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Marina Warner's *Indigo*: Inverted 'Myths of Unreason' and the Paradox of Reviving Silenced Indigenous Voices

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If the post-colonial condition has introduced the act of 'writing back to the Centre', to borrow a phrase from Salman Rushdie used by the authors of *The Empire Writes Back* (1989) as a conceptual paradigm to understand the literatures of African countries, Australia, Bangladesh, Canada, the Caribbean countries, India, Malaysia, Malta, New Zealand, Pakistan, Singapore, the South Pacific Islands and Sri Lanka¹, Marina Warner's *Indigo or, Mapping the Waters* (1992) can also be seen as act of 'writing back', but one that comes 'from the Centre'. Both a rewriting of colonial history in the Caribbean and a loose retelling of one of the texts central to the Western canon, *The Tempest* (1611), Warner's novel uses, as Eileen Williams-Wanquet points out, "various forms of intertextuality: naming, verbal echoes, quotations, embedded pastiches, plays-within-plays, as well as parallel characters, settings and situations."² The novel is as much a product of Warner's autobiographical details (her Creole ancestry can be traced back to Thomas Warner, her great-grandfather who settled in the island of St. Kitts in 1622) as it is of Shakespeare's play. In order to revisit *The Tempest*'s 'colonial theme', Warner uses classic realist techniques, places her characters in geographically verifiable landscapes and sets her work in the specific historical period in question- an attempt at narrating the play which grows out of itself and establishes a connection with the broader context of colonisation in the Caribbean. The use of dual spaces and time-frames as sites of action (the story alternates between London in 1948, then from 1969 to the 1980's and the fictional Caribbean island of Liamuiga from 1600 to 1620 and from 1969 to 1983) establishes the connection with the 'then' and 'now' of the island's colonisation with the crucial moment of the native islanders' encounter with Christopher "Kit" Everard in the seventeenth century in between. The story of one of descendants of Christopher Everard, Sir Anthony "Ant" Everard, his son Kit, his daughter Xanthe by a second wife and his grand-daughter Miranda is further linked with the seventeenth century incidents at Liamuiga by Serafine Killebree, the coloured nurse of the Everard household who comes from the island herself.

This creative use of *The Tempest* in Warner's novel corresponds to what Gerard Genette calls 'hypertextuality', through which the present ('hyper') text is grafted on to the body of the past ('hypo') text without necessarily referring or corresponding to it, but allowing unmistakable

traces of the ‘hypotext’ to remain on itself.³ Warner uses the historical contexts of the ‘hyperterxt’ and the ‘hypotext’ to study the colonialist project from different points in history. The pre-colonial and the post-colonial in Liamuiga repeats, but with crucial differences, narrative events and characters of *The Tempest*, which are therefore essentially “de-contextualized and re-contextualized”⁴ in time and space. These complementary processes at once debunk certain myths essential to the viewing of the natives within the ambit of the colonising project (and therefore, central to colonialist rhetoric), those which Supriya Chaudhuri calls “myths of unreason”⁵, and simultaneously re-fashions inverted, revisionary myths to combat them. This is a technique in *Indigo* I will deal with in the first half of my paper. Whether such inverted myth-making can take up the task of ‘giving voice’ to the silenced indigenous colonized subjects is a question to which I shall return in the latter half.

The myths of colonization which perpetrate the “European trope of discovery”, as Chaudhuri suggests, can be seen almost invariably in all texts conceived from the perspective of the European voyage of colonization, notably in the diaries of Columbus and Raleigh. Such myths visualize the colonized space in terms of an absence of local habitation and as “a place without history”, in its “projection of a virgin or wild landscape.”⁶ Such myths abound *The Tempest* as well; the island is ‘uninhabited’ even though it had Sycorax, Caliban and Ariel as its inhabitants prior to Prospero’s arrival on it. This wiping clean of the pre-colonial past is also responsible for creating the European essentialist myth of the colonized land as a ‘tabula rasa’, devoid of any form of human agency and therefore, ready to be appropriated or ‘inscribed’, in Lockean terms, by the militant European gesture of acquisition. Such “myths of unreason” are exposed in *Indigo* as both fallacious and misleading: the pre-colonial past of Liamuiga, where Sycorax, her son Dule (known later to European settlers as Caliban) and Ariel, the Arawak Indian girl lived, is shown as a harmonious and peaceful form of existence before the arrival of the English colonizers led by Kit Everard. The Shakespearean characters are recreated with important differences: the absent witch Sycorax in *The Tempest*, practioner of necromancy who supposedly copulates with the Devil, is replaced by a benevolent, wise healer, the village sage and dyer of indigo. Her preternatural insight and power ‘*sangay*’ is shown to have passed on to Sir Anthony Everard, helping him emerge as one of the greatest players in the game of Flinders. Warner’s Caliban figure is also shown to have been delivered from the womb of a dead and ‘marooned’ African slave, rather than being an incubus begotten by Sycorax and the Devil. His pre-colonial name, Dule, meaning ‘grief’ in the native tongue, is both preferred and used by Warner throughout the novel. Shakespeare’s centrally empowered protagonist Prospero has no figural equivalent in the novel, but he is clearly the model for male members within the Everard family-

the seventeenth century Kit Everard and his descendant Sir Ant, who represents an enduring imperialist mentality. Miranda is assigned her place in twentieth century London, to become Miranda Everard, the daughter of the younger Kit Everard. Far from falling a prey to the imperialist rhetoric which legitimizes colonization, Miranda Everard is haunted by guilt of being a part of the “criminal class”⁷. As Chantal Zabus points out, *Indigo* presents “a matriarchal unholy Trinity”⁸ in the bringing together of three characters expressly subject to Prospero’s domination in *The Tempest*- Miranda, Ariel and Caliban. In the twentieth century strand of the plot, the Caliban figure is revived through George Felix, the actor who changes his name to Shaka Ifetabe (an allusion to King Shaka, the most influential Zulu King), acts as Caliban in a film version of *The Tempest* and gets into a sexual relationship with Miranda, leading to the couple giving birth to a child. Shakespeare’s male sprite Ariel is metamorphosed into a female Ariel, whose experiences echo those of Miranda in many ways. Furthermore, the uprooted colonial subject Ariel remains forever in-between opposite sides, belonging to neither and to both- a hyphen, “a figure of connection and division.”⁹

The myth of attempted rape on the coloniser’s white daughter by the lustful native is problematised in *Indigo* as Warner inverts it to provide the dominant agency in the sexual act to her women. “I have used thee/ (Filth as thou art) with humane care and lodged thee/In mine own cell, till thou didst seek to violate/The honour of my child” (1.2.346-49) is how Prospero chastises Caliban in *The Tempest*.¹⁰ However, in Warner’s novel, it is not the native figure who initiates the act of rape but the coloniser, which is seen through Kit Everard’s furtive advances towards Ariel. However, in the sexual act, women figures come out of their passivity and participate actively. Both Miranda and Ariel, in their sexual encounters with George Felix and Kit Everard respectively, seem to assume a role of authority over their partners. Ariel uses her sexuality as an empowerment, a form of “resistance and control”¹¹, while Miranda’s symbolic violation of George’s body through her act of illicit photography of him can be seen as an inversion of Miranda’s body as a “passive object to both Caliban, her (ostensible) would-be rapist, and to Prospero, her (ostensible) would-be protector”¹² in *The Tempest*. In her essay ‘Cannibals and Kings’, Warner herself drew attention to the plot of *The Tempest* as a “disposal of Miranda’s body”¹³. Similar techniques can be seen in the novel’s drawing upon other myths of

marginalising the natives, such as Kit Everard's benign paternalism, conceiving them as "childlike" in their simplicity (p. 152) or, as its flip side, through a rhetoric of vengeance, seeing them as "outcasts with the mark of Cain upon them" (p. 201).

The act of writing here deconstructs the "male myth of history"¹⁴ - history as predominantly graphed and charted by accounts of triumph which passes onto the colonialist lore. Through its recurrent pastiches of letters (those of Kit Everard to his father and Rebecca Clovelly) and family memoirs (the books of Sir Anthony Everard) embedded within the narrative, *Indigo* interrogates the authenticity of primary sources of history, affected by both romanticisation and subjectivity. There is a contradiction between Kit Everard's version of The Battle of Sloop's Bight as "fierce and bloody" (p. 199) and his account of the adventures of their first month at the island as generally peaceful. The natives, he writes to Rebecca Clovelly, were "glad to be of service to us and treat us with courtesy in which not a little deference is admixed" (p. 152). The perennial gap in understanding 'the Other' becomes self-evident in this instance. But the novel's events also help to undermine colonialist stereotypes of simple victimhood which originate from the histories inflected by "the vision of the victors"¹⁵, as Stephen Greenblatt had called them. In this respect, the letters of Kit Everard and Sir Ant's family memoirs perform much the same function of wishful stereotyping as does those of Columbus, Cortez or James Cook. Such dominant versions of history also disrupt and shatter the cyclical version of time envisioned by the indigenous islanders:

"...history presented itself to them [the colonisers] as a linear continuum; but the indigenous islanders could conceive differently of the time and space they occupied, and see it as a churn or bowl, in which substances and essences were tumbled and mixed, always returning...the flux did not swallow up individuals or snatch their stories away from them, as had happened to Dule□ but folded them deeper into the pleats and folds of the whole tribe's existence, like spices in a dough that flavours the entire batch of baking." (pp. 121-22)

Ariel's muteness is part of Warner's symbolic recognition of the repression of indigenous voices, those "jarring witnesses of history"¹⁶, which are both female and non-European and hence doubly pushed to the edges of marginality. The chronicle of The Battle of Sloop's Bight by the French missionary Pe□e Labat can serve to explain how attempts of indigenous struggle and uprisings can be radically cut down by the simple turning of a phrase, "One thousand savages fell in that struggle." (p. 226) He might claim to have "frankly admired the arts of the native peoples of the islands", but his language invokes stereotypes of native treachery, being itself a product of the determinist colonial discourse:

"...they [the natives] planned to fall upon the settlers and massacre them in their beds." (p.225)

But Ariel's muteness also has its dangers of being appropriated as a figure complicit with colonisation in spite of her earnest, though failed attempts at resistance. In Labat's version, "Mme. Verard" had come to know of the plans of the natives to slaughter European settlers and "hearing this, out of the great love she bore the founder of the island, Sir Christopher Everard, and on behalf of the lovechild she had borne him, she raised the alarm." (pp. 225-226)

Labat's version is profoundly ironic in face of the piece of lost history Warner attempts to revive, yet the objective here is to draw attention to how easily one might be misled through these 'authentic', 'authoritarian' versions. It explodes both colonialist delusions of understanding native figures perfectly and the arbitrary authority assumed in producing such apparently unquestionable versions.

However, the de-mythification at work in *Indigo* could hardly be successful unless Warner can re-fashion parallel myths of inversion, which go against the grain of the novel's linear plot, interweaving themselves in allegorical passages and embedded tales. Like the myths of colonisation, they are also 'myths of unreason' as they elude reason and belong to a magical terrain of reality, with the important qualification that they are *inverted*. This is a gendered, feminine myth essentially reconstructed through female characters-Sycorax and Serafine, and is matrilineal in origin. The alternative version of the story, handed down through women orally over generations, passes on from the dead Sycorax onto her contemporary counterpart Serafine, who catches the "babble in the air" which Sycorax transmits from her grave. (p. 373). An oft quoted passage in *The Tempest*, Caliban's "the isle is full of noises" (3.2.135, p. 232) is repeated in *Indigo* a number of times, finally being transformed into "voices of the past" calling out for recognition. (p.211). These voices, turned by Serafine into fables, function as '*mise en abyme*'¹⁷, reflecting the overall narrative to throw moral light on it. Serafine represents, according to Milada Frankova "what Warner in her theoretical work *From the Beast to the Blonde* calls the 'Sibylline Voice', a figure of the storyteller, essentially female, who 'bridges divisions in history as well as hierarchies of class.'¹⁸ A notable instance in *Indigo* is where the dead Sycorax lives on, to whom the slaves address their prayers. Warner lists their prayers in a stark recital highlighting their inhuman treatment:

"The slaves pressing their tintacks into the tree whisper:

- their love of a man, their love of a woman
 - their love of a child
 - their hopes of reprieve from punishment
 - their thanks for surviving punishment
-

-their fear of being burned alive like the young slave who ran away last week and was caught and tried and sentenced to death by this method

-their terror of having a foot chopped off for stealing (some of them have been stealing)” (p. 211).

Yet Warner’s seventeenth century plot does not end with the account of Liamuiga being completely colonized by the European settlers. Sycorax, who “sits hunched up under the earth” (p.210), invokes the tribal gods Adesange of the mountains and Manjiku of the “swollen seas” to hear her, so that the natives can “return to the time before this time.”(p.212). Only then can she “abjure my [her] art then and there” (p.212), an inversion of Prospero’s act of abjuring his charms at the end of *The Tempest*. By displacing Prospero from being the centrally empowered figure within the dynamics of Shakespeare’s play, Warner places Sycorax in such a position, so that she can retrieve a piece of ‘matria history’ (in the sense in which Louis Gonzalez used the term, “suitable for evoking that small, feminine world of the mother which revolves around the family and the village”¹⁹) central to the island of Liamuiga.

This project of de-mythification and re-mythification undertaken by Warner is unambiguous in its aim of trying to reconstruct an alternative history from the “vision of the vanquished”²⁰, yet Warner’s novel complicates such a project by foregrounding the ethical hazards which it entails. In dealing with the crucial question of reviving silenced indigenous voices, I am greatly indebted to Lisa G. Propst, whose discussion of disruptive authorial strategies in the novel have proved instrumental in my paper²¹. Propst cites Warner’s comment in her 2002 Amnesty Lecture at the Oxford Sheldonian Theatre, that since the 1980’s many women writers had used “Negative Capability” to reconstitute lost histories. The use of the Keatsian concept of being able to remain “in uncertainties, mysteries, doubts without any irritable reaching after fact and reason” by Warner implied that “writers who recuperated the voices of silenced people put themselves in the place of their subjects and invited readers to identify with them.”²² As Propst identifies the problem, Warner’s portrayal of the encounter between her ancestors and the islanders of St. Kitts reflects the dangers Bell Hooks states; talking *about* the other erases that other: “No need to hear your voice when I can talk about you better than you can speak about yourself.”²³ Many of the novel’s formal strategies enquire readers how to respond to the lives of silenced colonised

subjects without running into the dangers of “false empathy or reducing the nuances of history to allegory.”²⁴ I will deal with some of these strategies presently.

Both Sycorax and Serafine, the twin matrilineal figures in the novel seem to evoke images of overflow and excess. Serafine, though mentioned in the list of characters to have been born in 1892, is never explicitly specified an age in the course of the novel. She is equated to the “petrified log” in Sir Ant’s garden, “so old the wood had turned into stone.” (p.4). She is imagined by Miranda as having “something to do with the change that had overtaken the tree’s nature and turned it into a rock” (p.4). Sycorax’s spirit, likewise preserved in the “saman tree” under which she was buried, “speaks in the noises that fall from the mouth of the wind.” (p.77). Metaphorically, these images of excess point to the ways in which the colonised subjects subvert understanding both by the author and the readers, “invaded and possessed by that which exceeds”, through the “loss of a controlling subjectivity.”²⁵ The characters exceed categories described by labels such as “silenced” and “colonised” through their transformation into “petrified logs” and “saman trees” lying *beyond* them.

The complexity of building up Serafine’s character is highlighted thorough partial descriptions of her from the point-of-view of other characters. Warner’s apparently objective description of Serafine’s relations to her employers, the Everard family proves to be more nuanced than it seems at first. We are given:

“Serafine Killebree loved Anthony Everard, Kit’s father, even more than she loved Kit himself and could find nothing to reproach him with, not even her own long exile in the cold maze of the Old Country.” (p.50)

The remark is a profound mockery of people’s ability to oversimplify the experience of others and to re-interpret it for their own benefits-this is precisely something that the Everards might say to one another while speaking of Serafine. One cannot help wondering however, whether Serafine really ‘loved’ Anthony Everard after the history of loss that is hinted in her retelling of the story of Amadou and Amade from her native land to Miranda and Xanthe, which did not have “happy endings” but yet, had to be modified into having one. Since

“...this savage story isn’t seemly for the little English girls, so Serafine has adopted it, as storytellers do.” (p.224)

And this is all the more significant, since earlier; we have learnt from Miranda’s reflections on Serafine that “in her stories everything risked changing shape.” (p.4) Miranda also reflects on Serafine’s estranged daughter, “whom she left in *Enfant-Beate* long, long ago.” (p.221) Just as her real emotions towards Sir Ant, her estranged daughter forms a perennial source of suspense,

which is never resolved and like her countless untold stories, remains a ghostly presence haunting readers.

Likewise, in rewriting the song Ariel sings to comfort Ferdinand, Prince of Naples after their supposed shipwreck in *The Tempest*, Warner distributes it among drowned men and women thrown overboard a seventeenth century Slave Ship:

“‘The sea...would make us food for fishes...’...‘Grit for oysters...’...‘Bonemeal for vines...’...‘We’ll make rich loam...’ ‘From our carcasses, the melon and the gourd...’” (pp.82-83).

The source of the image is unmistakably J.M.W. Turner’s painting, “The Slave Ship” (1781), as most commentators of the novel have pointed out²⁶, where the slaves appear as disembodied limbs, with one leg and some pairs of hands in the dramatic moment of striking the surface of the sea. The vivid images of abundance and bodily excess in the song of the dead slaves, contrasted with Turner’s painting of bodily fragments, emphasize how Turner was able to express only a part of the slaves’ ordeal. The images of excess here, on other hand, indicate the impossibility of holding them down in narrative—they transform themselves and finally evade us.

Yet another way in which Warner complicates the veracity of her tale is through superimposing her formal diction on that of the indigenous islanders of Liamuiga. Dule Sycorax’s adopted son, urges his mother to drive out the colonial settlers from the island in the formal syntax and vocabulary of entreaty:

“Curse them, Mother. Use your arts, change their condition with your skills; alter their shape, as only you know how.” (p.102)

This can be contrasted with Serafine’s interjections across her stories: “aiah”, “Oh yes” (pp.217-18) and Xanthe’s slangs “Better not, if poss” (p. 280), “come a cropper” (p.272), “You’ve gone Afro” (p. 281) and her array of colloquialisms “Sun’n’sea! Rum’n’cokes! Rum’n’tokes! It’s just your bag, darling, come on!” (p.280). The stylised voice of the islanders point to the inevitability of too much authorial mediation in creating characters from lack of historical records or documents about islanders in St. Kitts. Such a creation though, is inevitably subject to superficiality and artifice, which simultaneously distance the readers from these indigenous characters, even as they identify with them.

In the final parts of the novel, during her first visit to *Enfant-Beate*, Miranda discovers “a piece of oystershell, at a certain angle, it seemed as if it had been carved on purpose to look like the bird in flight.” (p.338). The discovery of the oystershell immediately brings back to readers’ minds, in an eerie and almost magic-realist moment, Ariel’s ornament which she wore as a girl of twelve while living in Liamuiga with Sycorax, “made of oystershell, whittled to look like a

bird in flight” (p.112). Such a revival points to an elusive act of transformation, and its elusive nature is once again, perpetrated with deep irony as Miranda decides:

“Its birdlike form must be an illusion...It was common knowledge that the indigenous people who had lived on the islands during the time of first contacts had left nothing of themselves behind.” (p.338)

Through the constant tension between the characters on the island and the distancing effects of their absent voices, Warner explores the premise of Adam Newton, “...getting someone else’s story is also a way of losing the person as ‘real’, as ‘what he is’...At the same time, however, one’s responsibility consists of responding to just this paradox.”²⁷ Warner’s formal strategies in her novel therefore, self-reflexively point to the inadequacy of their representation, followed by the recognition that ‘giving voice’ to silenced people is an impossible task. And this futility is summed up effectively in her use of a poetic epigraph from Derek Walcott’s epic, *Omeros* (1990)²⁸, where the native imagination, once cut off from its originating soil, leads to “entire cultures/lose their art of mimicry.” The “desert place/that widens in the heart” in Walcott is also a form of indigenous resistance to representation via revisionist projects by authors of Creole ancestry such as Warner, to whom the future “is one of inescapable hybridity”.²⁹ *Indigo* therefore, attempts “neither to instantiate nor to negate the Other, but rather self-reflexively, to suggest...openness to an alterity that cannot be instantiated or negated”.³⁰ Readers here, along with the author herself, form a part of a community which is characterised by openness to infinite, ungraspable stories of the silenced ‘Other’ for whom they assert responsibility but cannot pretend to assume an authority. They can only be reached out through gestures of invitation and in never-ending dialogues which forego any form of closure.

Notes:

1 Bill Ashcroft, Gareth Griffiths, Helen Tiffin (ed.), The Empire Writes Back: Theory and Practice in Post-Colonial Literatures (London: Routledge, 1989), reprint 2001, p.2

2 Eileen Williams-Wanquet, ‘Towards Defining “Postrealism” in British Literature’, JNT: Journal of Narrative Theory, 36, No. 3 (Fall 2006): 394, http://muse.jhu.edu/journals/journal_of_narrative_theory/36.3williams-wanquet.html (accessed April 9th, 2013)

3 Gerard Genette, Palimpsests: Literature in the Second Degree (Paris: Seuil, 1982), trans. Channa Newman and Claude Doubinsky, p.11-12

4 Williams-Wanquet, ‘Towards Defining “Postrealism” ’, p. 394

5 Supriya Chaudhuri, “The Absence of Caliban: Shakespeare and Colonial Modernity”, Richard Fotheringham, Christa Jansohn and R.S. White (ed.), Shakespeare’s World/World Shakespeares (Newark: University of Delaware Press, 2008), p.233

6 *ibid*, p.224.

7 Marina Warner, Indigo or, Mapping the Waters (London: Vintage, 1993). All subsequent references to the novel are to this edition and have been included parenthetically within the text.

8 Chantal Zabus, “Prospero’s Progeny Curses Back: Postcolonial, Postmodern and Postpatriarchal Rewritings of The Tempest”, Theo d’Haen, Liminal Postmodernisms: The Postmodern, the (Post-)Colonial and the (Post)Feminist, ed. Hans Bertens (Amsterdam: Editions Rodopi, 1994) p. 132.

9 Tobias Döring, “Woman, Foundling, Hyphen: The Figure of Ariel in Marina Warner’s Indigo”, Eileen Williams-Wanquet (ed.), Writing as Revision, Alizes, 20, Special Issue (July 2001): 21. The citation also occurs in Williams-Wanquet, ‘Towards Defining “Postrealism” ’, p. 397.

10 Shakespeare, William, Virginia Mason Vaughan and Alden T. Vaughan (ed.), The Arden Shakespeare: The Tempest (India Edition) (New Delhi: Cengage Learning, 2009), p. 174.

Further references to the play are to this edition and have been given parenthetically within the text.

11 Rebecca Weaver-Hightower, “Revising the Vanquished: Indigenous Perspectives on Colonial Encounters”, The Journal for Early Modern Cultural Studies, 6, No.2 (Fall/Winter 2006): 90, http://muse.jhu.edu/journals/journal_for_early_modern_cultural_studies/6.2weaver-hightower.html (accessed April 9th, 2013)

12 Lisa G. Propst, “Bloody Chambers and Labyrinths of Desire: Sexual Violence in Marina Warner’s Fairy Tales and Myths”, Marvels & Tales: Journal of Fairy-Tale Studies, 22, No. 1 (2008): 131, http://muse.jhu.edu/journals/marvels_and_tales/summary/22.1propst.html (accessed April 9th, 2013)

13 Marina Warner, “Cannibals and Kings: King Kong”, Signs and Wonders: Essays on Literature and Culture (London: Chatto & Windus, 2003), p.334.

14 Williams-Wanquet, ‘Towards Defining “Postrealism” ’p. 399

15 Stephen Greenblatt. “Introduction”, Stephen Greenblatt (ed.), New World Encounters (Berkeley: University of California Press, 1993), p. vii

16 Robert Holton, Jarring Witnesses: Modern Fiction and the Representation of History (London: Harvester Wheatsheaf, 1994), p. 251

17 Williams-Wanquet, ‘Towards Defining “Postrealism” ’, p. 398

18 Marina Warner, From the Beast to the Blonde: On Fairy Tales and Their Tellers, quoted in Milada Frankova, “Marina Warner’s Sibyls and Their Tales”, Brno Studies in English, 29, No. 9 (2003): 118, www.phil.muni.cz/plonedata/wkaa/BSE/BSE_2003_29_scan/BSE_29_11.pdf

19 Louis Gonzalez in Carlo Ginsberg, ‘Microhistory: Two or Three Things that I know about it’, quoted in Anjali Gera, “Des Kothay? Amitav Ghosh tells Old Wives Tales”, Tabrish Khair (ed.), Amitav Ghosh: A Critical Companion (New Delhi: Permanent Black, 2003), p.121

20 Nathan Watchel, quoted in Greenblatt, New World Encounters, p. viii

21 Lisa G. Propst, “Unsettling Stories: Disruptive Narrative Strategies in Marina Warner’s Indigo and The Leto Bundle”, Studies in the Novel, 41, No. 3 (Fall 2009): 330,

- http://muse.jhu.edu/journals/studies_in_the_novel/v041/41.3propst.html (accessed April 9th, 2013)
- 22 Marina Warner, "Who's Sorry Now? Personal Stories, Public Apologies", Signs and Wonders: Essays on Literature and Culture (London: Chatto & Windus, 2003), p. 467.
- 23 Bell Hooks, "Choosing the Margin as a Space of Radical Openness", Yearning: Race, Gender & Cultural Politics (Boston: South End, 1990), pp. 151-52
- 24 Propst, "Unsettling Stories", p. 331
- 25 Mike Marais, "J.M. Coetzee's Disgrace and the Task of the Imagination", Journal of Modern Literature, Vol. 29, No. 2 (2006): 88-89
- 26 Pia Brinzeu, "The Color of Intertextuality: Indigo", NJES: Nordic Journal of English Studies, 8, No. 2, Special Issue: Intertextuality (2009): 28,
<http://ojs.uib.no/ojs/index.php/njes/article/view/337/334> (accessed April 9th, 2010). Warner's debt to Turner's painting in conjuring up the image of the dead slaves is also mentioned in Propst, "Unsettling Stories", p. 340.
- 27 Adam Zachary Newton, Narrative Ethics (Cambridge, MA : Harvard University Press, 1995), p. 19
- 28 Derek Walcott, Omeros, quoted in Warner, Indigo
- 29 Chantal Zabus, Tempests after Shakespeare (New York: Palgrave, 2002), p.127.
- 30 Mike Marais, "'Little Enough, Less Than Little: Nothing' : Ethics, Engagement and Change in the Fiction of J.M. Coetzee.", Modern Fiction Studies, 46, No. 1(2000): 164

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- . "'Little enough, Less Than Little: Nothing': Ethics, Engagement and Change in the Fiction of J.M.Coetzee'." Modern Fiction Studies 46.1 (2000): 159-182.

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