

HEROES, MONSTERS, FREEDOM AND BONDAGE:  
INCLUSION, EXCLUSION AND AUTONOMY IN  
*UNE TEMPÊTE*, *JANE EYRE* AND *WIDE SARGASSO SEA*

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The Caribbean...learned to “read” itself in literature...as the frightful other, the defeated, the eerie, the disappeared, the dead...[Therefore,] the Gothic, especially in the Caribbean, has become a part of the language of the colonized, appropriated, reinvented.

Lizabeth Paravisini-Gebert, “Colonial and Postcolonial Gothic: the Caribbean”

One question driving Caribbean scholarship is that of who belongs to the nation. Who is included in or is eccentric to society in the texts that we read? In this article, we will examine the roles of included hero and eccentric monster as two Caribbean and one British writer, exploring questions of bondage and self-determination, articulate the untenable nature of the colonial and patriarchal relationship.

In the same decade that Martinican poet Aimé Césaire resurrected the dark, misshapen Caliban from Shakespeare’s *The Tempest* as the hero of his provocative adaptation for a black theater *Une tempête* (1969), Dominican writer Jean Rhys resuscitated the raving madwoman from Brontë’s *Jane Eyre* as the heroine of her haunting novel *Wide Sargasso Sea* (1966). Concomitantly, as did slave narratives and female gothic novels, they demonized the European patriarch as they “dramatiz[ed] the evils that result from human beings whose passion for power is focused not on power over self but on power over others,” to reiterate Kari J. Winter’s observation on the two nineteenth-century genres in *Subjects of Slavery, Agents of Change* (1992) (99). Charlotte Brontë, who also explores the nature of the patriarchal relationship, does

so through the ordering of her narrative in *Jane Eyre* around a figurative slavery. We will find that whereas the European patriarch is a necessary component of her heroine's attainment of sexual equality in Victorian England, he remains eccentric to the Caribbean worlds that Césaire and Rhys present. Despite the difference in the role that they represent European man as playing in the more equitable worlds that they propose, the three texts come to the tacit understanding that his inclusion is contingent upon his willingness to relinquish his traditional role as master of his own destiny and that of others.

### NATURE AS FREEDOM, NURTURE AS BONDAGE IN *UNE TEMPÊTE*

When in the 1620's the British began creating permanent settlements in the Caribbean, they already had at their disposal in Shakespeare's *The Tempest*, performed in Whitehall Palace before King James I in 1611, arguments that would be used to justify slavery in their New World colonies. Expressed in the play are the contentions that Caliban's mother, Sycorax, was banished to the island from across the sea for her wickedness, and that the monstrous offspring whom she carried with her was "a thing most brutish" (I.ii), "deservedly confined" because he sought to "violate" Miranda's "honour" (I.ii). Therefore, it was the wickedness of the slave's ancestor that was the cause of his banishment from across the sea;<sup>1</sup> and it was the threat that he posed to the "white woman's" virtue that placed moral exigency on the side of his continued bondage.

By 1625, the French also had possessions in the Antilles. In the mid-eighteenth century their Caribbean colonies were the world's leading producers of sugar (Williams 238), a commodity upon which Europe had become increasingly dependent. Although the sugar for which the world clamored was produced through a particularly brutal form of slave labor, France carried on its slave trade and New World slave economy with the complicity or indifference of the very eighteenth-century philosophers who were sowing the seeds of Enlightenment civilization and democracy and championing human rights. As Christopher Miller points out, Montesquieu in Book XV, Chapter Seven of *De l'esprit des lois* describes slavery as a natural institution of the southern hemisphere, where the climate made people indolent, where coercion and force were therefore justified, and where France, conveniently, had located its sugar plantations (Miller 65). Voltaire had by 1722 invested "a good part of his wealth...in the Compagnie des Indes, which traded in slaves" (Miller 74). And we see in Rousseau's following allegation that the question of slavery that preoccupied him was the one that involved the social and political status of the European: "For, modern peoples, you have no slaves; you *are* slaves" (my translation).<sup>2</sup> The fact that he made the assertion in 1762 when "[t]he modern people of France...*did* have slaves,

thousands of them, but elsewhere, out of sight and out of Rousseau's mind, in the colonies," is testimony to the extent of his indifference to the question of slavery in the New World (Miller 70).

We should note that Césaire, who set his play in the Caribbean, but who in his text emphasizes that Caliban owned the land before Prospero and never mentions Caliban's importation from across the sea, probably was writing as much for an audience of newly-independent African nations as he was for the Caribbean. As Joseph Conrad reminds us in *Heart of Darkness* (1899), Africa had just been the site of a grand enlightenment experiment. When Western European nations began carving up Africa and dividing it amongst themselves at the end of the nineteenth century, they made the eloquent claim that they were bearing light to a dark continent. This claim might explain why the main conflict in Césaire's drama of colonization does not center on Caliban's physical and economic exploitation at the hands of Prospero. Instead it revolves around Prospero's mission to diffuse civilization, a mission which

96 he stubbornly refuses to abandon, and which becomes increasingly absurd as we learn of his equation of "civilization" with himself:

I am...the conductor of a boundless score: / this isle, summoning voices, I alone, / and mingling them at my pleasure, / arranging out of confusion / one intelligible line. / Without me, who would be able to draw music from all that? / This isle is mute without me. (64)<sup>3</sup>

As the self-proclaimed voice of reason in an otherwise confused, unintelligible world, Prospero sees himself as the rightful dictator of others' actions. His civilizing mission requires a *chaotic* object. The lot of being that object has fallen to Caliban. Prospero's attitudes do not considerably change in transition from Shakespeare's play to Césaire's. In both dramas, he looks upon Caliban as a monster, a chaotic force of nature that must be harnessed. However, Césaire, much more than Shakespeare, shows us the world from Caliban's perspective, in which nature, rather than threatening, is synonymous with freedom; in which his island, under natural circumstances, would be a place of self-determination; and in which Prospero, who represents "Anti-Nature," is the delusional enemy of free will (52). If Shakespeare's play shows us an argument that would be used to justify slavery—the obligation of the civilized to harness the violent nature of the savage brute, Césaire's adaptation demonstrates the despotism of that rationale when he places moral rectitude and the enduring value of freedom on the side of the slave and nature.

According to Vaughan and Vaughan, it was Césaire who inaugurated, "or at least appreciably stimulated...the shift of the personification of evil from Caliban to Prospero" (162). In S. Belhassen's words, Césaire's Prospero is "the complete totalitarian...the man of cold reason, the man of methodical conquest—in other words, a portrait of the 'enlightened' European" (176). And as Theo D'haen has explained, in *Une tempête* Césaire attacks the foundations of a European modernism that espoused both a democratic ideal and an undemocratic colonial project; that placed the white

European at the top of a hierarchical social structure and the individual of African descent at the bottom; and that based its social hierarchy on a positive appraisal of European civilization and Nurture and on a negative assessment of creatures, such as Caliban, whom Europe associated with Nature (D'haen 328). Moreover, rather than simply deconstructive of Europe's colonial project, D'haen sees Césaire's play as *counter-modern* in its proposal of an alternative "more democratic" model of civilization (318, 329). Caliban envisions regaining autonomy and possession of his island. Because Prospero is unregenerate and "not the collaborating type," there is no place for him in Caliban's more democratic world (27). In response to Prospero's question of what Caliban would do left to nature, all alone on the island, "haunted by the devil, tempest tossed," Caliban replies: "First of all, I'd get rid of you! I'd spit you out...[But] I'm sure you won't leave. Your vocation is to hassle me...You're an old addict, that's what you are!" (60-62). Caliban is correct; in the end, Prospero remains on the island, intent on saving Caliban from himself. However, the audience knows that Prospero's high days are over when Caliban simply ceases to listen to him. At the end of the play, there is the sense that Caliban represents the future and that Prospero, in refusing to abandon his rule and to cooperate with Caliban in the production of that future, has been left behind.

## SLAVERY AND FREEDOM IN *JANE EYRE*

*Jane Eyre* (1847) was written in a mid-nineteenth-century England that still rang with the echoes of the then recent anti-slavery debates. The two greatest spokesmen for the abolition of the slave trade were William Wilberforce (1759-1833) and Thomas Clarkson (1760-1846), members of an Evangelical group within the Anglican Church known as the Clapham Saints. During the latter part of the eighteenth century, Wilberforce had "initiated a series of parliamentary inquiries" during which Clarkson had provided the eye-witness accounts, the "massive data," and the examples of "shackles, thumb screws, teeth chisels, and branding irons" that demonstrated the gruesome nature of the trade (Rogozinski 179). In the second decade of the nineteenth century, England became embroiled in yet another set of heated debates surrounding the abolition, not of the slave trade, but of slavery itself. H.L. Malchow observes, in *Gothic Images of Race in Nineteenth-Century Britain* (1996), that on one side of the debate, "apologists for Negro slavery," in their shocking accounts of Jamaican slave rebellions and the Haitian Revolution, "injected into English popular culture the paranoid fears, sexual fantasies, and...the racist stereotypes" of the Jamaican planter class (14-15). Reminiscent of Prospero's construal of Caliban as would-be rapist, they circulated "exaggerated stories of the plight of white women in Revolutionary Haiti," feeding the fear that the "women might be brutalized by oversexed black men of great strength and size" (Malchow 25). In the winter of 1814-1815, Bryan Edwards, a wealthy Jamaican merchant and planter, wrote an "explicit

description of the horrors of a slave rebellion in Jamaica,” with terrifying images “of frenzied blacks” wreaking vengeance on planters and their families, butchering men, women, and children and “drinking the blood of their victims” (Malchow’s terminology 16-23; Edwards 2:20).

On the other side of the debate, while Sir James Stephen (1789-1859), the manager of Caribbean affairs at the Colonial Office, exposed the planters’ abuses of slaves, the Abolition Society published pamphlets by the millions, “won the support of newspapers, and sponsored public lectures across the nation” (Rogozinski 182). However, Jan Rogozinski credits a Jamaican slave rebellion, led by the Baptist lay preacher Sam Sharpe in 1831, for finally bringing down the edifice. The month-long insurrection, involving 60,000 slaves and covering 750 square miles, resulted in the death of 540 slaves and 14 whites. News of the scale of the revolt and the “savagery” of its repression provoked such outrage in Britain, especially among evangelical groups, that early in 1833, Parliament received petitions with over 1.5 million signatures demanding the end of slavery (Rogozinski 184). That is not to say that the British were not also apprehensive of the possible consequences of Abolition. They knew that the overthrow of slavery in Haiti had resulted in the ruin of “a once buoyant economy” and had involved “the massacre of many thousand whites.” Thus, in abolishing slavery in 1834-38, the British government saw itself as taking “a decisive step” with potentially disastrous consequences (Rogozinski 178).<sup>4</sup>

One hears echoes of the Abolition debates in the novel *Jane Eyre* which Brontë ordered, in large part, around a figurative slavery. In the narrative, Jane represents the abused slave who learns to be docile, and thus, to be deserving of freedom. For the young Jane, the slave driver is her abusive cousin, John Reed, whom, in a frantic outburst, she accuses of being “wicked,” “cruel” and “like a slave-driver” (17). “I really saw in him a tyrant: a murderer,” she recounts (17). She likens her ten-year-old self to an insurrecting slave: “and like any other rebel slave, I felt resolved, in my desperation, to go all lengths” and “the mood of the revolted slave was still bracing me with vigour...all my brain was in tumult, and all my heart in insurrection” (19, 22-23). However, eventually refusing to condone the violence of slave rebellion, she concludes that “half an hour’s silence and reflection had shown me the madness of my conduct, and the dreariness of my hatred and hating position” (47). By her account, she is an innocent child-slave, wrongly accused of evil. Her aunt is mistaken when “she look[s] on [her] as a compound of virulent passions, mean spirit and dangerous duplicity” (25). Jane’s and Bryan Edwards’s perspectives reflect two strains of the British public’s thoughts on slavery: the one insisting on the wickedness of the institution; the other fearing the liberated slave. Brontë, herself the daughter of Patrick Brontë, an Anglican minister whose religious views were influenced by Wilberforce (Weisser xvi), sides with the slave against the evils of slavery at the beginning of *Jane Eyre*. In Part II, she will enter a period of apprenticeship at Lowood School. This is because she, as the slaves in 1834-1838 were thought to be, is still a child and not ready to make her own way in the world. In addition to learning a trade at the school,

she will learn to be submissive and obedient; and similar to Prospero's good slave, Ariel, she will prove that she is worthy of the freedom that eventually is granted her.

Kari J. Winter, discussing the period from 1790-1865 as a moment in history when women and slaves in Western society suffered parallel oppressions and held similar aspirations, offers another perspective on Brontë's comparison of Jane to the slave. As gothic novels and North American slave narratives "exposed the terrors of unchecked male power" in patriarchal Europe and North America, they demonstrated that men, women, blacks and whites were no different in their desire for autonomy (99). Gothic and slave protagonists, such as Ann Radcliffe's Emily St. Aubert, Brontë's Jane Eyre and Harriet Jacobs's Linda Brent (the fictional name that Jacobs gives herself in her 1861 *Incidents in the Life of a Slave Girl* and that I add to Winter's list) "are all eager for the power to control their destinies, to speak, to voice desire" (Winter 99). Winter also observes a fundamental difference between the two genres: "while slave narrators attempted primarily to envision a world of racial equality, female Gothic novelists attempted primarily to envision a world of sexual equality" (Winter 105). Brontë envisioned a world in *Jane Eyre* that allowed a woman as much "right to love and pleasure" as a man in the context of marriage (Weisser xxxvii). It is the necessary participation of the white patriarch in Brontë's vision of a more just and humane world that distinguishes it from the one presented in slave narratives and in the Caribbean texts treated in the present study.

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Brontë's novel, although not without its critics who found her heroine's passion immoral, her aspirations brazen, was an immediate success in Victorian England (Weisser xiii-xiv, xxii). This perhaps was due to the lengths to which Brontë went to make Jane's unorthodox ways seem ordained by God, not only in Jane's miraculous long-distance communication with Rochester, in answer to their simultaneous prayers of desperation, but also in her contrast to Bertha Mason, the Caribbean mad-woman and Rochester's first wife. Bertha, who is both Rochester's burden and the ghostly specter that haunts his manor, is more animal than human:

In the deep shade, at the further end of the room, a figure ran backwards and forwards. What it was, whether beast or human being, one could not, at first sight, tell: it groveled, seemingly, on all fours; it snatched and growled like some strange wild animal: but it was covered with clothing; and a quantity of dark, grizzled hair, wild as a mane, hid its head and face. (Brontë 327-28)

Bertha also is homicidal, setting fire to Rochester's bed; moreover, she is vampire-like, biting Richard Mason and sucking his blood with threats of draining his heart: "She sucked my blood: she said she'd drain my heart" (239). If in Parts I and II of the novel Jane resembles the good slave, repentant of her vengeful spirit and deserving of freedom, in Part III, Bertha, responsible for the mystery "that broke out, now in fire and now in blood, at the deadest hours of the night" (237), resembles the frenzied insurrecting slaves who in Edwards's description butchered their masters and drank their blood. Whereas Jane, in rescuing Rochester from his burning bed, shows that she can live harmoniously with the white patriarch, Bertha demonstrates that she

wants to destroy him. In the end, the Creole demon who has been standing in the way of Jane's God-ordained marriage to Rochester is herself destroyed. Thus, the chaste, brave, clear-minded heroine, who has saved the European patriarch from death at the hands of the female Caribbean monster, finally is free to marry him.

## THE CRIME OF BONDAGE, THE PUNISHMENT OF EXCLUSION IN *WIDE SARGASSO SEA*

100 Similar to *Jane Eyre*, Jean Rhys's *Wide Sargasso Sea* is a three-part novel with gothic overtones that treats issues of subjection and autonomy. However, Rhys recounts much of her novel from the unlikely perspective of Rochester's mad wife, transforming the frightful Other from *Jane Eyre* into the Caribbean heroine. Like Bertha, Rhys was a Caribbean Creole, that is to say, born in the Caribbean. Thus, it is not surprising that she took offense at Brontë's description of Bertha and that she resolved to rectify Brontë's narrative with one of her own. As she maintained in a 1979 interview with Elizabeth Vreeland:

I thought, why should she think Creole women are lunatics and all that? What a shame to make Rochester's first wife, Bertha, the awful madwoman....She seemed such a poor ghost. I thought I'd try to write her a life. (235)

In Rhys's version of the story, the heroine's true name is not Bertha, but Antoinette. It is her English husband—evidently Rochester, but who remains nameless in the text—who insists on calling her Bertha. The novel is contrapuntal, both in its alternative version of the story of Bertha's marriage to Rochester, which offers a counterpoint to *Jane Eyre*, and in the alternating narrative passages in the voice of Antoinette (who narrates Part I, a small portion of Part II and most of Part III) and of Rochester (who narrates most of Part II). Throughout, however, the reader remains more sympathetic toward the unstable heroine than to the angry hero, and for several reasons. In Part I, we learn that her mother's second husband, Mr. Mason, an Englishman smug in his feeling of superiority toward Jamaican blacks and his white Creole wife, yet ignorant of Jamaica's culture and people, makes a fatal error in judgment. His failure to heed his wife's warnings about the dangers of staying on her Jamaican estate, Coulibri, leads to his step-son Pierre's death and his wife's nervous breakdown. Thus, when the equally ignorant and smug Rochester recounts his impressions of the Caribbean, the reader already is oriented to view his perceptions as faulty. His descriptions of people and of the Dominican landscape reinforce the reader's impression of his flawed perception. He consistently misconstrues the behavior of others, seeing sinister things where there are none (85). His negative personification of the vegetation as "spiteful" and "menacing" (65) progresses into full-blown paranoia—the trees become enemies, the landscape "hostile"—when he suspects that his father, brother, brother-in-law and wife knowingly plotted his marriage to a woman with congenital mental illness:

No one would tell me the truth. Not my father nor Richard Mason, certainly not the girl I had married. I stood still, so sure I was being watched that I looked over my shoulder....I went on, glancing from side to side and sometimes quickly behind me....I was lost and afraid among these enemy trees, so certain of danger....It seemed that everything round me was hostile. The telescope drew away and said don't touch me. The trees were threatening and the shadows of the trees moving slowly over the floor menaced me. That green menace. I had felt it ever since I saw this place....Someone was singing "*Ma belle ka di*", or was it the song about one day and a thousand years. But whatever they were singing or saying was dangerous. I must protect myself. (104-5, 149)

He is so sure of being the victim that he fails to comprehend that he is the one who is feared: "Then I saw a little girl carrying a large basket on her head. I met her eyes and to my astonishment she screamed loudly, threw up her arms and ran" (105).

Midway through the novel, we discover that it is Antoinette, not Rochester, who is the victim of terrifying circumstances. Antoinette's half-brother, Richard Mason, has handed over her entire fortune to Rochester who has married her for her money. As Antoinette's Aunt Cora puts it, "It's shameful. You are handing over everything the child owns to a perfect stranger....You are trusting him with her life" (114-5). Towards the end of Part II, the narrative takes on the quality of a trial with testimony from three major witnesses: Christophine, Rochester and Antoinette. Christophine, the most lucid of the three, is Antoinette's nanny and a practitioner of Obeah, a religion that Rochester demonizes. It is our image of Rochester, however, that becomes sinister as we learn from Christophine's testimony that he physically abused Antoinette on their honeymoon: "I undress Antoinette so she can sleep cool and easy; it's then I see you very rough with her eh?" (151). Rochester, who refers to Christophine as the judge in his figurative trial—"and she went on in her judge's voice"—mentally confesses to his crimes as she enumerates them. Initially evaluating Rochester too leniently, Christophine proposes the following solution, recounted to us by Rochester: "Why, she wanted to know, could I not return half of Antoinette's dowry and leave the island—'leave the West Indies if you don't want her no more'" (158). When Rochester refuses, Christophine divines the entire truth about him; he does not want Antoinette, but in his greed he will not let her go: "You want her money but you don't want her. It is in your mind to pretend she is mad. I know it. The doctors say what you tell them to say....You do that for money? But you wicked like Satan self?" (160-1). Were it not for one detail, it would appear that Rochester may act with impunity as both defendant and judge in his own trial. When the English defendant shouts wildly and loudly, "I would give my eyes never to have seen this abominable place," Christophine informs him that since he wants to choose his own punishment, then so be it: "You choose what you give, eh? Then you choose" (161). As we recall, Rochester does indeed lose his eyesight in *Jane Eyre*. At this point in *Wide Sargasso Sea*, blindness becomes the price that he will pay for the crime that he is about to commit.

Rochester's own testimony is damning. He harbors desires of killing Antoinette on their honeymoon: "I wonder if she ever guessed how near she came to dying" (94).



Then, intent on crushing her spirit, he admittedly drives the life out of her: "I did it too. I saw the hate go out of her eyes. I forced it out. And with the hate her beauty. She was only a ghost. A ghost in the grey daylight. Nothing left but helplessness" (170). By this point, the reader begins to suspect that his previous allegations against father, brother, brother-in-law and wife, whom he had accused of duping him into marriage, represent not his actual perceptions, but what he wants others to believe. This is because, disregarding Christophine's warning of impending punishment, he begins planning his future crime and alibi. He will make believe that he was fooled into marrying Antoinette by people who knew that she would lose her mind. He will lock her away in a house out of sight and will hire discreet servants who will not talk. But the residence must be in England because "[h]owever much I paid Jamaican servants I would never buy discretion" (163). In the end, his testimony becomes increasingly confused and incoherent. He reports on finders of buried treasure who never speak of what they find for it is "the law of treasure" that if they told "they'd only get one-third" (169). He realizes too late that his own true fortune does not consist of Antoinette's wealth. Antoinette herself was the key to the only treasure that could have quenched his thirst: "I hated the place....its beauty and its magic and the secret I would never know....Above all I hated her. For she belonged to the magic and the loveliness. She had left me thirsty and all my life would be thirst and longing for what I had lost before I found it" (172). If, in Lacanian terms, Antoinette is the Phallus, that is, both the object of Rochester's masculine desire and the representation of that desire,<sup>5</sup> then Rochester, who loses Antoinette in destroying her, performs his own figurative castration; and his destruction of her perpetuates his interior blindness that does not allow him to penetrate the signs of the Caribbean world. At novel's end, Antoinette suffers the fate of the gothic victim. Similar to the gothic heroine, she is secreted away by her abusive captor who locks her in an upper room of his expansive dwelling. Antoinette clearly is mad by the closing passages; and her disorientation is complete when, similar to Lovecraft's monster in "The Outsider," she fails to recognize the wild-looking reflection in a mirror as her own. However, despite her savage appearance, to the end, Antoinette's first-person narration fosters reader identification with her, the mad heroine, and against Rochester, the cruel patriarch. Thus, in contrast to *Jane Eyre*, in which the Caribbean madwoman who terrorizes Rochester's household is a fearsome, animal-like creature, in *Wide Sargasso Sea*, she is driven mad by her sadistic husband and remains a fully human, sympathetic character.

The sequestering of the Creole wife by her British husband, which also is the fate of Antoinette's mother and her Aunt Cora, is an endemic plight of Creole women in Rhys's text. As the novel indicts the English patriarch, shifting the reader's center of gravity away from an English perspective that refuses to see the humanity of the Caribbean Other, it draws our attention to a feminine Caribbean point of view that advocates autonomy for the Caribbean woman. Thus, unlike the more equitable world proposed in *Jane Eyre* that requires the presence of the European patriarch, the more equitable world proposed in *Wide Sargasso Sea* appears, at first, to require his

absence. To reiterate Christophine's words cited above: "leave the West Indies if you don't want her no more" (158). This is because the European patriarch, the monster in Rhys's text, is the enemy of the Creole woman's freedom. However, Christophine's "if" suggests that the door once was open for his conditional inclusion in the West Indian universe. In his destruction of Antoinette, he himself shut the door to the possibility of his participation in that world.

## CODA

We have seen how Aimé Césaire and Jean Rhys transform into the Caribbean protagonist the monster from two canonical English texts. In doing so, they exemplify what Lizabeth Paravisini-Gebert, quoted in the epigraph, sees as the Caribbean tendency to identify with the West's literary monsters. The monster-turned-hero role switching, which also occurs in Gertrudis Gómez de Avellaneda y Arteaga's *Sab* (1841), Maryse Condé's *Moi, Tituba sorcière...Noire de Salem* (1986), Meiling Jin's *Gifts from my Grandmother* and Oku Onuora's *Fuel for Fire* (1998), is a pattern in Caribbean literature whose writers transform the gothic other into the heroes and heroines of their texts, incorporating them into the Caribbean (or in Jin's case, the British) landscape while simultaneously making them fully human.<sup>6</sup> The place that these writers allot the European patriarch is an object of future study. In the present study, we have found that Césaire and Rhys reveal the European colonizer, dictatorial in his striving for control over others and totalitarian in his attempt to rule all aspects of their lives, to be the truly terrorizing monster. They concomitantly offer a new vision of the role, if any, that he will play in the democratic worlds that they propose. In *Wide Sargasso Sea*, the European-become-monster, in a sense, slays himself when he performs his own figurative castration in his destruction of Antoinette, the one person who could guide him through the Caribbean universe. In doing so, Rochester destroys his opportunity to negotiate his insertion into the Caribbean. Césaire, however, leaves the door open to the incorporation of Prospero. At the end of *Une tempête*, European man, once again the cause of his own exclusion, refuses to see Caliban as a guide to the future and simply is left behind. Caliban, however, in opting not to slay the monster, leaves the possibility open for Prospero's eventual inclusion in his world, but on the condition that Prospero learn to collaborate in achieving Caliban's goals. Even in Charlotte Brontë's novel, the white patriarch must undergo transformation before becoming an acceptable component of the protagonist's intimate life. In the end, having lost his eyesight, Rochester, no longer in a position to dictate to Jane where and how she should be, instead must follow her lead. Thus, in answer to the question of European man's place in the brave new worlds proposed, his inclusion is contingent upon his relinquishing his traditional role as guide and his exchanging it for that of follower.

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## NOTES

1. European culture traditionally has looked upon Africans as descendants of the biblical Ham who was cursed for looking upon his father's nakedness. Ham's curse was to have descendants who would be the slaves of the favored races. See Michael Palencia-Roth, "Enemies of God: Monsters and the Theology of Conquest" in *Monsters, Tricksters, and Sacred Cows: Animal Tales and American Identities*, Ed. A. James Arnold (Charlottesville: UP of Virginia, 1996) pp. 23-49. See also Stephen T. Asma, *On Monsters: an Unnatural History of Our Worst Fears* (Oxford: Oxford UP, 2009), pp. 73, 84-86.
2. "Pour vous, peuples modernes, vous n'avez point d'esclaves, mais vous l'êtes" (Chapter XV, "Des Députés ou Représentant," *Du contrat social* 136).
3. All English citations of *Une tempête* are taken from Richard Miller's translation *A Tempest: Based on Shakespeare's The Tempest: Adaptation for a Black Theater*, New York: Theater Communications Group, 2002. The copyright year for Miller's first translation of *Une tempête* is 1985, and the copyright date for his revised translation is 1992.
4. Rogozinski emphasizes the shift in public opinion that led to the abolition of slavery. For an analysis of the economic and political factors that also contributed to the act, see Eric Williams, *From Columbus to Castro*, pp. 280-95.
5. See Judith Butler, *Gender Trouble: Feminism and the Subversion of Identity* (New York & London: Routledge, 1990), pp. 44-46.
6. See my book article "Seeing through the Evil Eye: Meiling Jin's Caribbean Counter-Gothic in Gifts from my grandmother," in *Asian Gothic: Essays on Literature, Film and Anime*, Ed. Andrew Hock Soon Ng (McFarland, 2008), pp. 61-72.