, she appropriates and subverts them in order to "dismantle" the master's house while leaving an open space in which to redefine a postcolonial identity. This is not to say that Kincaid's characters do not acknowledge "difference"—Annie John, Lucy, Xuela, and the author herself recognize that there are differences that marginalize them—but rather than being marked by difference, they empower themselves through it *by using the master's tools*. And it is Kincaid's *use* of the tools, not the tools themselves, that breaks new ground in her process of redefining the Other. As Diane Simmons reflects in her book Jamaica Kincaid: "In her decision to use, rather than repress, her colonial education, Kincaid may be in the vanguard of a new generation of post-colonial writers" (57).

Whereas Audre Lorde uses the term "master's tools" to broadly refer to tactics used in academia to marginalize minorities in the field, I intend the term to specifically designate the colonial indoctrination to which the Caribbean people have been subjected. Emerging from imperialist modes of thought, indoctrination and its means of interpreting and communicating "culture"—texts, language, and values—are central to the hegemonic project as they help establish and "authenticate" the ideological constructs around which the Self is shaped. Through these means, the dominant European culture established itself as the center while "othering"<sup>1</sup> the Caribbean identity by placing the experience of the colonized subject within a European context. Subjected to a colonial indoctrination, the Caribbean people were taught a European history that either erases or distorts their

own, a European language that silenced or coded them as Other, and a colonial value system that placed and reinforced their position as such within a European framework. Under the imperial gaze and at the margins of the center, the colonized subject was thus objectified and defined in relation to the Self, the European colonizer.

However, Kincaid makes use of her colonial indoctrination in her texts and through it she is able to revise history, reclaim a voice, and redefine an identity. In the first three works to be discussed—Annie John, Lucy, and The Autobiography of My Mother—Kincaid lays out the foundation on which to later reassert the Caribbean Self. Using the master's language, English, Kincaid's characters question and challenge centers of imperial thought while dismantling the ideological constructs around which the Caribbean identity has been formed. As the characters disrupt the master's discourse and insert their own, they reclaim a voice in a language that has long silenced them within and coded them as outside of the historical narrative. Engaged in the process of revising history and reclaiming a voice, Annie John, Lucy, and Xuela forge identities that allow them to become the subjects of their own experience rather than the objects of an(other).

Once the groundwork for dismantling the "master's house" is established, it is then useful to turn to Kincaid's non-fiction work, A Small Place. Set in present time, A Small Place examines the aftermath of colonialism on modern Caribbean society. Speaking for and as a native, Kincaid offers an account of the Caribbean under and after imperial rule that extends into an account of the Caribbean community as a whole. Using the personal pronoun "I," Kincaid places herself as the subject of a history while responding to the master's discourse. Dismantling the European framework around which the Caribbean identity has been constructed, Kincaid can now reassert the identity developed in her



works of fiction. This text thus serves as a culmination of Kincaid's works as it reveals a postcolonial view of the Caribbean that allows for a transformation of Other into Self. But before turning to this last text, I will first examine Kincaid's works of fiction and how they lead to a redefinition of postcolonial identity through the revision of history and the reclamation of voice.

Of all the fiction works written by Kincaid, perhaps the most telling in regard to the implications of colonial indoctrination on the formation of a Caribbean child is Kincaid's Annie John. Similar to Kincaid's upbringing, the protagonist's childhood in Annie John centers around a fierce colonial education that is, from the mother's standpoint, crucial to Annie John's development. A figure of authoritative power and an enforcer of colonial indoctrination, Annie's mother not only represents a society steeped in colonial values but also symbolizes the motherland's overpowering presence on the island. Ever vigilant of her child's development, the mother ensures that Annie John's initiation into womanhood will be one that is in accordance with the imposed British value system. Under the watchful eye of her mother, Annie John upon reaching puberty is thus subjected to piano lessons, rules of etiquette, and a solid European education (27-29).

Informing Annie's solid European education are a series of imperial texts that help establish and trace Annie's period of indoctrination, among them Shakespeare's The Tempest, two history books titled Roman Britain and A History of the West Indies, and Milton's Paradise Lost. Contained within and dispersed throughout the narrative, these texts serve as "bookmarks"<sup>2</sup> as they locate centers of imperial thought to which Annie John "writes back" while revising the master's history to bring it in line with her reality. This imagery of texts (bookmarks) within a text is a useful one when examining

Kincaid's process of dismantling the "master's house" as it allows for a revision of history that is based not on an exclusionary counter-discourse, which would only serve to duplicate the binary terms on which the hegemonic process of "othering" functions, but on an inclusive ongoing narrative of resistance and change that escapes static resolution.

As with most postcolonial writings, Kincaid's historical revision engages in a dialectic between two worlds since "it is not possible to return or to rediscover an absolute pre-colonial purity, nor is it possible to create national or regional formation entirely independent of their historical implication in the European colonial enterprise." Consequently, as Helen Tiffin points out, "it has been the project of post-colonial writing to interrogate European discourse and discursive strategies from its position within and between two worlds.... Thus the rereading and the rewriting of the European historical and fictional record is a vital and inescapable task at the heart of the post-colonial enterprise" (Ashcroft, Griffiths, and Tiffin, The Empire Writes Back 196-197). I do not intend to imply that Kincaid does not argue *against* the master's discourse, but rather when doing so she is careful to avoid falling into categorical imperatives or totalitarian modes of thinking that reproduce relations of domination based on Eurocentric models of "center" and "periphery." By invoking and challenging centers of imperial thought through imperial texts, Kincaid's process of historical revision resists being "essentialist"; that is, it does not set out to replace a European history nor recreate a purely regional one. Rather, it rectifies a faulty European history by filling in gaps and correcting false assumptions that over time have been accepted as "facts."

From her first day of class, Annie is introduced to European texts that connote her position as Other, among the most telling of these is Shakespeare's The Tempest. Using

one of Shakespeare's most overt plays on colonialism, Kincaid crystallizes the power structure behind the teacher/student relationship into one of master and slave, self and other:

The morning was uneventful enough: a girl spilled ink from her inkwell all over her uniform; a girl broke her pen nib and then made a big to-do about replacing it; girls twisted and turned in their seats and pinched each other's bottoms; girls passed notes to each other. All this Miss Nelson must have seen and heard, but she didn't say anything—only kept reading her book: an elaborately illustrated edition of The Tempest, as later, passing by her desk, I saw. (39)

Kincaid's use of the text helps fixate the binary oppositions of a colonial power structure (which she will later explode) by drawing associations between Prospero and Caliban's master/slave relationship and the relationship between Miss Nelson and her students. As figures of authority, Prospero and Miss Nelson both fail in their duties—the former as head of a dukedom and the latter as head of a classroom—as their interest in books takes precedence over their role as leaders. Immersed in her book(s), Miss Nelson pays little if any attention to her pupils' disorderly conduct. As though taking into account Prospero's conclusions on his efforts to "educate" Caliban, "A devil, a born devil, on whose nature / Nurture can never stick; on whom my pains, / Humanely taken, all, all lost, quite lost" (4.1.211-213), Miss Nelson's attitude towards her students is one of resignation where instruction is abandoned and discipline is ignored as she "must have seen and heard" the commotion taking place in the classroom "but she didn't say anything—only kept reading her book."

This implicit troping of the imperial text functions as a preliminary step in Kincaid's revision of history where, according to Diana Brydon, "an examination of European tropes, forms, themes, myths and the ways in which these operate, not as cultural

expression but as cultural control in other environments, precedes their potential dismantling, or deconstruction" (Brydon and Tiffin 78). This examination of European tropes through a troping of its own has a twofold function within the narrative as it not only sets up the power structure between teacher and pupil but also lays the ground by which to dismantle it. Using one of the "most important 'pre-texts' in the European 'othering' of the rest of the world" (Brydon and Tiffin 78), Kincaid establishes the power structure between teacher and student as that of a binary relationship between master/slave, colonizer/colonized, self/other. Encoding the scene with colonial signifiers, the text as the focal point and stabilizing center of the passage seals the colonial power structure between teacher and student.

However, the same paradigm that establishes the structure nevertheless explodes it. No longer on Shakespeare's enchanted isle, Prospero loses his "charms"<sup>3</sup> and Caliban ceases to be charmed. Identifying the master's tool (text), Annie avails herself of the master's language and although not fully understanding its implications, shatters the encoded scene. It is she who signifies and de-scribes the scene: "a girl spilled ink...a girl broke her pen nib...girls twisted and turned....girls passed notes. All this Miss Nelson must have heard, but she didn't say anything" (39). In a role reversal of the master/slave dichotomy, Annie reclaims her voice while Miss Nelson is relegated to silence. Escaping the imperial gaze through the act of narration, Annie "overthrows" Prospero's charms (the master's books) by seizing the master's discourse through a narrative (description) of her own that displaces the imperial text from its position as signifier. Connotations that may arise from the scene are consequently deconstructed as the text's encoding terms ("cannibal," "civilized," "master," "slave,") become vacuous and no longer hold a fixed

definition. Devoid of attached and specific meaning, the terms now engage in freeplay<sup>4</sup> as they become available for constant redefinition. Mutable and malleable, the word loses its power to “marginalize”; instead, it shifts and adapts to convey multiple meanings. In keeping with the post-colonial project, the passage thus provides a dismantling of the master narrative where the word escapes restrictive definition. As Michael Dash explains in his article “In Search of the Lost Body”: “In order to survive, the Caribbean sensibility must spontaneously decipher and interpret the sign systems of those who wish to dominate. It is not simply a matter of deploying Caliban’s militant idiom against Prospero’s signifying authority. It is, perhaps, a matter of demonstrating the opacity and inexhaustibility of a world that resists systematic construction or transcendent meaning” (22).

In the chapter appropriately titled “Columbus in Chains,” the imagery of texts within a text is further developed as numerous textbooks are used either as punishment for misbehavior or as a reward for good conduct and, in any case, to push forward the process of indoctrination. Taking “first place over all the other girls” in a history lesson, Annie is given “a copy of a book called Roman Britain” (73). Successfully completing a lesson in a faulty history that disregards her own, Annie is thus rewarded with a book that reinforces imperial values through the glorification of a European history. Nevertheless, Annie is aware of the corrupt nature of her education and resists her teachers’ repeated attempts to brainwash her. While reading A History of the West Indies, Annie comes across a picture titled “Columbus in Chains.” Recalling what her mother had said upon discovering that Annie’s grandfather could no longer walk, Annie disdainfully recaptions the picture with a title of her own: “The Great Man Can No Longer Just Get Up and Go”

(78). However, such a subversive act does not go unnoticed as Miss Edwards, upon seeing Annie's defacement of the book, punishes Annie by having her copy Books I and II of Milton's Paradise Lost (82). Thus, indoctrination having failed, the pupil is subjected to a dose of methodical brainwashing as she is forced to the systematic task of writing out one of the imperial "classics" in hopes that she may internalize it.

Yet, between reward and punishment, Annie is able to revise the master's history through the imperial text. Having learned a British history with which she cannot identify and which leaves out her own, Annie plays with the historical "facts" that she has been taught and uses them as the groundwork on which to write her own history while placing herself as the subject of it. Evoking the earlier "overthrowing" of Prospero's charms, Annie now "overthrows," throws over/board, these historical facts by revising them while using colonial history as a point of departure from which to build her narrative of liberation. Through her examination of A History of the West Indies and her observations on her English classmate, Ruth, Annie offers a response long suppressed by the master's tools (i.e., the master's text) to what has presumably been the only valid historical account of the Caribbean, that of the colonizer:

Ruth had come all the way from England. Perhaps she did not want to be in the West Indies at all...her ancestors had been the masters, while ours had been the slaves. She had such a lot to be ashamed of, and by being with us every day she was always reminded. We could look everybody in the eye, for our ancestors had done nothing wrong except just sit somewhere, defenseless. Of course, sometimes, what with our teachers and our books, it was hard for us to tell on which side we really belonged—with the masters or the slaves—for it was all history, it was all in the past, and everybody behaved differently now; all of us celebrated Queen Victoria's birthday, even though she had been dead for a long time. But we, the descendants of the slaves, knew quite well what had really happened, and I was sure that if the tables had been turned we would have acted differently; I was sure that if our ancestors had gone from Africa to

Europe and come upon the people living there, they would have taken a proper interest in the Europeans on first seeing them, and said, "How nice," and then go home to tell their friends about it (76).

And in effect, as Kincaid writes, she "turns the tables" on the master's historical account of the Caribbean while presenting a view of what *really* took place. Here, the character Annie John recognizes the master's tools, "our teachers and our books," and refuses to succumb to indoctrination. Instead, she uses these tools to revise the master's account of history. In her version, Annie presents colonization not as a source of pride but as a shameful act where celebrating Queen Victoria's birthday falls somewhere between a joke and a lie. She retaliates by offering an account that is as vehement as that of the master, for she is *sure* that her ancestors would not have been guilty of such an act. Yet, the certainty with which Annie offers it poses an interesting counterdiscourse of its own. By commenting that her ancestors surely would not have done the same, Annie's staunch account matches that of the colonizer in the telling of history. Thus, her negation echoes a view that is as fierce and dogmatic in nature as is the indoctrination to which she has been subjected.

Annie John's contempt for a history that teaches her that England's illustrious history should be honored, that Queen Victoria's birthday should be observed, and that Columbus is to be regarded as one of the great men of history leads her to expose it as a farce where the players are the objects of her scorn. Not only does she respond to these imperial centers, but she "writes back" by recaptioning in Old English lettering Christopher Columbus's picture: "How I loved this picture—to see the usually triumphant Columbus, brought so low, seated at the bottom of the boat, just watching things go by....I wrote under it the words, 'The Great Man Can No Longer Just Get Up

and Go.' I had written this out in my fountain pen, and in *Old English lettering*—a script I had recently *mastered*" (emphasis added 78). As Moira Ferguson states in her book Jamaica Kincaid: Where the Land Meets the Body: "She marks the text with an oppositional Caribbean history, writ large, impudent, provocative, and with deliberation...Refusing to sound herself through a white middle-class imaginary, she ridicules a history lesson, neither authentic nor 'all in the past'...she plays around with these 'facts' and defaces white culture, or rather revises it to bring it more in line with historical authenticity" (58).

Thus, through the interpellation and interrogation of imperial texts, Annie John successfully demystifies the glorious European history while bringing to the fore the reality behind the myth: the subjugation of the Caribbean people through their indoctrination of a false history. For Annie John an acceptance of colonial values is an acceptance of a myth as reality; the learning of a foreign history as her own not only denies her own experience, but reinforces the position of the Caribbean identity as Other—as slaves within a European context devoid of any other reality. Her revision provides a view of history that ceases to be Eurocentric and shifts to the Caribbean and its people permitting the Other to become the Self—the subject of a history rather than the appendage of another.

Importantly, this revision of history in Annie John ensues from a reclaiming of the written voice. As Annie uses Old English lettering to recaption a historical text, she (re)covers a language that she, in her own words, has "mastered." Silenced and coded as outside the historical narrative, Annie re-inserts herself through the use of the master's tongue. Furthermore, by appropriating the dominant language Annie subverts the



strategies employed by hegemonic systems to keep her outside the historical narrative. Such strategies include the establishment of a "standard" English language, the promotion of illiteracy among slaves (by outlawing literacy), and the obliteration of the colonized subject's point of view through the silencing of voice. Yet, as Moira Ferguson explains, "Even though the only language available is the colonizers', it can be used to subvert the British and their allies....Kincaid affirms her commitment to language as an instrument of change even though her dissent has to be articulated in the colonizer's mandated language. She affirms its power but, more critically, the need to contextualize it" (Jamaica Kincaid 89). Change thus comes from the colonized subject's ability to translate language into a postcolonial context where it is made to "bear the burden of one's own cultural experience" (Ashcroft, Griffiths, and Tiffin, The Empire Writes Back 38).

In the final chapter of Annie John, this "mastered" language becomes the tool by which Annie moves towards a redefinition of identity. The chapter opens with a proclamation of identity: "My name is Annie John'. These were the first words that came into my mind as I woke up on the morning of the last day I spent in Antigua, and they stayed there, lined up one behind the other, marching up and down, for I don't know how long" (130). Functioning as a conjure, a safeguard, against the forces of colonialism that threaten to either erase or absorb her, her name gives way to the "multiple 'selves' [that] are part of who she is" (Ferguson Jamaica Kincaid 73). Where her mother named Annie at birth, Annie now 'names' herself in an attempt to replace an identity vested in a colonial upbringing with an identity separate from her past and independent from her mother.

However, Annie's (re)naming of self only underlines the strength of the bond between mother and daughter, as they both bear identical names. Annie still remains a reflection of her mother, a smaller version of her (26). As if to reinforce this point, Annie, while readying herself for the voyage, turns to her mother for self-identification : "my mother had, as a special favor, let me use her own talcum powder....How it pleased me to walk out the door and bend my head down to sniff at myself and see that *I smelled just like my mother*" (139). Annie's pleasure at discovering that she smells like her mother reveals the intricate tie between mother and daughter. Where the mother earlier discouraged Annie from emulating her (26), the mother now encourages Annie by offering her the talcum powder. Moreover, Annie, who upon entering puberty rejects identification with the mother (87), now reverts to her earlier days as she finds in her mother, specifically her mother's scent, a form of identity. Thus dependent upon her mother to provide her with a sense of self, Annie has yet to find her own.

Although Annie's quest for identity remains unresolved, the closing of the novel ends on a hopeful note: she may not have sealed off the past, but in the attempt to do so, she has opened up the future. Yearning to put an end to her past, Annie embarks for England where she might, perhaps, reconcile the demands and contradictions that shape her identity. The final chapter thus presents not only an account of Annie John's past and present but also an insight into her future. She has not matured into a fully developed individual but rather is on the brink of discovering herself. Nevertheless, the attempt to establish an identity as separate from her mother and her colonial background paves the way for Kincaid's next two novels, Lucy and The Autobiography of My Mother.

Whereas Annie John presents a coming of age story set in Antigua that uses

mother/daughter, teacher/pupil relationships to explore the impact of a colonial indoctrination on the formation of a Caribbean identity, Lucy examines the aftermath of being a product of a contradictory upbringing by focusing on the life of a young woman trying to come to terms with her colonial past. Written a few years after Annie John, Lucy is a continuation of Kincaid's bildungsroman, if not its sequel. Annie, a young girl struggling with her colonial upbringing, is now reconfigured as Lucy, a young woman seeking to come to terms with her colonial past. The process of revising history is thus complicated by Lucy's attempt to reconcile not only the colonial history learned in books with her personal history but also with her experiences in the "New World." Furthermore, as an au pair in Mariah and Lewis' home, Lucy must now grapple with new encoding systems that threaten to confine her to a pre-determined patriarchal structure as her position as colonized subject is now compounded by her status as a black woman in a predominantly white society. History and its revision are thus intersected by Lucy's colonial education, her personal background, and her encounter with the New World.

The mother as a colonizing force in Annie John is here reconfigured in the character of Mariah, a white middle-class feminist. Through her misguided efforts to "liberate" Lucy, Mariah unwittingly serves as a collaborator to the hegemonic enterprise. Her efforts, although well-intentioned, only serve to perpetuate old imperial strategies of colonization as she introduces Lucy to books that offer a totalizing view of the world (95, 132), daffodils that remind Lucy of her colonial indoctrination (30), and museums that preserve traces of an imperial past (41). However, Lucy, an older and wiser version of Annie, is aware of these strategies and thus recognizes their implications from the very beginning: "Mariah wanted all of us, the children and me, *to see things the way she*

*did*....But I already had a mother who loved me, and I had come to see her love as a *burden*" (emphasis added, 36).

Importantly, it is through Mariah that Lucy encounters for the first time Wordsworth's infamous daffodils and it is through them that the implications of a colonial indoctrination in Lucy are brought to the fore. As a child of the Caribbean, Lucy is unable to identify with these flowers; yet, as a product of a colonial indoctrination, she is made to memorize a poem about them. Lucy's observations of the poem articulate the breach, oft referred as the "daffodil gap,"<sup>5</sup> between her lived experience and the Anglo-written one: "I remembered an old poem I had been made to memorize when I was ten years old....I was then at the height of my two-facedness; that is, outside I seemed one way, inside I was another; outside false, inside true" (18). Lucy's "two-facedness" refers to the split that this "gap" creates within the Caribbean identity. Unable to identify with, yet made to internalize (learn by heart) a poem about daffodils, Lucy struggles to reconcile the breach between her perception of reality and a textual representation of another. The poetic flowers now tangible, Lucy's struggle materializes as her articulation of the "daffodil gap" evolves into violent reaction: "I did not know what these flowers were, and so it was a mystery to me why I wanted to kill them. Just like that. I wanted to kill them" (29). The poem internalized, absorbed by her, Lucy's anger, nine years later, rekindles as she sees daffodils for the first time: "Mariah do you realize that...I had to learn by heart a poem about some flowers I would not see in real life until I was nineteen?" (30).

Lucy's colonial indoctrination thus spans time and distance as it follows her across the ocean to her new home in North America. Explaining to Mariah how she was first