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The Archiving of the Caribbean Diaspora in Austin Clarke's Fiction of the 2000 Decade.

Rodolphe Solbiac

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This paper examines the features and scope of an archiving of caribbeanness in *The Polished Hoe* and *More* two of Austin Clarke novels published during the 2000s, widely acclaimed by Canadian and international criticism and rewarded with important literary prizes.

An approach to archiving which considers it as history-making and as a political practice challenging discrimination and aiming at social transformation (Flinn 1) appears to be particularly relevant to the Caribbean situation. Indeed, the function of compensating for the consequences of historical erasure and archival silence is an established feature of Caribbean literature expressed in Edward Baugh's proclamation of the supremacy, for Caribbean man, of imagination over history (61). However, we can ask ourselves to what extent this vision can be relevant to the 21st century conditions of production of Caribbean Canadian writing.

This study argues that Austin Clarke's creation of *The Polished Hoe* and *More* consists of a history-making archiving of Caribbeanness in works which challenge discrimination and entail social transformation. It contends that Clarke's archiving of Caribbeanness in *The Polished Hoe* and *More* consists of acts of culture planning as, according to Even-Zohar, culture planning "takes place 'once any body, individual or group, holding whatever position, starts to act for the promotion of certain elements and for the suppression of other elements'" (?) It demonstrates that moving beyond the colonial archive and expanding postcolonial genealogies constitute the two major features of the archiving of Caribbeanness developed in *The Polished Hoe*. It also establishes that Clarke's archiving of Caribbeanness in *More* seeks the rehabilitation of the black Caribbean body and produces an assertion of a Caribbean Canadian double consciousness.

This reading also seeks to demonstrate that Clarke's archiving of Caribbeanness in *More* grounds on the horizon of expectations created by the Giller Prize Clarke obtained in 2002 for *The Polished Hoe* in order to challenge derogatory representations of black Caribbean people in Canadian mainstream culture. This argument bases on the concept of "horizon of expectations" of a work which according to Hans Robert Jauss can be delineated through the following three generally presupposed factors:

first, through familiar norms or the immanent poetics of the genre; second, through the implicit relationships to familiar works of the literary-historical surroundings; and third, through the opposition between fiction and reality, between the poetic and the practical function of language, which is always available to the reflective reader during the reading as a possibility of comparison. The third factor includes the possibility that the reader of a new work can perceive it within the narrower horizon of literary expectations, as well as within the wider horizon of experience of life (Jauss 24).

Our approach also uses other concepts of Hans Robert Jauss reception theory such

as “aesthetic experience,” “aesthetic distance”, and “artistic character¹” defined as follows:

[T]he horizon of expectations of a work allows one to determine its artistic character by the kind and the degree of its influence on a presupposed audience. If one characterizes as aesthetic distance the disparity between the given horizon of expectations and the appearance of a new work, whose reception can result in a "change of horizons" through negation of familiar experiences or through raising newly articulated experiences to the level of consciousness, then this aesthetic distance can be objectified historically along the spectrum of the audience's reactions and criticism's judgment (spontaneous success, rejection or shock, scattered approval, gradual or belated understanding). (Jauss 25)

Our study of the reception of *The Polished Hoe* brings an approach considering, like Even-Zohar, Canadian cultural space as a polysystem and Canadian literary space as a semiotic system included in it. Even-Zohar proposes that the cultural space should be considered as a semiotic system which “should be seen as a heterogeneous, open system” and which is “necessarily, a polysystem—a multiple system, a system of various systems which intersect with each other and partly overlap, using concurrently different options, yet functioning as one structured whole, whose members are interdependent” (Even-Zohar qtd. in Codde 92). Conversely, literature should be seen as “a system, rather than as a mere collection of texts” a semiotic system which is part of a cultural polysystem. (Even-Zohar qtd. in Codde 95).

Consequently, our study of the reception of *The Polished Hoe* considers the publication, diffusion and reception of this novel as circulation of a cultural object in these systems. This approach also considers this circulation in terms of the way it interferes with “public memory” as defined by Smaro Kamboureli.

The public memory engineered by national pedagogy through the culture of celebrity is not necessarily the kind mobilized by a nostalgia of the past. Memory, in this context, is not ana-historic; rather, it has a proleptic function. It engages the past but it does so in order to restructure the present and remember the future. (Kamboureli, 2004, p. 51).

This paper concludes that Clarke’s archiving of Caribbeanness in these novels instigates a transformation of conceptions of Canadian nation and Caribbean diaspora.

This study first presents the features of Clarke’s archiving of Caribbeanness in *The Polished Hoe* and *More*. Follows an examination of the impact of the reception of *The Polished Hoe* on Clarke’s archiving of Caribbeanness in *More*. This investigation provides a survey of *More*’s amazingly long creative process which discloses Clarke’s use of the new horizon of expectations created by the reception and celebration of *The Polished Hoe*.

¹ The distance between the horizon of expectations and the work, between the familiarity of previous aesthetic experience and the "horizontal change"⁸² demanded by the reception of the new work, determines the artistic character of a literary work, according to an aesthetics of reception: to the degree that this distance decreases, and no turn toward the horizon of yet-unknown experience is demanded of the receiving consciousness, the closer the work comes to the sphere of "culinary" or entertainment art [*Unterhaltungskunst*] (Jauss 25).

I-The Archiving Caribbeanness in *The Polished Hoe* and *More*

1- Clarke's Counter-archiving of the Caribbean Colonial Experience in *The Polished Hoe*.

The Polished Hoe tells the story of the murder of the white planter Bellfeels by his mulatto mistress Mary Mathilda. Action takes place on the Caribbean island of Bimshire in the 1940's. Mary Mathilda emasculated Bellfeels, using a hoe, the handle of which she had been polishing for years without apparent reason (without knowing why she was repeating this action day after day, year after year. The policeman Percy takes her deposition in her house and the novel is almost completely dedicated to her confession. Tension in this detective like novel is created by a quest for understanding what motivated Mary Mathilda to commit such a strange crime.

Time is suspended as Mary Mathilda's deposition takes the form of a flashback in which the storyline is divided by upsurges of memories, flashbacks, and apparently digressive episodes. Through them the reader is introduced to several critical painful moments in the two characters' lives as their voices intermingle to construct a narrative. In this confession like introspective deposition Mary Mathilda refuses to stick to the facts about the murder. She contextualizes them disclosing the way in which they can be related to socio-historical issues in the colonial twentieth century Caribbean.

The narrative semantics at work in *The Polished Hoe* generates a counter-archiving of Caribbean colonial experience that takes the reader beyond the recorded colonial archive of the Caribbean. The protagonist's deposition turns into a revision of the historical memory of colonial Barbados, named Bimshire, which documents the condition of the mulatto woman. The writer textualises the cultural elements sedimented in the Caribbean body. Mary Mathilda's body is the site from which the colonial experience of the Afro-Barbadian woman is reconstructed.

Mary Mathilda's narrative of Bellfeels first act of sexual abuse on her constitutes the inciting moment of the plot which resulted in the murder.

Then Mr. Bellfeels put his riding-crop under my chin, and raise my face to meet his face, using the riding-crop ; and when his eyes and my eyes made four, he passed the riding- crop down my neck, right down the front of my dress, until it reach my waist. And then he move the riding-crop right back up again, as if he was drawing something on my body.

"And Ma, stanning up besides me, with her two eyes looking down at the loose marl in the Church Yard, looking at the graves covered by slabs of marble, looking at the ground. Ma had her attention focused on something on the ground. My mother. Not on me, her daughter. . ." (Clarke, "The Polished Hoe" 10 –11)

Mary Mathilda tells Percy what she experienced when her mother was unable to protect her from Mr Bellfeels when her first touched her sexual attributes with his whip on an Easter Sunday after church. Mary Mathilda's mother's passivity testifies for Bellfeels absolute domination on these mulatto women subjugated to his *droit du seigneur* from mother to daughter.

The Polished Hoe explores the way in which colonial sexual, physical and psychological violence interfere with protagonist's Mary Matilda sentimental live and with Black policeman Percy's, her childhood friend and secret lover. The novel discloses the plight of the Barbadian mulatto woman dedicated to the White

planter's sexual pleasure, from mother to daughter and subjugated to his "droit du seigneur", disclosing the origin of the impossibility of spontaneous love between Mary Mathilda and Percy. Clarke's exploration of this unaddressed legacy of the Barbadian slave society takes the reader back to the prostitution of enslaved African women, which in 19th century gradually reserved mulatto slave prostitutes for the planters, leading them to become the White planters' mistresses (Beckles, 81). *The Polished Hoe's* disclosure of the condition of the mulatto woman in colonial Barbados widens to a description of planters' sexual abuses on women which turns into a narrative the rebellion of the Barbadian woman against the Plantocracy. This narrative constructs a memory of the resistance of Barbadian women to sexual subjugation to which Mary Mathilda affiliates through the act of emasculating the planter Bellfells.

Tonight, a sunday, in spite of no moon, the act that I comitted, however the people in this Island wish to label it, is not a act, or behaviour of a woman ruled by a full moon; nor of a woman who chooses darkness over light, to move in , or to hide her act in.

[...] I was determind. And deliberate. Because I knew what my cause was. And I had a cause." (Clarke, "The Polished Hoe" 7-8)

This two-voice narrative also unifies the collective memory of a divided people. It reveals the extent to which private events in Mary Mathilda's and Percy's lives are determined by the legacy of plantocracy in their country. However, as they share and analyse their individual memories, Mary Mathilda and Percy construct an aspect of Barbadian collective memory which bridges the gap established between Black Afro-Barbadians and mulatto Barbadians by British colonial pigmentocracy. Through the invalidation of pigmentocracy it brings, this reunifying construction of a collective memory takes a reparatory dimension that contributes to a decolonised Caribbean identity. Indeed, representing this memory operates in the perspective of liberating the Caribbean subject from the psychological imprint of colonialism. *The Polished Hoe's* disclosure of colonial sexual abuse and female Barbadian resistance to it documents the colonial experience of Caribbean people in a way that challenges the colonial archive. In addition, it presents Caribbean people with a new female genealogy of resistant Caribbean women which reunites mulatto women and other Black Barbadian women in a common memory, bridging the gap, inherited from colonial times.

2- The Writing of *More*: Archiving the Double Consciousness of Caribbean Canadians and a Rehabilitated Black Caribbean Body

More restores the memory of three decades spent in Toronto by Idora Morrison, a Barbadian born waitress at a university restaurant. The protagonist reprocesses the memories of her Canadian experience during four days of a painful retreat in the basement of her house in Toronto which started after her teenaged son Bj disappeared for several days.. She starts this examination as she starts believing that her son is involved in a gang and has been arrested by the police. The writing of *More* produces an archiving of the emergence of a double diasporic Caribbean

Canadian consciousness and of revised representations of the Black Caribbean person.

Writing Double Diasporic Caribbean Canadian Identity

Narration consists in the release of Barbadian and Canadian memories stored in Idora's mind and body as she recuperates remembrances of events, episodes, but also of what she physically experienced in Toronto. The body of the protagonist (representing the Caribbean diasporic subject) becomes the locus of a process of memory reconstruction. Like in *The Polished Hoe*, *More's* reconstruction of Caribbean cultural memory consists of a textualisation of the Caribbean-Canadian experience operating through a poetics of body memory which, according to Michael Bucknor, constitutes the distinctive poetics of Caribbean-Canadian writing (Bucknor 158-159).

The narrative of these four days of introspection reorders Idora's memories of the several decades spent in Toronto as a Canadian memory. At the end of this retreat, she is born again to a new life (Clarke, "More" 283). She gets rid of her posture of "repression of Canada as a homeland" (GE Clarke 117) while deciding to assume her Caribbean culture through the choice of the Barbadian language for her next sermon in her religious congregation.

Revising Representations of the Black Caribbean Person.

The novel's narrative semantics brings a revision of representations of the Black Caribbean person. A significant part of the plot is dedicated to police racial profiling and violence against the Black body and to an investigation on to Afro-Caribbean teenagers involvement in gangs (Clarke, "More" 51-52). This examination introduces to a reflexion on male- female relationships and parenthood in Caribbean communities established in Toronto (Clarke, "More" 52). It also brings an insight in the impact of institutional racism on second generation Caribbean Canadians as it deals with police racial profiling

Clarke's treatment of the killing of the Afro-Jamaican Albert Johnson by Toronto police in 1979 (Clarke, "More" 101) challenges the depiction of the black body in the Canadian media as a "known socially deviant body" (Henderson, 18). As Barret puts it, its rewriting of Albert Johnson and his body (Clarke, "More" 188) "does not do not attempt to recover Johnson's true body but rather make his body matter and signify differently".

Brand in thirsty (2002) and Clarke in *More* (as well as other texts) rewrite Johnson's character and body to challenge this disciplinary blackening, to give him a history and character that exceeds the mainstream media depiction of him as a one-dimensional stereotypical black man (Barret, *Thesis* 24).

More's characterization of Idora Morrison and narrative strategy construct a vision from the inside that opens the possibility for a recording of a widened representation of the figure of the black Caribbean mother. One of Clarke's major achievements lies in his ability to create emotion about the way in which a black Caribbean mother may experience life in Toronto. The social issues related to the racial profiling,

police violence toward black young men, fatherless education of young black Caribbeans, the representation of the black body as a sign of deviance and criminality are mediated through the lens of the concerns of a mother for her son's safety from police brutality. Idora's characterization lets the reader move beyond the mainstream media one-dimensional stereotypical representation of black Caribbean mother as a maid unable to educate her fatherless children.

The writing of *More* draws the features of an original Caribbean-Canadian condition which expands caribbeanness while complementing the definition of canadianness (Clarke, "More" 193-197). The novel's history-making archiving of Caribbeanness goes beyond the documentary. Narration of the "absent memories, heritage, and origins" (Barret, *Blackening* 185) of Caribbean people in Canada is transformative and becomes an "assertion of the doubleness" (Barret, *Blackening* 185) of the diasporic identity of Caribbean people living or born in Canada. This doubleness takes part in what Barret calls the assertion of the doubleness of black diasporic identity.

Brand's Clarke's, and McWatt's narratives do not merely describe the conditions of being black in Canada but transforms those conditions from one of absence to an assertion of the doubleness of black diasporic identity. The absent memories, heritage, and origins of diasporic life depicted in the authors' texts are transformed through these acts of narration. [...] Narrative does not replace or fill in the absented origins and memories of black diasporic life, but transforms those absences into something other than black silence and abjection. It is this narration of black identity in Canada as at once present and paradoxically attuned to the presence of absence that constitutes the double-consciousness of these narratives. (Barret, *Blackening* 185)

II- From the Reception of *The Polished Hoe* to the Writing of *More*: Clarke's Archiving of Caribbeanness in Canadian Public Memory

This section unveils the features an archiving of Caribbeanness in Canadian public memory resulting from the publication and celebration of *The Polished Hoe* and *More*. It brings a focus on the way the horizon of expectations created by the celebration of *The Polished Hoe* interferes with the creative process of *More*. It examines the stakes and scope of the reception of *The Polished Hoe* and the way in which it transforms the horizon of expectations of Canadian and Caribbean Canadian readers. It also considers the impact of this new horizon of expectations on Clarke's Archiving of Caribbeanness in *More*. Then, it defines *More*'s reception as manifestation of social transformation produced by literary creation.

1-Stakes and Scope of the Reception of *The Polished Hoe*

This study of the reception of *The Polished Hoe* considers the circulation of the novel in the Canadian cultural space and the way in which it intersects with Canadian public memory to alter readers' as well as non-readers' horizons of expectations. The stake for Austin Clarke is to challenge or contribute to the Canadian public memory designed by the Canadian government through the policy of official multiculturalism and by other cultural producers promoting different conceptions of Canadian culture.

The Polished Hoe was rewarded with the Giller Prize in 2002. The novel also won the 2003 Commonwealth Writers' Prize and the 2003 Trillium Book Award. The resulting diffusion of *The Polished Hoe* in the Canadian cultural space propagated Clarke's representations of Caribbeanness in Canadian public memory during the years 2000. This is amplified by its expansion as a play² and the communication about its projected expansion as a TV series.

2-How the Reception and Diffusion of *The Polished Hoe* Transforms the Horizon of Expectations of Canadian Readers.

Changes in the horizon of expectations of Canadian readership is one major outcome of Austin Clarke's reward with the Giller. Granted by the most Canadian private literary institution this prize symbolically introduces a work into the canon of Canadian literature (at the center of the literary polysystem). If Austin Clarke had been granted with several prizes during his long career, the Canadian ones were given by political cultural institutions (representing the public literary institution) taking part in the enforcement of multiculturalism in the arts.

The celebration and diffusion of *The Polished Hoe* and of information about it resulted in a dissemination in Canadian public memory of themes, characters, views represented in the novel legitimacy to Caribbeanness as a Canadian literary subject. The wider Canadian readership's representations of and expectations about a Canadian literary work undergo a transformation as a consequence of the circulation of *The Polished Hoe*, under the form of reviews, comments, extract, fragments, in the Canadian cultural space, defining a new horizon of expectations which henceforth includes Clarke's Caribbeanness.

The Polished Hoe's success results in the dissemination of new representations of Caribbeanness and British colonialism, in Canadian public memory. Clarke's representation of the Caribbean woman resistance to plantocracy brings the Canadian perception of black Caribbean women beyond the stereotype of the victim. *The Polished Hoe's* success modifies the Canadian reader's aesthetic experience. The artistic character of *The Polished Hoe* brings an aesthetic distance with the expectations of Canadian readership resulting in a change of horizons "through negation of familiar experiences or through raising newly articulated experiences to the level of consciousness," (Jauss 25).

More's publishing story testifies for the fact that, in the 1980's and 1990's, Clarke's style and views in the novel does not meet the mainstream Canadian readership's horizon of expectations. *More* is a novel which successive versions are rejected by several publishers over a period of thirty years.

The novel was first written in 1978 as a Canadian novel about people living in Toronto. This first version focuses on the lives in Toronto of "Mack, a Scottish-Canadian woman, her husband, and their circle of Rosedale friends and socialites" (Barret, *Dreaming*). At this time publishers' criticisms, concerned the lack of emotion³ or of "credibility of characters in general and more specifically in the

² The play derived from the novel was created in Toronto, in 2007 (Hoile 2007).

³ Westberg wrote to Clarke in February 1979: "Actually Austin, I'm not at all sure you should spend time on revising MORE. As I told you, there's a strange lack of emotion in that book that is very

characterization of the protagonist⁴ (Barret, *Dreaming*). This Canadianness is confirmed by what Clarke writes in 1987 when he presents the novel as having “an all-Canadian setting and character structure” (Barret, *Dreaming*)⁵.

However, Clarke’s writing of *More* informed by the emotion provoked by the Killing of Jamaican Albert Johnson by Toronto police in 1979⁶ takes a more Caribbean Canadian turn. This is patent in his late 1980’s revisions, as, in addition to his introduction of references to this killing, a West Indian immigrant theme takes precedence on the story of Rosadale socialites (Barret, *Dreaming*). Clarke then focuses the story on the Caribbean characters May, her son Bj and his friend Marco (Barret, *Dreaming*) and on the theme of Black Caribbean people’s fear of police brutality.

The fact that this 1990’s version of *More* is not published seems to indicate that it does not meet mainstream readership horizon of expectations. In the eyes of the body of competent readers who in the publishing sector refuses to publish it, mainstream Canadian readers are not ready to receive its literary features, the issues it deals with and the vision of Canada it presents.

4-Impact of the New Horizon of Expectations Created by *The Polished Hoe* on Clarke’s Archiving of Caribbeanness in *More*.

The new horizon of expectations created by the Giller influenced, in a significant way, Clarke’s literary strategies and representation of Caribbeanness in the writing of *More*. After the publication and celebration of *The Polished Hoe*, when Clarke returns to *More*, he introduces revisions that focus the story on the West Indian character May, renamed Idora Morrison. The protagonist is no longer a Scottish-Canadian woman, but a Caribbean woman. *More* becomes, then, a novel about Toronto, focusing on a Caribbean Canadian memory and addressing issues concerning Black Caribbean people in Canada. Such revisions testify for Clarke’s full awareness of the improved potential of dissemination of his views in Canadian public memory, especially in Toronto.

Archiving consists of a highly self-conscious action, according to Stuart Hall for whom “[T]he moment of the archive represents the end of a certain kind of creative innocence, and the beginning of a new stage of self-consciousness, of self-reflexivity in an artistic movement (2001 89)”. When Clarke rewrites *More* after the Giller, it is in full awareness of the horizon of expectations created through the reward of *The Polished Hoe* with the Giller and other prizes, in full awareness of the impact of literary prizes as acts of culture planning, and in full awareness of the

unlike you. (Barret, *Dreaming*).

⁴ In a two-page letter she titled, “My thoughts on MORE by Austin Clarke,” Miller stated: “The first approximately 400 pages were painful to read” and observed that all the characters’ “mansions, cars, penthouses and affairs cannot compensate for shallow people bored with themselves and boring to the reader.” (Barret, *Dreaming*).

⁵ In 1987 Clarke applied (with the support of Lily Miller) to the Canada Council for \$20,000 to complete *More*. In the unsuccessful application, he describes the novel as having “an all-Canadian setting & character structure” and as his “first long piece of fiction to deal with this topic: moral and social incestuousness” (Barret, *Dreaming*).

⁶ In the first revisions, Clarke still focused the plot on Mack but added material relating to a domestic worker, Ann, and her circle of West Indian immigrant friends. He also included references to Albert Johnson, a Jamaican man who was killed by Toronto police in 1979. Johnson’s story would become a significant part of *More* in all subsequent drafts.

status of *More* as a cultural product⁷ for an action of culture planning on Canadian public memory⁸.

When Clarke works again on *More* after the Giller, he confronts publishers whose horizon of expectations have been shaped by *The Polished Hoe* and who expect to find again the way in which he had created Mary Mathilda, and hope to find again some of the literary features of *The Polished Hoe*.

After several additional revisions, the manuscript of *More* is finally published in 2008, when Clarke succeeds in creating Idora Morrison as a more credible character than the first Scottish-Canadian protagonist. A major achievement of the book lies in the emotion Clarke creates about the way in which a black Caribbean mother may experience life in Toronto. It results from Clarke's use of an introspective narration developing a poetics of body memory that those competent readers had found in *The Polished Hoe*. The social issues related to the racial profiling, the representation of the black body as a sign of deviance and criminality are mediated, through the lens of the concerns of a mother (from Toronto) for her son's safety from police brutality.

As far as narration is concerned, the reading of *More*, constructing its artistic character⁹, is not "demanding any horizontal change" but is rather "fulfilling the expectations prescribed by *The Polished Hoe*, "in that it satisfies the desire for the reproduction of the familiarly beautiful; confirms familiar sentiments" (Jauss 25). The novel is accepted as publishers expectations are met by a narrative strategy which evokes the one at work in *The Polished Hoe*.

In addition, *More* is finally accepted because it fulfils expectations prescribed by *The Polished Hoe* but also by changes in Canadians horizons of expectation resulting from the diffusion of Dionne Brand's *What We All Long For* and David Chariandy's *Soucouyant* two novels which recognition resulted from the change brought to Canadians horizons of expectations by the *The Polished Hoe*. The social issues related to second generation Caribbean-Canadians, the racial profiling, the representation of the black body as a sign of deviance and criminality *What We All Long For* and *Soucouyant* address contributed to horizontal change in Canadian readership "through "the negation of familiar experiences or through raising newly articulated experiences to the level of consciousness" (Jauss 25).

Conclusion: *The Polished Hoe*, the Giller and *More*, Archiving and Cultural Transformation.

The social function of literature manifests itself in its genuine possibility only where the literary experience of the reader enters into the horizon of expectations of his lived praxis, preforms his understanding of the world, and thereby also has

⁷ The term *product* refers to "any performed set of signs and/or materials," including "a given behavior. (Even-Zohar qtd. in Codde 101).

⁸ "Every member of a community is a consumer of its cultural artifacts, even if only indirectly or fragmentarily—in everyday life, one inevitably "consumes" scores of textual or visual fragments (Even-Zohar qtd. in Codde 101).

⁹ The distance between the horizon of expectations and the work, between the familiarity of previous aesthetic experience and the "horizontal change"⁸² demanded by the reception of the new work, determines the artistic character of a literary work [...] This latter work can be characterized by an aesthetics of reception as not demanding any horizontal change, but rather as precisely fulfilling the expectations prescribed by a ruling standard of taste... (Jauss 25)

an effect on his social behaviour (Jauss 39)

The recognition of *The Polished Hoe* and the success of *More* bring an insight into the way in which literature may contribute to cultural change, altering readers' conceptions and representations and taking them towards social transformation. *More* got a successful reception with strong reviews as well as important sales (Barrett, *Dreaming*). Such a success testifies for the transformation of the Canadian cultural polysystem (an outcome of multiculturalism) which at the end of the 2000's decade is ready to receive the issues Clarke addresses in *More*.

The archiving of Caribbeanness in these novels goes beyond mere documentation. It discloses the cultural transformation at work in Canada as a consequence of a revision of the representation of the black Caribbean body and an assertion of a Caribbean Canadian double consciousness. Clarke's self-reflexive archiving of Caribbeanness contributes to the broadening of the definitions of both Caribbeanness and Canadianness, instigating a transformation of the conceptions of Canadian nation and Caribbean diaspora.

If Clarke's has always been a cultural producer¹⁰ writing for social transformation, the Giller brings him to the position of a recognized agent in culture planning granted with the authority of those belonging to the mainstream culture. Such a position increases the scope of the legitimation and validation of the emergence of Caribbean Canadianness¹¹ brought by *More*.

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¹⁰ The *producer* is "an individual who produces, by actively operating a repertoire, either repetitively producible, or 'new' products" (Even-Zohar b). The product can be a concrete cultural artifact, or a model derived from such artifacts, or even a full repertoire, if the producer is a ruler or an intellectual allowed to create new cultural options (Even-Zohar qtd. in Codde 101).

¹¹ See Solbiac Rodolphe. 2015. *Emergence d'une Identité Caribéenne Canadienne Anglophone*. Paris: L'Harmattan.

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