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On the creation of tensions between Cot's fictional autobiography as compared to the encompassing frame narrative in *Testimony of an Irish Slave Girl: A Novel* by Kate McCafferty

The narrative impact on the voice of a female character and witness, Cot Daley – a suppressed Irish indentured servant in Barbados in the late 17th century

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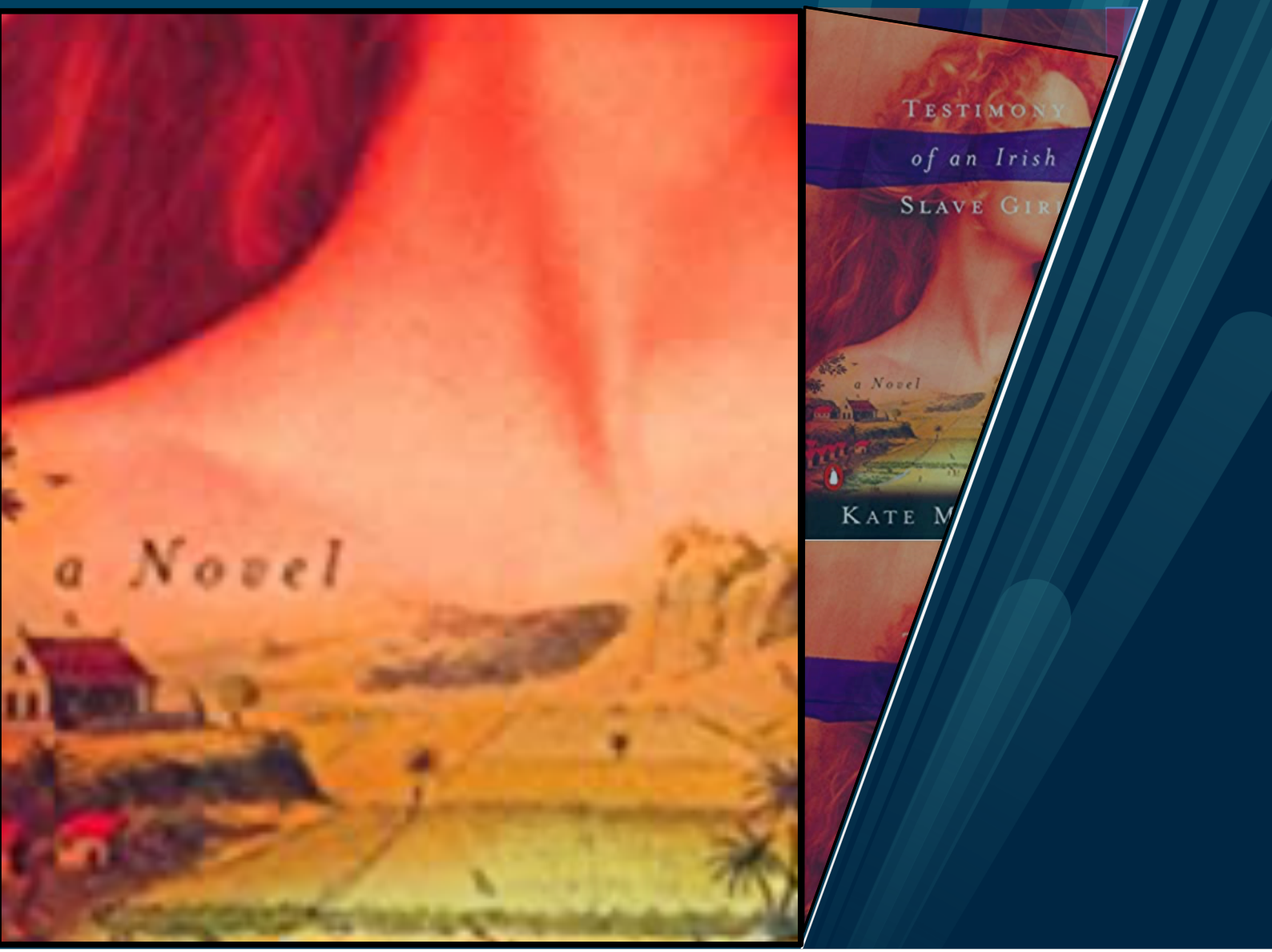

Preface

This thesis is based on Kate McCafferty's novel, *Testimony of an Irish Slave Girl*, published in 2003. The novel may in Oria be found online. There are two paper copies of the book in Norwegian libraries (connected to Oria), one of the copies is found at UBT/KS. Copies of the two other standard editions of the novel are not found in Norwegian libraries (connected to Oria).

The writing of the thesis took about three years, interrupted by change of project, change of primary and secondary literature, and change of supervisor. Thanks to Ruben Moi, my first, internal supervisor, for suggesting Irish literature for me to read. Many of the volumes he has suggested have been bought, borrowed and read. Unfortunately, Ruben expressed his doubt whether he could continue supervising me or not, at first to me, then later also publicly during a gathering of English teachers and master students in the spring of 2020. His formal explanation was, as I understand him, that he was disappointed with another teacher's lack of help. I do not share Ruben's opinion on this point, regarding the other teacher. Ruben waited six months before contacting me after he had expressed his doubt publicly. I thought it was too long to wait and applied for a new supervisor.

The co-operation with the new, external supervisor, Jessica Allen Hanssen, situated in Bodo, began in January 2021. Jessica has been very helpful with shortening the original manuscript of more that 200 pages, and she has suggested, corrected and given advice. Among others, she has made the thesis' front page and written two paragraphs on pages 3–4. Thank you very much for all of that.

Thanks for practical help from Leif Longva and Kari Mathisen, and to the KS-library for having made literature available when requested.

Tromso, 1.11.2021.

Contents

1. Introduction

Kate McCafferty's novel, titled *Testimony of an Irish Slave Girl*[1] with its discreetly added subtitle *A Novel*, is close to the more or less factual genres of prose that often are termed 'testimonial literature', 'memoir', 'autobiography' and 'biography'. The novel's closeness to factual genres that are wording the perspectives of a few persons, or most often of only one person, gives the impression that Cot is telling her full, truthful life-story. As the word 'testimony' is included in the novel's title, this also helps to strengthen the idea that the content of Cot's life-story narrative in *Testimony* is to be trusted.

In *Testimony*, every new appearing hope is to be crushed. It happens repeatedly, over and over again. The reader is never allowed to be uplifted through seeing trustworthy glimpses of light or through anticipating a convincing end to the text's destructive implications that make up the novel's moral content. The content of *Testimony* is never grows into an increased belief in the human condition; the most positive thing to say about the tale, is that at least it is told. *Testimony* exists as a work of fiction and the content – Cot's testimony – allegedly survives within the narrative universe of the novelistic form. To the depressing aspects of McCafferty's novel, one may add that the author, seemingly, has put an effort into blurring the border between Cot's oral testimony and the form and content of the novel titled *Testimony*. Thus, McCafferty's blurring devices are adding to the obstructs that the testimony must pass in order to become trustworthy and convincing as a realistic story – a story that could have happened and that might have been representative for an Irish female indentured servant living in Barbados in the middle seventeenth century. Likewise, the novel's dominantly realistic tone, as well as its many historical references, may create obstructs for those readers who wants to create a fictional world to dwell into. In other words, the novel's imaginative universe is hardly left to exist by itself – shaped by the narrative's creative forces alone. There are always facts and historical concerns that guide the fiction's creative direction, steering it and partly taming it. The novel's fictional content and form is never allowed to flow freely and find a perfect shape on its own – independent of the pressure for factual parallels that the historical context often is offering as models.

Still, it is possible that Cot holds something back from being told while she is interrogated in Speightstown Gaol. Mainly, only her own words are the ones to reveal her opinions and thoughts. However, as long as Cot's life-story is historically representative and

[1] McCafferty's *Testimony of an Irish Slave Girl: A Novel* will hereafter often be abbreviated to *Testimony*.

as along as Cot avoids contradicting herself and avoids raising suspicion if and when she lies, daydreams, fantasizes, deliberately overlooks or exaggerates, etcetera; the content of her story will seem convincing. There are hardly any obvious indications that Cot's framed narrative ought to be mistrusted. Thus, the wordy conveyors of her focused expressions are to be trusted on a general basis.

Moreover, a general reader's tendency to trust the sincerity (expressed intentions), completeness (that all main parts are included) and honesty (lack of falseness regarding the referred events) of Cot's life-story narrative would be supported by the third person narrator's and the focalizer's (Coote) absence 'inside' her monologue. Thus, they lack access to Cot's interior life in the framed narrative, although they (especially Coote) are very present in the weeklong frame narrative. There, the frame narrator and the (frame) focalizer are (by the author) entitled to, mainly, give short comments to Cot's gestures, to her bodily expressions in face and to the intensity and other dynamics of her voice. McCafferty has not 'equipped' the novel's distant (distant as regards the actual content of Cot's life-story) narrator and the (mainly) selfish interrogator-focalizer with the capability to reveal what would be truth and falseness in Cot's monologue. A 'counter-example' that demonstrates this lack of access to Cot's mind is Coote's repeatedly voiced or thought critique of what he means are Cot's boring, irrelevant digressions and details. Or, stated otherwise: If Coote had been able to 'read' Cot's interior life and reveal what would be truth or not in her story, then he would not have had his main concern occupied with whether she presents digressions or not.

On the other hand, as regards the novel's standard interrogation scene, it might be suggested that in Kate McCafferty prefers to avoid implementing any confirmative sources or any secondary characters who would like to, or be able to confirm the content of Cot's story.[2] Thus, the author seems to some extent to have wanted to question the reliability of the main character's testimony (or the author seems to suggest the possibility that maybe Cot's testimony ought to be questioned by the reader). As Cot Daley hardly ever is presented with, or represented by any defense attorney, or by any opinion coming to her defense[3] – Cot's extended monologue also becomes kind of boring to read. The monologue is monotonous, the facts are many and tragic, and the evaluation of the 'facts' – the events in Cot's life-story – is often missing or left out only for herself to judge. The content of Cot's life-story is hardly ever contested, and this may add a 'lecturing flavor' to McCafferty's novel. Thus, some

[2] However, in the novel's "Preface" and "Afterword" – in rough, historical lines – McCafferty indirectly confirms the suppression of her main character by referring to some of the ethnographically and historically expressed developments that the novel touches upon or depict.
[3] Though as stated, McCafferty presents a kind of defense for Cot in the novel's "Preface" and "Afterword".

readers might easily recognize Coote's impatience with Cot's narrative in themselves. One might suggest that the extensiveness of Cot's testimony to some extent undermines the novel's readability or its message – if her life-story is to be considered as engaging or problematizing fiction of quality.

Another consequence of such a critical opinion would be that some of the readers' attention and engagement with *Testimony* might (too) easily be turned to the novel's frame narrative with its trivialities, dominated by Coote and the brief outline of his life. As a matter of fact, some reviewers and/or critics have commented that he parallels Cot regarding independence and control of one's own life, as he too is a subordinate – not yet able to fulfill the aims and dreams he sets for his life.[4] This comparison of Coote's life and destiny with Cot's life and destiny might reveal an interesting parallel, but such a focus will tend to devaluate and minimize Cot's experiences as a subordinate, indentured servant, as – in the title – 'an Irish slave girl'. If Cot's life becomes sort of trivialized, and if Cot's hardships are to be compared with Coote's – to a larger extent – trivial problems, a possible explanation for the relevance of comparing the two subordinates Cot and Coote (Coote in his relation to Governor Stede) might be that McCafferty wants to ease the accessibility of the novel. If *Testimony* only should present and list hardships, torture, death – it would be too much for most readers, an overkill.

In order to fully appreciate the depths of the novel's narration, and how McCafferty creates and maintains multiple narrative threads, it becomes vital to examine, using a narratological lens, such aspects of the novel's composition as frame stories, analepsis and prolepsis, and focalization. Understanding how these ideas function in *Testimony* enables the reader to more fully appreciate the rich historical setting of the novel, and invites deeper reading and consideration of the characters' struggles and triumphs. This is particularly important in the case of this specific novel precisely because it blurs received lines between fiction and memoir that the "historical novel" represents. By turning a critical eye onto McCafferty's craft, one gains awareness of how the novel's layering of perspectives serve to

[4] See for instance one of the didactically oriented peritexts in Penguin's paperback-edition from 2003. In the text, titled "AN INTRODUCTION TO Testimony of an Irish Slave Girl", it is stated: "Coote is a doctor and an moments his natural human empathy emerges, allowing him to feel connected to Cot on a deeper level than interrogator to witness. After all, he too feels pressure from above, as those of higher military and aristocratic rank treat him with barely concealed contempt and order him to do their bidding, much in the same way as he issues orders to his servant (212) Lucy and to Cot herself. Like Cot, Coote is also familiar with sadness and disappointment. His dreams of owning land in the colonies, of having a wife and family, of bringing honor to the British Empire and to himself have thus far been unfulfilled" (213). The author of the peritext is not stated, and (among other) as Kate Mcafferty's name is not identified with the writing of this text, it might be that one from Penguin's literary staff or one of their anonymous consultants has written it.

manipulate, and ultimately persuade, the reader into fully entering into the historical situation, and into walking away from the novel having grown in empathy and compassion.

The thesis will therefore discuss how McCafferty's novel negotiates the relationship between the historical contexts[5] and the novel's plot, theme and norm, and – moreover – how McCafferty's *Testimony* negotiates the tension between a testimony that is told as a life-story monologue and the interruptions that the novel's frame narrative imposes on the main character's monologue. The monologue dominates the novel in terms of pages, but it will be suggested that the frame narrative is likely to channel a reader's interest in other directions. To exaggerate, one might even argue that the frame narrative may be seen as disturbing and at times as destroying the content or coherence of the main character's monologue. However, in addition or alternatively, the frame narrative might also function in a better way – among others as a mirror or a resonance to the framed narrative, the life-story monologue. Thus, the repressions that Cot Quashey tells about in her narrative are supported or echoed in the frame narrative – including her six days of interrogation and her execution.

In terms of organization, this thesis will begin with a short description and summary of the novel *Testimony of an Irish Slave Girl* and its main plot, themes, and historical context, as well as its generic placement as a "historical novel". It will then define, explore, and examine significant structural components of the narrative, specifically frame stories, analepsis and prolepsis, and focalization, before moving more broadly into an introspective discussion of the narrative's impact.

[5] There might be several historical contexts to discuss, among others, the novel's setting in the seventeenth century Barbados; the historical development of slavery and Irish slavery in particular; and the Irish political struggle for independence that went on for centuries – involving Northern Ireland up to recently – a historical context that is near in time to the time when McCafferty was writing *Testimony*, the years before 2002.

2. Context for *Testimony*

Description and summary

The novel *Testimony* (paratexts excluded) amounts to 207 pages. It contains seven numbered, untitled chapters of different lengths as well as a two-page epilogue. The paratexts of the book (the peritexts) include, among other a "Preface" (2.5 pages), a short "Afterword" (1.5 pages), a single page with "Notes" to references in the preface, a short "Glossary" (1.5 pages) and "Acknowledgements" (1 page). The novel's preface and its afterword describe the historical circumstances that are contextualized in the novel's two storylines. The two storylines – the 'outer interrogation storyline' in the frame narrative, and the 'inner' storyline represented by the life-story monologue told by the heroine Cot Quashey in the (in-)framed narrative – meet or overlap at the novel's final pages. The setting for the frame narrative is a six days long interrogation of the main character, Cot, during when she tells her life-story. Her execution follows on the seventh day. All together, the frame narrative is actualized as a seven days long period that in the novel is divided into seven chapters and an epilogue.

Cot is a female, Irish indentured servant (though practically, she works as a slave), who lives in Barbados in the West Indies[6] in the middle decades and early late decades of the seventeenth century. According to Thomas J. Keagy, "[t]he word *Barbados* actually took a verb form, *Barbadoed*, which meant to be transported away from home, usually inferring treachery or misrepresentation or, in the case of a prisoner, being deported."[7] Indentured servants, who worked unpaid for the English in the West Indies and in the Colonies in the middle of the seventeenth century, would usually have agreed to a time period of work that was intended to last for seven years. However, the rules varied according to time, place and the age of the indentured servants who were shipped across the Atlantic. According to Cot, when remembering the auction she and the other indentured servants on the slaver Falconer

[6] Barbados is a triangular island, about 32 km long and 25 km wide. "As the first Caribbean landfall from Europe and Africa, Barbados has functioned since the late 17th century as a major link between western Europe (mainly Great Britain), eastern Caribbean territories, and parts of the South American mainland. The island was a British possession without interruption from the 17th century to 1966, when it attained independence. Because of its long association with Britain, the culture of Barbados is probably more British than is that of any other Caribbean island, though elements of the African culture of the majority population have been prominent. Since independence, cultural nationalism has been fostered as part of the process of nation-building" (https://www.britannica.com/place/Barbados, accessed 8.04.2021). Barbados is usually grouped with the Lesser Antilles, the rather small islands in the eastern part of the West Indies, in contrast to the Greater Antilles in the western part of the West Indies (which include Puerto Rico, Jamaica and the large islands Cuba and Hispaniola – the last one is being divided between two states, Haiti in the west and the Dominican Republic in the east). Within the Lesser Antilles, Barbados is usually grouped with the southern islands, called the Windward Islands. The climate is tropical maritime for most islands in the West Indies, with a wet and a dry season. (On the West Indies' geography and the region's climate, see e.g. https://www.britannica.com/place/West-Indies-island-group-Atlantic-Ocean, https://www.britannica.com/place/Windward-Islands; both net pages accessed 8.04.21.)

[7] "The Poor Whites of Barbados", 17, italics in original.

went through on their arrival at Barbados in 1651, the children who were sold would belong to their masters until they reached the age of twenty-one (35).

For unskilled adults, seven years of servitude was normal. Adults, who had a profession or who knew how to make desired products by some sort of handicraft that was in demand, might be competed for at auctions. Their contracted period of servitude would often be shorter than the mandatory period for unqualified indentured servants working in the plantations' fields. There is an example at the auction in *Testimony*, which refers to a Scottish cooper, who, according to Cot, "'was competed for [... and sold] only for five years'" (35). The indentured servants' varying lengths of servitude is also referred to in an old article from 1930, in which Aubrey Gwynn tells about the emigrants 'indenting' themselves.

> '[I]f they are over seventeen years of age, they serve but four years according to the law of the island; but if under seventeen, then it is left to the discretion of the merchant as he can agree with the planter.' These (283) terms were not always the same. In Ligon's time, some years before Barrington's visit, five years was the ordinary term of service for adults; and a law of 1661 fixed the term for children under seventeen at seven years. Once the term had been completed, the servant was free, and might be allotted land on the island. But not many lived to see the day, as Ligon's story makes abundantly plain.(284)[8]

The novel's geographical setting is mainly Barbados – encompassing the six last chapters and the epilogue. The novel's content depicts the social situation at two Barbadian plantations for indentured, European servants from Ireland and Scotland, as well as for African slaves. However, the term 'Barbadian' is ambiguous, as it does not have a consistent meaning across different sources: In an article from 1990, Hilary McD. Beckles, who seems to know the history of Barbados very well, uses the term as if it only includes the island's (English) planters and their descendents.[9] While a well-reputed, Norwegian encyclopaedia seems to connect the term ['barbadiere'] with the island's majority population, who has an African background, adding that locally they are called 'bajanere [bayans]'. The white minority is termed 'whites'.[10] In this thesis, the term 'Barbadian' will refer to all the different ethnical and social groups living in Barbados in the time period when the novel is set. To distinguish between races or continents of origin, terms as 'whites', 'blacks' and 'colored'; as well as 'Europeans' and 'Africans' will be used. To distinguish between ethnic groups of Europeans,

[8] "Indentured Servants and Negro Slaves in Barbados, 1642–1650", 283–284. The beginning of the quote from Aubrey Gwynn includes a citation originating from the Englishman Barrington, who visited Barbados in 1655. The citation is taken from *Hist. MSS. Commission*, Report VII. App. 571. The rest of the quote from Gwynn refers to his reading of Richard Ligon's report *A True and Exact History of the Island of Barbados*, London 1657. Ligon visited Barbados in the period 1547–1650.

[9] See "A 'riotous and unruly lot' [...]", 512.

[10] In Norwegian: "Den største folkegruppen (92,4 prosent) er barbadiere (lokalt kalt bajanere) med afrikansk bakgrunn, mens hvite utgjør 2,7 prosent" (https://snl.no/Barbados, accessed 30.04.2021; referring to *The World Factbook*, 2015).

'[Catholic] Irish', 'English', 'Scottish', 'Welsh', 'Anglo-Irish' and [Ulster or Scottish] Presbyterians will be used when the novel clearly states the characters' origin. The novel's two main characters are Irish and English. Thus, it might be relevant to identify social and political differences between the different European ethnicities in order to analyze the relationship between the novel's figures. Moreover, the main narrating character, Cot Quashey (Daley)[11], seems to have less knowledge about the Africans' original ethnic belonging as compared to what she knows about her European contemporaries. Regarding the Africans, who 'politically' are distant to the Irish and the English, the ethnical differences between the Africans themselves would be of no or only minor relevance regarding the interpretation of the 'Irishness' in the novel. However, in *Testimony* there are references to, among others, 'Coromantees', 'Hausas' and 'Ibos'. These terms will be used in the thesis when they seem to be of some distinguishing importance in order to analyze parts of the novel.

Though there may be faults and exaggerations in the historical setting that *Testimony* represents, the novel's events give an overall impression of being historically correct and representative of the situation for indentured servants. It is natural to begin the argument that supports this conclusion with a chronological overview of some periods and events in Barbados' relatively short history as far as regards the island's presence of Europeans. According to Thomas J. Keagy in "The Poor Whites of Barbados", the exact date when Barbados was discovered is unknown,

> but the island appeared on charts as early as 1530. The first recorded landing on the island is 1620. The first colony was established by eighty persons in 1627. [...] The early years (1627–1640) were typified by the production of tobacco and cotton as cash crops, importation of labor force of indentured servants and Indians, the emergence of a landed peasantry, and constant trade with the Dutch in the Guianas and Brazil. [...T]he labor force was predominantly white prior to the introduction of sugar on Barbados.[12]

The cultivation of sugar canes demanded larger fields and harder labor. "It was through trade with the Dutch that sugar was introduced from Pernambuco in 1637. [...] Black laborers replaced the white, and small landholdings gave way to large estates. A social revolution was coincidental with the sugar revolution." (15). The labor shifted: Indentured servants, political prisoners, kidnapped children, vagrants and others imported from different European countries (but mainly coming from the British Isles) were to a large extent replaced by

[11] In the frame narrative, Cot wants to be called by her surname Quashey, as being the wife and later the widow of the African Quaco Quashey from the Coromantee-people. Interrogator Coote is reluctant to call her Quashey and prefers to use Daley as Cot's surname (see, among others, pp. 1, 5). In Cot's life-story monologue in the (in-)framed narrative, Cot surname will be Daley until she marries Quaco Quashey.

[12] "The Poor Whites of Barbados", 14.

African slaves in the course of a few years. "'Tobacco was a free white [15] industry intensively cultivated on small farms; sugar was a black slave industry extensively cultivated on large plantations.'"[13] With the change from tobacco to sugar as the planters' main and most profitable product, the earlier more or less free access for the British state and their cooperating merchants to manpower from the poorer classes also changed, as the black slaves had to be bought from African rulers under circumstances that were less predictable than the British regulations that worked in the ports of the British Isles.

Formally, the difference in hardships would be great between the indentured servants, who were up to serve for a limited period of time, and the African slaves – bound to slavery for the rest of their lives. However practically, the difference would often be less and perhaps non-existent at times, for different causes. Firstly, many of the indentured servants got their periods of servitude extended as punishments for petty crimes, opposition, laziness, sabotage, etcetera – sometimes on false grounds. Moreover, the African slaves would often be better appreciated for their greater capacity at work. Another point of favoring the change to African labor would be the reduced access of cheap Irish indentured servants, especially those who were political or military prisoners. The access and supply of imprisoned Irish became more difficult as all of Ireland was re-conquered for Britain under Cromwell and activities of war came to a halt.

Secondly, the Irish were rumored to be unstable and oppositional as a work force, while the Africans were more easily to manage. The bad reputation that the Irish subordinates earned in the West Indies may partly be explained by the background some of them had as being former prisoners. Rhetta Akamatsu states that "[i]n 1625, the [English] King issued a proclamation that all Irish political prisoners were to be transported to the West Indies and sold as slave labor to the planters there. At that time, he sold 30,000 Irish slaves to the New World."[14] Thus, the indentured servants were dominant as a labor force when tobacco was Barbados' perhaps most important crop for export. However, that was soon to change: "[I]n 1642, sugar cane was introduced into the agriculture of the island [Barbados] by the Dutch. From the standpoint of the plantations owners, this occurred just in time, as world-wide tobacco prices dropped in the 1640's."[15] With the change from tobacco to sugar as the main crop for sale – and as the sugar gave much larger profits for the Barbadians than the poor

[13] "The Poor Whites of Barbados", 15–16; cited from *Capitalism and Slavery*, 21 – Eric Williams' 1967-book.
[14] *The Irish Slaves*, unpaginated [21]. Rhetta Akamatsu's monograph from 2010 is unpaginated and seems to be self-published. It lacks precise references to pages for the literature that Akamatsu has been using. The author has Irish ancestors, without being explicit about when they lived or how many they were (cf. unpaginated [194]). The page numbers in square brackets are suggested, based on my counting of Akamatsu's unpaginated pages.
[15] *The Irish Slaves*, unpaginated [46].

quality tobacco that they produced (as compared to the better quality Virginia tobacco) – the planters decided to import slaves from the Western areas of Africa. As the West Indian sugar plantations became very profitable, the planters could afford paying for slaves abroad, even though a major minority of the African slaves died during the Atlantic voyage. The slaves were usually locked up and rather tightly packed below deck, with little fresh air available and with diseases spreading easily.

In an article from 1990 that partly presents the overall situation in the West Indies, but mainly focuses on Barbados, Hilary McD. Beckles summarizes the development from relatively small tobacco fields to larger sugar fields. He also discussed the change from using white indentured servants to black slaves arriving from Africa. Interestingly, Beckles assumes that the easy access and increased use of African slaves for labor pushed some of the indentured servants out of hard, physical field work and led to stratifications among the white servants and the freed, white servants as the whites' work was less needed than it had been earlier. Consequently, as the Irish were often not enough trusted by the planters, the Irish tended not be put in positions of status and control, such as overseers and militia men. Servants and freed servants from England, Scotland and Wales were preferred. Thus to some extent, the African slaves out-competed the Irish as manual labor. On the other side – the Irish who got out-competed did usually not manage to climb in the plantations' hierarchies, as they were not entitled to otherwise available positions with less manual, hard work. Confer:

> With the advent of large-scale black slavery in the 1650s, white women were removed from the sugar fields as part of a general attempt to dissociate whites from ganged labor, for which blacks were imported. By the 1660s, the skilled and supervisory labor elite on most estates was composed of English, Scottish, and Welsh servants and freemen. Irish servants were the exceptions to this clear racial division of labor in planter policy. Since planters experienced no slave labor supply crises after mid-century, Catholic Irish were not needed for the elite labor functions of preferred for militia duties. Under these shifting market conditions the Irish suffered further intensification of English prejudices.[16]

Cot Daley would perhaps qualify as a good example of a character in a historical novel – a character that is trustworthy and representative for its time and place, for the society and the social conditions that the figure lives in and under.[17]

Arguments for considering Testimony *as a historical novel: Examples from the text*

In *Testimony*, the mistrust of the Irish and the non-acceptance of putting the Irish in trusted positions as leaders of work gangs, etcetera is demonstrated in several small episodes. Firstly,

[16] "A 'riotous and unruly lot' [...]", 512.
[17] Confer György Lukács' preferences and ideas as they are expressed, among others, in "From *The Historical Novel*" (excerpt, 2018; confer also "György Lukács 1885-1971", 867).

at Arlington tobacco plantation is Cot not invited to sleep in the hut with the three other white female servants, all Scottish. One of the other three females, the most high-ranked one among them, the overseer Dora, is afraid that the Irish Cot will kill the three Scottish girls while there are asleep, the same way as Irish (Catholic) rebels massacred Protestants in Ireland in 1641 (41). According to Sean O'Callaghan, around 4000 Scottish and English landholders (included wives and children) were murdered during the uprising.[18] Although there were murders, the figure of 4000 seems to be exaggerated.[19]

A second example of distrust in the Irish is embodied in two Irish females, the older Mary Dove and the younger Cot. Mary Dove is favored as her English mistress' trusted house servant at Arlington. Mary also begins to teach Cot how to work as a "'lady's and nursery maid'" (60) in the mansion. However, Mary helps the rebels who plan to kill the planter, Henry Plackler, at night. Cot reveals the plans of the plot, a knowledge Mary has trusted her with, beforehand to her master (74–82). Thus, the 'house loyalty' of Mary Dove ought not to have been trusted from the Placklers' point of view, and Cot's 'Irish loyalty' ought not to have been trusted from the Irish rebels' point of view.

A third example of the planters' distrust in the Irish is the lack of Irish men and women among the overseers and drivers at Arlington and at Glebe. The overseers and drivers are English, Scottish or African. At Glebe, there are two African girls working in the house. Cot observes this difference from Arlington: "'At Arlington, blacks never worked at the house'" (84). Comparatively, Cot's fall at Glebe (as for instance compared to the heightened evaluation of the African slaves) is signaled by her inability to obtain easier or more prestigious work than the sugar-field work that she ends up with. Cot's fall is also made manifest when she is allocated as a breeding reward for two Africans who have worked at Glebe loyally; the Ite tribesman and driver Pawpaw Jack and the overseer Jack Vaughton's trusted man, the Coromantee tribesman Quaco Quashey.

The contextualized historical grounding in *Testimony* is, among others, illustrated by events in the time-span of Cot's life-story. McCafferty has carefully composed her heroine's

[18] *To Hell or Barbados*, 13.

[19] According to Seumas MacManus, "the Rising broke in Ulster on the night of the 21st October, 1641" (*The story of the Irish race*, 409). However, it has been calculated "that 4,028 Protestants were killed within the first two years of the war, and 8,000 died of ill-usage" (410), as MacManus is referring to the calculation of "[t]he Rev. Ferdinand Warner, Protestant minister, in his 'History of the Irish Rebellion'" (410). Thus, although there were reported many killings of Protestants, the 4000 murders did not happen in one night, but during a longer period. Another report by a Cromwellian commission after the English Civil Wars (1642–1651) "found 2,109 murders in the ten years of war. And it has been since shown that in this number the same murder, dressed up in various ways, was counted several times" (411). Even this number seems heavily exaggerated, see MacManus' discussion (411, note 3). Note that *To Hell or Barbados* and *The story of the Irish race* are pro-Catholic works.

life-story monologue in such an order that it includes the change from the production of tobacco to the production of sugar – the economically motivated change that took place in Barbados in the mid-seventeenth century.

Another historical fact is dispersed in the novel's fourth section (set at Glebe sugar plantation) – the increased dependence on African slaves as the main and preferred working force on the Barbadian plantations in the second half of the seventeenth century. The lifelong African slaves were better fit to the warm climate in Barbados and other colonies situated in the southern parts of the New World, than the more costly use of indentured servants – among others the servants of Irish stock.

Publication history and author background

There exist at least three editions of *Testimony of an Irish Slave Girl* for standard reading. In addition, there are editions in large print, on cassette tapes, and one or more reprints of the old editions.[20] All three standard editions have the same main title. In 2002 (or maybe late in 2001) in the United States of America, Viking seems to have published the oldest edition of the book.[21] In 2003, two new editions were published: One edition was produced by the Penguin Group in the series Penguin Books, printed in the US in 2003. The other edition was a combined British and Irish edition produced by Brandon / Mount Eagle Publications in 2003 (herafter called the Brandon-edition). As compared to the combined British-Irish Brandon-edition, the Penguin-edition contains some minor differences in the paratext of the book (the peritext) and in the graphics and translations of a few of the Irish words that appear in the novel. There is also a difference of how many Irish words are listed in the "Glossary" of the two editions: In the "Glossary" in the paperback-edition of the 2003 Penguin-edition, there are 47 words listed, while the British-Irish Brandon edition from 2003 contains only 35 words in its "Glossary".[22] The British-Irish 2003-edition will be the only one of the three editions that I have read every page of. It will also be the edition referred to in the thesis, unless otherwise stated.

[20] See the database World Cat, which probably lists/presents information about most of the available editions.
[21] Unfortunately, I have not yet managed to read the Viking-edition, due to several causes. Firstly, it seems that Viking does not exist as an independent publisher anymore. Secondly, the Norwegian scientific libraries that are connected, among others through the Oria database, do not have the edition. Thirdly, so far has the Viking-edition not been available for borrowing from Denmark, according to a response to the request sent through the KS-department of the University library (UBTO) at the University of Tromso. There are at least two exemplars of the Viking-editions in Denmark. Fourthly, the KS-library tried to buy a secondhand exemplar of the Viking-edition, but the European seller had misinformed the KS-library about its edition. Thus, the KS-library received instead an exemplar of the Brandon-edition from 2003 instead, which already was available through Oria.
[22] A minority, 5–8 of the glossaries' words are referring to Islam or to Muslims, to England or to Barbados.

Kate McCafferty seems to have produced only one novel. As her main profession has (at least up to 2003) been teaching, one might guess that her writing of fiction has taken place in her spare time. Moreover, it might be that the author is not fully Irish by descent, or that she has not grown up in Ireland, or that she has been living abroad – away from Ireland – for a long time up to the time when the three early editions of *Testimony* were published in 2001–2003 (substantial information about her biography and bibliography has not yet been searched for or found). However, in any case McCafferty seems to have some affection for Ireland, as the third dustcover-page of *Testimony* states:

> Kate McCafferty was born in the United States and received her Ph.D. in English. Since then she has taught English in colleges all over the world. She has published essays, poems, and short fiction pieces in a number of publications. *Testimony of an Irish Slave Girl* is her first novel. She lives in Ireland.[23]

It could be argued that an important part of *Testimony* is its presentation and discussion of (what might be termed) 'aspects of Irishness', but that lies somewhat out of the scope of this thesis. In addition to the relative correlation between some of the fictional events in *Testimony* and some of the historical events in the seventeenth century's Barbados especially, and in Ireland and England generally, on may refer to the historical research that McCafferty made before and while she wrote *Testimony*.[24] Her research supports a position that would argue that the novel's depiction of the conditions for indentured servants is generally correct and not misleading – at least not gravely misleading. Thus – taken into consideration that *Testimony* is a piece of fiction – it seems that the conditions that Cot and the novel's other indentured servants (including the Irish ones) were living under in Barbados and in other places in the New World in the seventeenth century are described relatively truthfully and representatively.

Testimony of an Irish Slave Girl – *the implications and the placing of the subtitle:* a Novel

The frontcover of *Testimony* (a dustcover in Brandon's hardback-edition from 2003) reflects some aspects of the novel's contents. The two words, the word "Testimony" in the novel's title and the word "Novel" in its subtitle exemplify a tension between the novel's frame narrative and the fictional life-story of the historically depicted, but fictional character Cot Daley/Quashey. Some readers of *Testimony* would possibly feel unable to relax when reading the novel and be unable to be fully confident that Kate McCafferty's book is a novel (or that it

[23] *Testimony of an Irish Slave Girl*, third dust cover.
[24] Cot Daley would perhaps qualify as a good example of a character in a historical novel – a character that is trustworthy and representative for its time and place, for the society and the social conditions that the figure lives in and under, according to György Lukács' preferences and ideas as they are expressed, among others, in "From *The Historical Novel*" (excerpt, 2018; cf. also "György Lukács 1885-1971", 867).

is ‘only a novel’). The book, based the author’s historical research, seems to be very convincing in showing and proving the historical hardships of Cot and other subordinate characters in the seventeenth century Barbados. Possibly, *Testimony* seems to be formed as a testimonial for the suffering victims who lost their freedom, hopes and lives in those times. Due to the demanding content, and due to the ‘camouflaged’ subtitle *a Novel* (see below), would – possibly – a reader who has expected to read *Testimony* as a novel might feel that the ‘contractual terms’ (the ‘reading contract’) for a novel between the author and him-/herself are broken. The historical context dominates the book’s literary perspective and allows little space for a reader to get into a mood when the novel may be enjoyed as a piece of fiction. It might be hard to settle on a conclusion that *Testimony* is a fiction, or that it is ‘only’ a fiction.

Likewise, any possible reader who has anticipated to read *Testimony* as a real life-story, as a testimony, may be disappointed – if he or she is unable to immediately realize that Brandon’s 2003-edition[25] contains a fictional portrayal of a female hero and that Cot is a fictional character. I made that introductory mistake, probably because I overlooked the subtitle's two words “a Novel” (set with relatively small letters) on the front dustcover. The subtitle is placed on the borderline between, on the one hand, the front cover illustration's red-orange upper part (that is, on the bottom of the female model's uncovered ‘skin area’ – an area combined of the skin of her head, the skin of her neck and the skin of the upper part of her chest – a combined area that put together fills much of the front cover’s upper half) – and on the other hand, the upper part of the front cover illustration's lower part, which is the horizontal line above a green plantation setting – depicting fields, houses, people and animals from a rather large distance. The illustration on the front page of this thesis focuses upon a part of that borderline the female’s skin and the plantation setting.

To me, the subtitle on the frontcover did not stand out and was not seen at first glance.[26] The subtitle is a more integrated part of the illustration than the title, which is written with bolder letters 5–6 cm above the subtitle. The title is connected to the female model's brown or reddish hair, which perhaps is lightened by sunlight. The hair is vaguely disappearing into the orange-brown, diffuse surface on the back dustcover, which shows no clear object. The back dustcover is perhaps resembling smoke or sky. Possibly, the front cover is meant to illustrate a conflict between the young, beautiful woman (with long, curly hair that maybe is red, as red hair may be perceived as an Irish emblem) – and the undisturbed plantation life below. The

[25] There are some small differences on the frontcover and backcover of Penguin’s paperback-edition from 2003, which has the same portrait and nearly the same cut of the depicted landscape as Brandon’s 2003-edition has.
[26] In addition, the inner front covers of *Testimony* lack the subtitle *a Novel* (see unnumbered pages [i] and [iii]). The same goes for Penguin’s paperback-edition from 2003 (see unnumbered pages [i] and [iii]).

front cover woman is turning her half-closed eyes and face sideways. She shows the right side of her face and is looking a bit downward.

The title words on the front cover's upper part – the contrast to the landscape scenery

The suggested conflict–interpretation in the subchapter above is supported by the design of the title words (which are placed up on top of the woman's hair). The title is divided into three graphic parts, three lines with, respectively one, three and two words, making a quadrant:

The word 'TESTIMONY', in bold letters on the first line, looks so; TESTIMONY

The words *'of an Irish*' in italics, small letters on the second line, are so; *of an Irish*

The words 'SLAVE GIRL', with bold letters on the third line, look so: SLAVE GIRL

Together, the three title lines make a quadrant about the size of 5 x 5 cm in the middle of the upper part of the novel's front cover – as illustrated in the three lines above, on the right.

The compact, quadratic appearance of the title on the front cover makes a contrast to the rather airy and diffuse subtitle placed on the horizon-like borderline below – the borderline between the soft color of the woman's skin and the plantation's green environment.

Another point is that the woman, who shows the right side of her face for a front-cover-studying reader, might be manifesting a contrast to the rather lively plantation scenery depicted below. The plantation depicted is seemingly looking idyllic. However, the scene makes up a valley – a kind of symbolic encirclement, perhaps – with the larger houses placed on higher levels than the smaller housed near the fields. Thus, the larger houses are overlooking both the fields and the smaller houses below, houses that possibly are meant to resemble huts for slaves and/or indentured servants, subordinated people who do not clearly seem to be present on the illustration. The persons who are depicted as rather clear figures in the foreground seem to be owners, masters, family members, overseers and the like – showing no explicit signs of being hardworking slaves or suppressed servants.[27]

The frontcover words 'of an Irish', in italics – and the covering violet 'ribbon'

Furthermore, the italic words in the title (*'of an Irish*') are (naturally) turning to the right for a front-cover observer – to the same side as the front cover woman's face is turning, as she shows the right side of her face. These words and the female's eyes are marked out by a violet, about 1.5 cm broad and irregular horizontal line that stretches out all over the front

[27] Many of these persons have disappeared on the frontcover of Penguin's paperback-edition from 2003, as the author's name, 'Kate McCafferty' (as compared with the Brandon-edition front dustcover) is moved from the top of the frontcover to the bottom it, and printed on a black background that covers the bottom of the painting.

dustcover, the back dustcover and the small surface connecting the front and the back of the book.[28] The violet, broad line is perhaps meant to resemble a ribbon that a person, who is going to be executed, would get – voluntarily or involuntarily – as a cover for the eyes. The violet ribbon also helps making the italic words *'of an Irish'* stand out on the front cover.

However, there might be several other interpretations of the violet ribbon and the front cover. The best one would, possibly, be to connect the blue ribbon with treason, with a change of luck, and with the fact that subordinates (as Cot) may not try to increase their natural beauty – or may not even dream of something better than what they have at the moment. In other words, there is no hope. The arguments for such a broad and vague interpretation of the front cover's is taken from the framed narrative in the novel, in which Cot tells about a blue ribbon that belonged to her mistress at Arlington tobacco plantation, Eugenia Plackler. At the time is Cot a house servant for the mistress – together with Cot's older co-servant, Mary Dove. The mistress falsely accuses Cot for having stolen the blue ribbon from her, after the mistress (presumably) had put the blue ribbon among Cot's belongings herself in the first place. Cot is whipped for the fabricated theft (69–72).

What causes Eugenia Plackler's misdeed might be explained in several ways. It might be that the mistress takes out her revenge on several of her subordinates after she recently has lost her baby; it might be that she sees that Cot likes the ribbon or that it fits Cot better that it fits herself. It may even be that the mistress wants to create disharmony between Mary and Cot. Confer:

> [Cot:] 'The morning before had been like someone else's life, her ladyship [Eugenia Plackler] offering me a jellied bonbon, and as I combed her, [she was] holding a silk riband to my cheek and [she was] murmuring, 'Look how well this suits your eyes.' [Cot:] 'I will not lie. I wanted that blue riband, it was true that it suited my blue eyes and ginger hair better than it did her own.' Coote frowns up fiercely from his scribbling. (69)

Mary Dove is made to bear witness to the constructed theft, as she is present when the mistress finds the blue ribbon among Cot's things. However, on Coote's question, Cot denies that she took vengeance on Mary after Mary had been tricked into a position from which she had to confirm that the supposedly stolen ribbon was found among Cot's things (71).

The interrogated Cot seems to put much symbolic meaning into the 'blue-ribbon-episode': "'How swiftly, how completely, the course of my life changed in that one moment'" (70). With this statement, Cot is perhaps not only referring to the flogging that follows, or to the downfall of Arlington that soon is to come, but also to the general evilness in the world that her own innocence and naïvity could not withstand or overcome. The 'blue-ribbon-

[28] The part between the front and the back is called 'bokas rygg' ["the back of the book"] in Norwegian.

episode' might have been crucial to Cot in discovering that her hope for a better future was doomed. One may add that it is the about 45 years old Cot who recollects the episode that took place about 28 years earlier. Thus, it is probably Cot's contemporary voice, the voice of an interrogated prisoner, who decides that the blue ribbon – a cloth of beauty – was part of the decisive moment in her life (and more important for her fate than some of her later troubles).

In order to repeat some of the suggestions in the last subchapters above, the following points are stressed: In line with what has been argued above, the layout and some of the paratexts of *Testimony*'s Brandon-edition from 2003 are not convincingly consistent when it comes to informing the reader (or the book-observer, or the evaluating and potential buyer of the book) that *Testimony* is *not* based on or composed around a testifying, female witness who actually has experienced such a life and later has lived to tell about it.[29] Maybe is the front cover meant to reflect this inconsistency between the fictional content and the witnessing-like testimony that the novel gives access to – among others, as the cover is designed around a mixture of a photograph and a painting.[30]

[29] The same goes for Penguin's paperback-edition from 2003.

[30] According to publisher's data, Beth Middleworth has made the jacket design, the jacket photograph is "Portrait of Woman" by Elizabeth Barret/FPG International and the jacket painting is *Sugar Plantation*/Courtesy of the Granger Collection (see *Testimony*, unnumbered page [iii]). In Penguin's paperback-edition from 2003 is the jacket photograph and the jacket painting not credited, while Nancy Resnick has designed the covers ([iv]).

3. Methodology

On narratology, some key critics and their contribution – related to Testimony

According to Jan Christoph Meister's text "Narratology" from 2011 (revised in 2014), 'narratology' may be defined as "a humanities discipline dedicated to the study of the logic, principles, and practices of narrative representation" (1[31]). In Norwegian, short, popularized working definitions are, among others, "designation for various theories about [...] narrative"[32] and "the science of the narrative act [... and/or] the science of temporal relations between story and discourse".[33] Tzvetan Todorov coined 'narratologie' ('narratology'), a French term, based on his study of Giovanni Baccaccio's work *Grammaire du Décaméron* from 1969.[34]

"Narratology" gives a historical overview of the relatively young field, or discipline, called narratology. Meister describes how the field expanded from an initial search for "narrative universals" (2)[35] to a broader development that included narratology considered as "a theory [...], a method [..., and] or a discipline".[36] As the field of different approaches to narratology has expanded from a 'classical' phase to a 'postclassical' phase, Meister has made five observations: "Narratology is not *the* theory of narrative [...], but rather *a* theory of narrative"[37]; "narratology is *more* than a theory [... and qualifes] as a discipline"[38]; "[n]arratology's overriding concern remain with narrative representation as type" (2); " the application of narratological tools to extra-narratological research problems has become more and more widespread" (2); and "'[n]arrative is an act and it is an object'".[39] On the last of these five points, for comparison: In his introduction to *Narrative Discourse*, Gérard Genette distinguishes between three meanings of 'narrative' and he reformulates two of the meanings into two new terms, leaving 'narrative' to mean, among other, discourse and narrative text:

> I propose [...] to use the word *story* for the signified or narrative content [(...)], to use the word *narrative* for the signifier, statement, discourse or narrative text itself, and to use the word

[31] The text is published in *the living handbook of narratology*, edited by Peter Hühn & al. The source is from the net (http://www.lhn.uni-hamburg.de/article/narratology, acc. 17.10.2021). Chapters (and not pages) are stated.
[32] In Norwegian: "[B]etegnelse for ulike teorier om [...] fortelling", in *Litteratur-vitenskapelig leksikon [Encyclopedia of Literary Science]*, 150.
[33] In Norwegian: "Læren om fortellehandlingen [... og/eller] [l]æren om tidsrelasjoner mellom historie og diskurs" in *Fortellerens hemmeligheter: Innføring i litterær analyse [The Narrator's Secrets: Introduction to Literary Analysis]*, 21.
[34] "Narratology", 3.1; *Litteratur-vitenskapelig leksikon [Encyclopedia of Literary Science]*, 150.
[35] Gérard Genette's *Narrative Discourse* from 1980, originally published in French as "Discours du récit" in 1972 as a part of Genette's work *Figures III*, seems to fit this description of a 'search for universals'. However, in his "Afterword", Genette anticipates that his propositions soon will be outdated after tests and debates (263).
[36] "Narratology", 2; with further references.
[37] "Narratology", 2; italics in original, with further references.
[38] "Narratology", 2; italics in original,.
[39] "Narratology", 2; quoting Gerald Prince's "On Narratology (Past, Present, Future)", 4.

> *narrating* for the producing narrative action and, by extension, the whole of the real or fictional situation in which that action takes place. (*Narrative Discourse*, 27; italics in original)

The meanings of narrative as a discourse and as a narrative text resemble narrative as an act and as an object. The term 'discourse' ('narrative' in Genette) may be a starting point for a brief outline of the historical background for narratology as a field – based on Meister's text.

In the epic genre, Plato included both 'mimesis' – referring to the characters' dialogues that imitated speech, and 'diegesis' – referring to the author's utterances. This contrast roughly resembles the opposition between showing[40] and telling in the twentieth century.[41] Aristotle presented the term 'muthos', which implied that the events told about could be rearranged and narrated in a certain order and presented in a certain [more or less plot-like] way.[42] The tension between the signified material and the signifying representation of it has continued to be a red thread in the history of literary criticism. More than two thousand years after Plato and Aristotle, the Russian formalists stressed art's autonomy as a form, among others, by arguing in favor of defamiliarization as a way of accentuating "the textual artifact as an autonomous signifying structure" (3.1.4). Their terms 'fabula' and the defamiliarization of fabula in the 'susjet' (3.1.4.) are in principle comparable with Genette's terms 'story' and 'narrative' and Todorov's 'story' and 'discourse'.[43]

In McCafferty's *Testimony*, the narrative arrangements and rearrangements are visible in a range of ways: Some of the other chapters in the thesis will discuss this more detailed, but some main points may be mentioned briefly: Cot's (in-)framed testimony-narrative is embedded in an enclosing frame narrative, which in its turn is divided (among others) into chapters (and an "Epilogue"), days and interrogation sessions. Moreover, there are interruptions of the framed narrative that may be considered at best as abruptions and involuntary disturbances or at worst as intrusions or as statements that are of an intrusive kind – including questions, (derogatory) comments and exclamations. There are even a few abruptions of a less noticeable kind, which in fact are more substantial than the ones mentioned above – as when focalizer Coote stops writing down Cot's narrative in a quoted form and in stead turns to summaries. As Coote's summaries may contain ellipses, these ellipses will hardly be singled out so that a reader may notice their presence. Thus, some of the information that Cot presents may be lost or modified without being noticeable for the reader of the text – due to rearrangements in the encompassing frame narrative.

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[40] Ernest Hemingway, with his 'top-of-the iceberg-style', is an example of an author who preferred showing.
[41] Freely formulated, based on "Narratology", 3.1.1.
[42] Freely formulated, based on "Narratology", 3.1.1.
[43] The original terms were [Genette] "*histoire* and *récit* [narrative]" and [Todorov] "*historie* and *discours*" ("Narratology", 3.2; italics in original).

Modes of temporality

The observation of exact (scenic) representation, summaries and ellipses will often lead to a use of Genette's terms for differentiating between aspects of a narrative's temporality, which involves a study of the "relations between the time of the story and the (pseudo-)time of the narrative".[44] Meister's historical overview implicitly argues that some predecessors of Genette in the middle nineteenth century presented terms and analytical points that Genette could build on when he presented his relatively detailed, systematic and consistent narratology. One of Genette's predecessors was Gerhard Müller, who in 1948 distinguished between "'narrated time' (erzählte Zeit) [... and] 'time of narration' (Erzählzeit)" (3.1.6.1). Another possible source of inspiration for Genette was Eberhard Lämmert, who related the "elementary forms of narrative temporality to the principal modes of narration such as scenic presentation, report, reflection, and description" (3.1.6.1). In Genette's narratology, there are three types of essential, temporal connections. Confer:

> [There are] connections between the temporal *order* of succession of the events in the story and the pseudo-temporal order of their arrangement in the narrative, [...]; connections between the variable duration of these events or story sections and the pseudo-duration (in fact, length of text) of their telling in the narrative – connections, thus, of *speed* [...]; finally, connections of *frequency*, that is [(...)] relations between the repetitive capacities of the story and those of the narrative.[45]

In *Testimony*'s (in-)framed narrative, Cot makes use of narrative devices within the 'order-' and 'speed-category', while she 'applies' the 'tools' in the 'frequency-category' more seldom. As a first person narrator of her life-story Cot sometimes 'rearranges' the events that she tells about herself. She changes the order (by using analepses and prolepses) and she varies the speed of narration – between scenic representations (including dialogues), summaries, pauses (extensive comments/descriptions when the action stops), ellipses and 'prolongation'[46] (that is, the narration of the action is prolonged, so that the narrated time exceeds the story time[47]).

Cot also makes use of various frequencies, but for the most part, she narrates only "*once what happened once* [..., that is, in] *singulative* narrative"[48]. However, there are a few repetitions – as when she tells about people dear to her, among others, about her long time dead mother and the memory of her mother's hands. On the figurative level, the hands of Cot's mother are a part of *Testimony*'s repetitive 'hand-cuffs-writing'-motif, which is a

[44] *Narrative Discourse*, 35.
[45] *Narrative Discourse*, 35; italics in original.
[46] A possible example of prolongation is the most intimate part of the 'bath-end-touch-scene' (18–21) on the slaver Falconer, as the narrating Cot dwells upon the part when the Captain touches her (20).
[47] See Gaasland on this point. He states that Genette excludes the term 'prolongation [forlengelse]' from the four narrative movements (*Fortellerens hemmeligheter [The Narrator's Secrets]*, 39; cf. *Narrative Discourse*, 94).
[48] The general point is Genette's – in an extract from *Narrative Discourse*, 114; italics in original.

'leitmotif' that presumably signifies death. Interestingly, in the frame narrative, McCafferty 'allows' focalizer Coote and the third person narrator to interfere with the 'hand-part' of the 'leitmotif' in Cot's narrative: Coote focuses on his writing and his concern with the spots of spoilt ink on his cuffs in the frame narrative,[49] while the third person narrating instance 'reports' these, seemingly, trivial concerns of Coote in the frame narrative. Thus, the interferences may be termed 'figurative interruptions' by the frame narrative's focalizing and narrating institutions' intrusions in the original 'hand-motif' that may be perceived as created and shaped by Cot in the (in-)framed narrative. One may say that the frame narrative's 'cuffs-and-writing-motif' is 'parasitic' as it exploits Cot's hand-motif in the (in-)framed narrative.

In its entirety, Cot's (in-)framed narrative is dominated by summaries and ellipses, among others due to a textual necessity, as her life-story is long and includes events and acts in her past life (Cot's age during the interrogation is approximately 45 years), and as she even reaches outside these 45 years in analepses and prolepses. The frame narrative is in another situation, as it only encompasses seven days, and the interrogation only six out of the seven days. Thus, there is more textual space for scenic representation – in the form of dialogue – in the frame narrative. However, there are changes of order (analepses and prolepses) also here, as well as variation of speed – as the scenic narration is interrupted by summaries and pauses when the (in-)framed narrative is put aside and the context of the frame narrative dominates the regular text. In the breaks from Cot's textually dominating narration, in these pauses – there is most often given space to the reflections of focalizer Coote. His thoughts are wondering around and often turning into analepses and prolepses. Some of the frame narrative's analepses are discussed in detail in a later subshapter.

Moreover, in the frame narrative, the frequency is not as dominated by the singulative narrative as the (in-)framed narrative is. For instance, the frame narrative's focalizer Coote is repeatedly occupied with his routinely meals, his dress and the new clothes he will get, his prospects and his lack of social progress and how he is to evaluate and treat Cot, among others – by which name or term he shall call her.

Narrator

In his historical overview in "Narratology", Meister also presents different perspectives on the narrator. He refers to Friedrich Spielhagen's "distinction between first- and third-person narration" in 1883 and paraphrases Spielhagen's point that the reader should not be given

[49] See, among others, *Testimony*, 187.

notice of an ongoing narration. Thus, the reader ought not to be deprived of any illusion about what he or she reads (cf. 3.1.2). Next, Meister refers to Käte Fredemann (in a later work from 1910). Her opinion diverged from Spielhagen's. She considered "mediality [... to be] a constitutive element of narration rather that a defect, and the narrating instance [to be] an inherent feature of any narrative, whether (fictionally) present or logically implied" (3.1.2). In general, one may say that the many theoretical discussions of the narrator and the increasingly detailed research in, and defense of the narrator's creative functions is related to the gradual development of the novel (the epic) as a genre of growing importance in the eighteenth century and onwards. Thus, considered the nearly two centuries long development of the classical and (later) modern novel; narratology – as a term, a method and a discipline/science – was constituted surprisingly late. One may say that various precursors did not congregate to narratology before the (originally French) structuralism appeared in literary science in the late 1960s.

On the way to the 1960s there were, one may say, compromises in which 'showing' was preferred as modality for literature ahead of 'telling'. Meister presents the advocacy of Henry James and of Percy Lubbock's for "the scenic method of narration" and a "character-bound 'point of view'" – restricted "to the epistemological constraints of a particular character" – which may be termed "pure 'showing'" (3.1.6.1). In *Testimony*'s frame narrative, focalizer Coote may – seemingly – represent this point of view, as he is fairly unable to understand or to identify with Cot, among others, due to his constraints – his background, his gender, his prospects and his motivation. However, the involvement of the third person narrator reduces the influence of Coote's epistemological constraints on the narration.

All kind of arrangements and rearrangements of events in a story are usually presented by a narrator. The narrator's presence may vary between works as well as inside a text. In his historical overview of the development of narratology, Jan Christoph Meister refers to three types of 'narrative situations' (outlined by Franz K. Stanzel in 1955):

> In the 'I narrative situation,' the narrator exists and acts within the narrated world; in the 'authorial narrative situation,' he is positioned outside the narrated world but dominates the process of mediation by commenting on events; in the 'figural narrative situation,' the third person narrator remains unobtrusive while the narrative information is filtered through the internal perspective of the reflector character.[50]

In *Testimony*, all these three narrative situations are actualized, with some modifications: Firstly, the 'I narrative situation' (the first person narration) resembles the (in-)framed narrative in which Cot exists and acts. However, the presentation of her life-story might, at

[50] "Narratology", 3.1.6.1; referring to Franz K. Stanzel's *Narrative Situations in the Novel* from 1971 [1955].

places or partly, be colored by the interrogation situation, by her age and by her later accumulated life experience. Accordingly, in the (in-)framed narrative, Cot does not always 'exist and act' within the 'narrated world' – as she is repeatedly 'called back' from her spoken memories to the reality of the interrogation situation in the frame narrative. In general, Cot's voice has a testimonial flavor and sometimes even a 'pre-death color'. If she anticipates that she will be executed (which she probably does, although the text never clarifies this before the "Epilogue"), this anticipation may, for instance, explain Cot's repetitive references to the memories of her mother's deadly cold hands. In principle, even when Cot narrates about her childhood, it may be the old voice of Cot that speaks.

Secondly, there is the 'authorial narrative situation' of the *Testimony*'s third person narrator,[51] who operates only in the frame narrative and often discreetly. Thirdly, there is the 'figural narrative situation', which dominates the frame narrative, as Coote is the dominant 'reflector character' (or focalizer) in almost the full frame narrative. Small parts of the frame narrative may be created in the 'authorial narrative situation' as the narration in these parts do not resemble the way Coote presumably would have formulated the words and opinions if he had been involved in filtering the narrative information. The border between these two principal, third person narrator positions is blurred by at least two devices in *Testimony*'s frame narrative.

The first device is the frame narrative's use of 'unanchored summaries' of (presumably) small parts of Cot's narrative or of some of the events Coote takes part in. Here, 'unanchored' refers to the passages (narrative situations) when Coote is not mentioned by name or otherwise identified as the holder/source/originator of the information that is being presented – which leaves open the possibility that the third person narrating instance intrudes and for a short while becomes manifest by showing its omniscience in the frame narrative. The situations in which there are references to Coote's summaries of some parts of Cot's narrative (written down, or presumably written down by Coote) are examples of moments when focalizer Coote *or* the third person narrator may be the instance that presents this piece of information.

The second device is related to focalizer Coote's characteristics as a round character. Arguably, he may also (especially within each interrogation session) be considered as a possible, dynamic character. He has the potential to change and his temper varies and may influence on the direction of his decisions. Consequently, when Coote is expressively moody,

[51] The narrator in this authorial position is personified and gendered as 'he' by Stanzel. However, I prefer not to personify this narrator with gender, terming the narrator as the third person narrating instance, when necessary.

the third person narrator's narration clearly shows that the narrative information is filtered through Coote – and the narrative part may be considered as a 'figural narrative situation' (according to Stanzel's terminology). However, when the narrating instance is cool, calculating and neutral in its references to Cot or to other objects of interest, these narrative situations may either be constructed by the presence of Coote, at some of his calm moments. Otherwise, they may also be referred to in spite of Coote's temporary non-presence as a focalizer (reflector character) in each of the situations. If the last alternative is the case, the narrative situation may be called an 'authorial narrative situation' in Stanzel's terminology.

The study of the narrator has developed in different directions and involved new terms used to name emerging, important subfields of interest within narratology. The three different narrative situations described by Stanzel may hypothetically be divided into several subcategories of different types of first person and third person narrators, among others in accordance with their respective degrees of 'narrative presence' or 'narrator presence'.[52] Rolf Gaasland refers to the term 'modality' as the one used in narratology to describe the degree of narrators' indirect interference in texts: When the there is little indirect interference, there is a strong mimetical modality; – and contrarily, when there is much indirect interference, there is a weak mimetical modality. Thus, regarding the degree of indirect interference, there is a gradual variation from strong to weak mimetical modality, depending, among others, on the various forms of presentation or representation and, moreover, if the presentations/representations involve speech, thoughts or acts/events/described objects.[53] This is an example of how the former, historically grounded oppositions – as Plato's opposition between mimesis and diegesis, and the later opposition between showing and telling – gradually, and in accordance with the development of narratology as a field of research, are being refined and nuanced.

A station in the development towards an increased refinement of narratological concepts, tools and fields to study is the 'unreliable narrator'. Meister refers to Wayne C. Booth as the instigator of this concept in 1961. Booth interpreted "cases of conflicting and self-contradicting narrations as an aesthetic device aimed at signaling the author's moral and normative distance from his narrator."[54] The 'implied author' was also introduced as a term.[55]

[52] My suggestions for English parallels to the Norwegian term 'fortellernærvær', used in Gaasland's *Fortellerens hemmeligheter [The Narrator's Secrets]* (see, among others, page 32).
[53] Freely formulated on the basis of *Fortellerens hemmeligheter [The Narrator's Secrets]*, 32–33.
[54] "Narratology", 3.1.6.2.
[55] "Narratology", 3.1.6.2.

In this thesis, the problem of the (possibly) unreliable narrator is nuanced: In the frame narrative, Cot's position – as a possibly unreliable narrator of her own life-story – is a position that may be divided into several points: Firstly, she may deliberately narrate falsely or wrongly. For instance – Cot may lie, exaggerate, conceal, minimize, etcetera, in her daily presentations in front of Coote (who once is supplemented by Barbados' Governor, Stede) – a) because she is angry or revengeful – as she has been tortured (whipped) and now is imprisoned, or b) because she is sick and needs treatment, or c) because she fears for her life, or d) because she wants to protect her backers and/or her co-helpers in the failed insurrection that took place shortly before the interrogation of her. e) Cot may even construct an unbelievable life-story in order to create a nice memory about her or for herself – or for many other, possible reasons.

Secondly, Cot may also be an unreliable narrator who fantasizes involuntarily, without having any deliberate intention of fooling anyone else (than herself). She is sick with fever, and that may help her to construct fantasies. Her long-lasting loneliness may become a stimulus that increases her will to fantasize for the worse or for the better.

Thirdly, Cot's function as a (possible) unreliable narrator may be explained as a result of her multiple positions as a subordinate; as a child without protectors, as a young female in a society dominated by men, as an Irish in an English colony, as an indentured servant among powerful planters and overseers, and at Glebe as a minority person among a majority of Africans with whom she cannot communicate with words, and more. Within these different kinds of social groups and social structures of which she is a tiny part, Cot is among those who have little access to information and a very small degree of control over their own lives. Thus, one may say that her possible unreliability as a narrator is caused by her lack of access to positions in which she might have known more that she does. Cot's deficit of knowledge becomes especially apparent in relation to the rebellious activities that she is involved in at Glebe sugar plantation.

In addition to the three types of possible unreliability for Cot (suggested above) – a) a person's intentionally constructed unreliability, b) a person's unintentionally constructed unreliability, and c) 'unavoidable' or 'natural' unreliability as a function of a person's position in the society – comes a fourth type, d) unreliability as a function of a person's distance to the event, act or object that the person narrates about. The distance may be temporal, spatial, emotional, psychological, etcetera. The degree of unreliability will usually increase with increased distance, provided that the person does not have an intention to tell lies, etcetera, in any case (that is, contrary to point a, above). This function of distance is close

to the function of value/importance, that is – unreliability might be perceived as a function of what 'part' of a person is narrating, – and whether the event, act or object (that is narrated about) is of any importance to that person or not. A narrating character's emotional signs may be interpreted as proofs of a character's interest. However, these signs may be faked. A third person narrator (or in *Testimony*, more often the focalizer) may comment on exterior signs that a narrating character expresses, but also these signs may be performances (fakes) even if a third person narrator refers to the signs. Thus, characters' unreliability may not be controlled by the help of a first person or a third person narrator, among others as the narrators sometimes lack access to the inner depths of the characters about whom they narrate, and moreover – as the different types of narrators may be unreliable themselves. Narrators may be unreliable all of the time, most of the time, some of the time or just once. A narrator's unreliability may hardly ever be asserted for sure when it comes to what would be the cause or the motivation for the unreliability, but a presence of (some kind of) unreliability may at least be suggested – based on references to inconsistencies in the text in question.

Structuralism and beyond

The underlying, unseen structures of narratological elements became an interest for several leading structuralists from 1966 onwards. Meister titles this phase as "French Structuralism: 1966–1980" (3.2). An early inspiration for the structuralists was Vladimir Propp, who in 1928 'mapped' and described 31 types of functions in Russian fairy tales and showed how they were combined (3.1.3). Algirdas Julien Greimas and Roland Barthes presented (in 1966) two structuralist models that later have been applied by teachers and students. Greimas mapped a

> universal deep structure onto a given narrative's surface structure [... and] explained [the mapping] in terms of transformational rules [... and complemented the approach with] a typology of six functional roles attributable to characters (main vs. secondary character, opponent vs. helper, sender vs. receiver [...]).[56] Barthes [...] proposed a functional systematics of narrated events which distinguishes 'kernels,' i.e. obligatory events that guarantee the story's coherence, and optional 'satellites' that serve to embellish the basic plot (3.2).

Though the structuralists who were occupied with narratology had very different approaches to the field, one may say that they made up a (perhaps last) concentration of common interest that later was to expand in many different directions, which the last part of Meister's text focuses on. Among others, Meister outlines the institutionalization of forums, organizations and centers and the many sorts of influences that narratology picked up and gave rise to (see

[56] Gaasland refers to Greimas' model as "the actant-model [aktant-modellen]" and names the three axes; "the transport-axis [transportaksen]", "the conflict-axis [konfliktaksen] and "the project-axis [prosjektaksen]" (confer *Fortellerens hemmeligheter [The Narrator's Secrets]*, the quoted terms are from page 100; cf. 99–101).

3.3, 3.4, 4). These tendencies and phases are to broad in their scope and to fresh in their form to be discussed in this brief, historical presentation, but the end of the narratological line of development, expansion and blending with other fields is undoubtedly not yet to be seen.

Narratology as the thesis' main critical lens

Narratology is the best critical lens for examining *Testimony*, due to several reasons. Some of the reasons may be attributed to narratology as a field, and some of the reasons may be attributed to the narrative structure and the narrative devices used in this particular novel.

Firstly, there has been a rapid development within the field of narratology (by Genette and other literary scientists) since the 1960s. It implies that the analytical tools of narratology are increasingly being refined and nuanced. It also means that the making of theories is more or less continuously updated. Literary scientists' great interest devoted to the field of narratology helps to actualize narratology as a common lens for analyzing narrative literature.

Secondly, although later theorists have modified some of Genette's perspectives, suggestions and findings – narratological analysis is still a relatively stable and consistent way of conducting research on narrative literature. It is well suited to longer narrative texts, as novels, which often contain, among others, different expositions of various characters of major and minor importance, several narrative levels and differently positioned narrators and other peculiarities – for instance regarding temporality and reliability. The narrative tools that were investigated by Genette's scientific predecessors, tools that he later sharpened and systematically presented in *Narrative Discourse*, are still useful to think with. The narrative tools are not theoretically overloaded and they are applicable for most students of narrative fiction. They core meanings of the narrative tools are fairly stable internationally and otherwise, which means that groups of literary scientists, teachers and students may to a large extent discuss the same narrative phenomena without having to fear that there will be misunderstanding and misinterpretations due to different translations and different use of the same concepts.

The two points listed above refer to the general value of applying narratology. However, there are also some point that may be presented in order to argue that narratology is very suitable in order examine *Testimony*. Thus, a third point to mention is the novel's two narrative levels, by me termed as the (in-)framed narrative and the frame narrative, and their respective narrators – the dominant first person narrator Cot of the (in-)framed narrative and the discrete third person narrator of the frame narrative. These two narrators appear and

behave differently, among others as the third person narrator may relatively easily influence on how the first person narrator's (that is, Cot's) life-story is textually represented – especially by the help of the focalizer. The opposite direction of influence is not possible, as Cot is a (narrating) character and not a modifying, narrating instance of her life-story in the outer frame narrative – outside the dialogues that take place there. Cot cannot intrude into the frame narrative in a 'various-narrative-modality-style-kind-of-way'; – she can only act and speak as a first person narrating character in the (in-)framed narrative as well as a character who acts and speaks (along with other characters) in the frame narrative. Some of the narratology's implicit or explicit terms – such as focalization, focalizer, focalized object, internal or external focalization, internal or external narrator, internal or external perspective/point of view[57] – are useful to distinguish between the two types of main narrators and main narratives in *Testimony*. The terms also help to describe the qualities of the two types.

Fourthly, narratology includes a variety of concepts that are useful to fix and describe various forms of temporality, among others order, duration and frequency. Examples of anachrony are more noticeable in *Testimony*'s frame narrative, while the pace of narration varies greatly in the novel, especially in the (in-)framed narrative. There are also some differences between the narrative rhythm in the (in-)framed narrative and the frame narrative.

Fifthly, mood, voice and the unreliable narrator are narratological concepts that help describe the internal relationship within the narrative cluster in *Testimony* – consisting of a main focalizer and two main, but different types of narrators – instances that in turns alter in the way they dominate in the novel's text as a whole; with the first person narrator Cot as the one appearing most frequently; with focalizer Coote as dominating in smaller parts of the whole texts, especially before and after the interrogation sessions; and with the third person narrator as the least noticeable narrating instance. In McCafferty's novel, the third person narrating instance usually shows itself through a relatively serious voice that in general is referring, unemotional and non-evaluating in its tone. However, this usually happens when focalizer Coote is physically or mentally absent from the ongoing action, or (possibly) when none of the two dominant, narrative signifiers of Coote – that is, neither the focalizer's wondering thoughts nor his 'narrative mood' – can be localized and identified in the text.

[57] The six, last mentioned terms are my suggested translation of six of Gaasland's terms in Norwegian into English. These six terms in Norwegian are presented on three pages in *Fortellerens hemmeligheter [The Narrator's Secrets]* (28–30) as "indre fokusering", "ytre fokusering" (30), "intern fortelleposisjon", "ekstern fortelleposisjon" (28), "intern synsvinkel", "ekstern synsvinkel" (29).

Now that the thesis has established narratology as its main critical lens, and pointed to some aspects of *Testimony* in which narratology and some of the narratological field's key concepts may be of particular interest and possible use, the thesis turns to the specific function of several key narratological ideas in McCafferty's novel.

4. Analysis: Key narrative devices and their impact on *Testimony*

A. Frame narrative: On the frame narrative in *Testimony*

Cot's long testimony may be termed a framed narrative or an in-framed narrative that is embedded in a 'container' – the larger, encompassing frame narrative. In the novel, the pages devoted to the frame narrative are probably less than the number of pages that Cot makes use of to thell her full life-story. The term 'frame narrative' may be defined this way:

> FRAME NARRATIVE: The result of inserting one or more small stories within the body of a larger story that encompasses smaller ones. Often this term is used interchangeably with both the literary technique and the larger story itself that contains the smaller ones, which are called pericopes, 'framed narratives' or 'embedded narratives.'[58]

Cot tells her life-story in what nearly becomes a novel-long, quoted life-story monologue (with small breaks). The monologue is set during a six days long interrogation of her – which, with the addition of the novel's "Epilogue", set on the frame narrative's seventh day – make up *Testimony*'s frame narrative. The end of the interrogation leads up to Cot's execution, an event that ends the frame narrative and the imaginative part of the book (which is followed by paratextual parts). The date of Cot Daley's death is not given, but one might suggest that the interrogation and execution happens in one of the years from the period 1682–1686, perhaps in 1686.[59]

In the frame narrative's relative chronology, the length of the period with interrogations is relatively clearly stated. The interrogation (when Cot's execution is excluded) seems to take six days. The full frame narrative, with Cot alive and in focus, takes one day more – a week. The exact dates of the frame narrative are not presented, and neither is the week, the month nor the year when the interrogation takes place stated in the text. However, the weekdays are given: Coote's interrogation of Cot in Speightstown goal begins on a Monday[60] (Chapter I). The interrogation continues on Tuesday[61], Wednesday[62], Thursday[63] and Friday[64] – a row of

[58] Entry "frame narrative". Literary Terms and Definitions. https;//web.cn.edu/kwheeler/lit_terms_F.html, accessed 17.10.2021.
[59] The arguments for 1686 as the year for Cot's interrogation and death are presented in some of the parts of the original manuscript (of some 200 pages) for this thesis, parts that later were deleted from the thesis.
[60] The interrogation on this day ends at (Coote's) lunch (*Testimony*, 24). It is Monday. That is revealed in Ch. II, which is set the next day, as the interrogation continues on "Tuesday morning" (28).
[61] Tuesday is the second day of interrogation, confer "Tuesday morning" (28), as in the footnote above.
[62] Wednesday is, apparently, the third day of interrogation, as Coote at the beginning of Ch. III notes that Cot is freezing, "yet the morning is exceeding warm" (83). Thus, it is a new day. More clearly, the day is identified as Wednesday in a foreshadowing comment from the third person narrative instance towards the end of the chapter: "By the next morning, Thursday, Coote's humor toward the prisoner will alter somewhat" (105). Moreover, this comment also foreshadows a coming 'turn' in the novel's 'hope-hopelessness-plot', as it from here becomes becoming increasingly clear that Cot has no hope of survival after the interrogation is finished. She is doomed.
[63] The fourth day of interrogation is Thursday (see p. 105 in Ch. III and the footnote above). The third person narrator adds on the second page of Ch. IV that "it is the fourth day of interrogation" (114).

four days that is divided into four different chapters; the chapters II, III, IV and V, respectively. Coote's interrogation ends on Saturday, with two sessions – chapters VI and VII, respectively. Saturday is the sixth and final day of interrogation. This becomes clear from the first sentence in Ch. VI: "The final interrogation begins quite late the following morning" (175). As the previous chapter was set on a Friday, this new chapter has to be set as the first session on Saturday. The second session on Saturday, set in the afternoon, begins in Ch. VII and ends the interrogation. Saturday afternoon is introduced by the chapter's introductory references to "the darkened doorway" (191), to the presence "in the dark" (192), to the time after the sun has ruled, as if "a low mist [had been] pierced and burned entirely away by the ruling of the sun" (192). This last quote is part of a simile that compares Cot to a mist "as if she never had existed" (192). The quote is therefore almost a prolepsis in its anticipation of her death and extinction. That Saturday evening is the setting of this seventh interrogation session, becomes most evident by the reference to the earlier interrogation the same day: "The shutters are closed as they were left when the morning interrogation was dismissed" (192).

The execution of Cot is probably taking place the next day, on Sunday (depicted in the novel's short epilogue). Thus, the days scheduled in the frame narrative – with the focused interrogation of Cot and with some details from the execution scene included – will all together make up a normal calendar week, beginning on a Monday and ending on a Sunday.

The interrogation (with the addition of the Cot's execution) takes an ordinary week, from Monday to Sunday, with the last two interrogation sessions ending on Saturday, and with the execution event happening on Sunday. Thus, a possible model for this period, which is chosen for the novel's frame narrative, might be the Biblical background for the celebration of the Christian Easter. Confer for instance that the weeklong affair in *Testimony* mentions torture of Cot and the week ends with her public execution. Another 'Christian Easter-argument' would be that the week contains two meals that are 'decisive' for Cot's destiny. Both meals slightly allude to the meal (the 'Last Supper') Jesus has with his disciples (including Judas): Confer that the two decisive meals in the novel are depicted in the proximity to paragraphs in the text in which Barbados' administrative leader, Governor Stede, gives instructions about the coming execution of Cot. Her death is to be effected after she has been pressed to tell all that she knows about the African-Irish revolt at Glebe and at some other plantations in Barbados in 1675. Thus, Stede orders the man he has asked to be responsible for the interrogation of

[64] Friday is the fifth day of interrogation. This might be concluded as the previous chapter ends with introducing "the afternoon showers" (133), and the first page of Ch. V early introduces the next day and Cot by referring to her as "[t]he Irishwoman [who] enters the room this morning" (134).

Cot, apothecary Peter Coote, to 'dispose of' her before Stede and Coote leave to participate in the second of two meals that the novel indicates that they both take part in (190).

The first decisive meal is set at the Governor's mansion on Wednesday (in Chapter III), with an ellipses (marked as a break between two paragraphs) between the Governor's "'get rid of her'"-expression (107) and "[t]he meal" (108). In fact, there is a 'meal-context' even just before Coote travels to the Governor's on Wednesday (in Chapter III) and there will be receiving his order to 'get rid of' Cot. Confer the third person narrator: "At that juncture, Little Mary[65] shambles in with Coote's meal: a fine fish on a platter with cassava cake and yam" (105). Possibly, the phrase 'at this juncture' might even be considered as a 'meta-fictional moment' as the text marks that it just has created a juncture. In context to the Scriptures' historical events as initiating the celebration of the Christian Easter, and in context to these events as a model for the frame narrative's structure in *Testimony*, this first meal on Wednesday is of less importance as compared to the later meal at Stede's mansion – as the first meal is not connected to Cot's coming death. Coote's meal in the prison is not depicted, only announced. Consequently, there is no mentioning of Cot's disposal at this first meal.

The second decisive meal happens on Saturday. It is announced at the end of Chapter VI, but it is not described as it happens in the ellipsis between Chapter VI (the first session with interrogation of Cot) and Chapter VII (the second interrogation session). However, although the meal itself is not depicted, the 'death-connection' to the historical events that initiate the Christian Easter is still there. Confer: The meal takes place after the Governor – behind a blue mask – has participated in the last planned interrogation of Cot in Speightstown Gaol and the third person narrator informs that "[t]here will be a luncheon on the verandah for the Governor" (190). As the Governor goes out into the garden for his soon-to-be-prepared-meal, he tells Coote: "'Dispose of this'" (190), half secretly instructing Coote to get Cot killed.

Moreover, there is one more combined allusion to the Biblical Easter-story in each of the two (above mentioned) 'meal-sequences-connected-with-the-ordering-of-Cot's-death' – as a garden (but two different ones) is mentioned in both sequences. In the last episode, the third person narrator tells that Lucy is grilling a fish "as he [Governor Stede] enters the swept[66]

[65] Little Mary is a cook (possibly nicknamed by Coote) who, together with Daniel and Lucy, makes up the three African house slaves who serve Coote during his interrogation stay in Speightstown Gaol, northern Barbados.

[66] As Christ was praying in the Gethsemane garden when he was caught and later crucified (confer https://www.britannica.com/place/Gethsemane, accessed 17.05.2021), the strolling of the Governor with Coote at the Governor's mansion (106) and the Governor's perhaps lonely strolling outside the interrogation room before his luncheon (190) are a kind of antithetical figures in their not so holy motifs – in comparison with Christ's prayer. At Stede's mansion are Stede and Coote observed by Stede's opponent Codrington just as Stede has stated Cot's death sentence (107). Somehow, Codrington's observation may connote the Biblical observation that Christ was in Gethsemane, for later to be betrayed. The novel's word 'swept' (190) – referred to in the

garden" (190) that belongs to Speightstown Gaol. In the former episode (the first decisive meal, mentioned above) "[t]hey [the Governor and Coote] are strolling around in the garden" (106) belonging to Stede's mansion at a riding distance from Speightstown Gaol. There, Stede and Coote are discussing, before Coote receives the instruction to "'get rid of her'" (107) and "[t]he meal" (108) comes next. Another detail, common for the two episodes, is that they contain references to strolling. In both cases are the strolls chronologically mentioned first, while the meals come afterwards, after the strolls.

One more point to comment is that after the Biblically connoting 'garden-strolling' of Stede and Coote at Stede's mansion, which is connected with the Governor's ordering of Cot's death (107) – but before the first so-called 'Governor-decisive' meal, that may be termed the 'mansion meal' (108) – there is an ellipsis that is marked with a clear break between two paragraphs and scenes (108). Thus on this page, McCafferty (or the third person narrator) discreetly draws the reader's attention to the importance of both the meal and the strolls of Stede and Coote together in Stede's garden.

Likewise is there a marked presence of an ellipsis in another episode, an episode in which the use of ellipsis shows some similarity to the use of the ellipsis in the episode just presented above. The important parts of the context are approximately the same: The text announces a stroll and a meal that suit as a combined context for the second time this particular kind of combination appears in *Testimony* – that is a 'Governor-decisive' meeting connected with the instructions for Cot's death. The second episode of this kind is a 'prison meal' (190) in Speightstown Gaol (see above), in which Governor Stede participates and, most probably, also his servile interrogator, Coote. However, this time the ellipsis becomes a marker only after the textual announcement of the combined stroll and meal to be (both are events that the novel on this occasion avoids to describe). Now the ellipsis helps to mark a break between Chapter VI and VII. Thus, this chapter-marking ellipsis does not function as a marker between two separate acts, the stroll and the meal, as in the former case, discussed above.

On the Christian Easter as a model for the frame narrative in Testimony: *Incongruities*

Regarding the time schedule for the novel's references to the Cot-related events of torture, interrogation, pre-death meal(s) [of the ones responsible for her death] and execution – the parallel to the historical events that initiated the Christian Easter week does not fit completely.

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second (decisive) 'strolling-and-meal-episode' from Speightstown Gaol – might even connote that Christ has been caught and taken away from Gethsemane garden.

Thus, there are incongruities between the framed events in *Testimony* and the events in the Bible that led to the Easter celebration. Confer first *Encyclopaedia Britannica* on Easter:

> During Holy Week, Christians recall the events leading up to Jesus' death by crucifixion and, according to their faith, his Resurrection. The week includes five days of special significance. The first is Palm Sunday, which commemorates Jesus' humble entry (on a donkey) into Jerusalem to observe Passover. According to the Gospel account, he was greeted by crowds of people who spread their cloaks and laid palm leaves in his path and proclaimed him the Son of David (Matthew 21:5). In many Christian churches Palm Sunday is celebrated with a blessing and procession of palms. Maundy Thursday marks Jesus' institution at the Last Supper of the Eucharist, thereafter a central element of Christian worship. In Roman Catholicism, Maundy Thursday is accompanied by the pope's washing of the feet of 12 humble or poor persons, in imitation of Jesus' washing of the feet of his 12 disciples at the Last Supper. Good Friday commemorates Jesus' suffering and death on the cross; it is traditionally a day of sorrow, penance, and fasting. Holy Saturday, also called Easter Vigil, is the traditional end of Lent. Easter Sunday is the celebration of Jesus' Resurrection, according to the Gospels, on the third day after his crucifixion.[67]

Some of the most important incongruities between the events quoted above and Cot's experiences are, firstly: Jesus is tortured as part of his cruel death (the crucifixion) on a Friday (the later Good Friday) according to the Christian tradition – while Cot is whipped sometimes during the days and weeks *before* the six days long interrogation of her, which begins on a Monday. The text does not specify on which weekday(s) she has been whipped.

Secondly, the Biblical Last Supper takes place on a Thursday, Maundy Thursday. While in *Testimony*, the two (for Cot) 'death-decisive' meals happen, respectively, on Wednesday (at the Governor's mansion), and on Saturday – with a "luncheon on the verandah for the Governor" (190) – probably accompanied by Coote. Thus, both Stede and (most probably also) Coote are present during both meals that are discussed here. Stede's masked presence during the interrogation of Cot on Saturday morning connotes something evil, maybe death.

However, it might be added that there is a 'Judas-congruity' with the Biblical Easter story here in the frame narrative – as regards the interrogation on Thursday (when Governor Stede is not present – as both Coote and Cot then begin to think of Judas when "two silver coins" (132) appear in her story. The silver coins are given to her after her breeded firstborn child, her daughter Moya, is taken away from her at Glebe. "Like Judas [Coote thinks..., and] '[l]ike Judas'" (132), Cot says. The text presents Cot's statement in such a way: "'Like Judas,' the Irishwoman echoes him [Coote]" (132) Coote markedly distances himself from Cot at this point, as he avoids referring to Cot by her name, Cot Daley/Quashey, but refers to her as 'the Irishwoman', perhaps in a derogatory way.

The argument that Coote distances himself presupposes that Coote is acting as the focalizer at this moment, and that 'the Irishwoman' is not an expression chosen by the third

[67] Https://www.britannica.com/story/holy-week, accessed 5.04.2021.

person narrator. However, it is also possible that the third person narrator, for a moment, is taking over the formulated content of the narration for the focalizer. Thus, the full the sentence, which goes like this – "'Like Judas,' the Irishwoman echoes him [Coote]" (132) – may have been formulated by the third person narrator. If that is the case, the third person narrating instance begins with quoting Cot and is thereafter referring to Coote as 'him'. The conjugated verb 'echoes [him]' is 'emotionally colored', as a more neutral formulation would have been: 'Like Judas,' the Irishwoman says'. Basically, a 'coloring' of speech that helps to identify phrases would in general be an argument for the influence of a text's focalizer on the words used. However, as the third person narrator in *Testimony*'s frame narrative has insight into (some, if not all, of) focalizer Coote's inner feelings, it would be possible for a reader to interpret the sentence as the third person narrating instance is responsible for the coloring in this case, even if it seems more natural that that focalizer Coote is the one who feels (and expresses) that his thought 'Like Judas' is echoed by Cot's words. For the third person narrator it is not necessary to feel something. This instance might be personified as a person who just picks out what is interesting to report about from everything that is accessible, and puts this accessible material into the ongoing narration.

Thirdly, and most important when incongruities (between the framed events in *Testimony* and the events in the Bible that led to the Easter celebration) are to be discussed: Traditionally is Jesus said to have died on a Friday and to have resurrected on the following Sunday. Cot, however, is still being interrogated on Friday and she is executed after Saturday, probably on the following Sunday. However arguably, a part of Cot's last words in her life-story monologue may partly resemble the redemption and immortality Jesus Christ is thought to give people as part of his resurrection. Confer: "'And I have come to know that I too will become everyone's ancestor'" (202), Cot confidently states. However, Cot's sentence is part of the second interrogation of her on her last Saturday to live – and her words do not fall on a Sunday (if her words should parallel Christ's resurrection in any way).

On the Easter Rising as a model for the frame narrative: *The leaders' dates of death*

A perhaps more inspirable model for the possible Easter-allusion in *Testimony* is the Irish 'Easter Rising' in 1916. The rising was mostly concentrated to events in and around Dublin, with Dublin's General Post Office as the most famous location. The building was barricaded

and defended by the insurgents. The rising lasted from Monday, April 24 to Saturday, April 29,[68] – that is six days, just as long as the interrogation of Cot lasts in McCafferty's novel.

Moreover, one might wonder if the Easter Rising would have some significance for the day chosen for the death of Cot, *Testimony*'s heroine. She is executed on a Sunday. 15 of the leaders in the Easter Rising were executed after the rebels surrendered on Saturday, April 29. According to Seumas MacManus, the 15 leaders were shot "[i]n ones and twos" (*The story of the Irish race*, 703), which might imply that the executions were concentrated not on one particular day, but spread out on the days of the week. Thus, if Kate McCafferty draws one or more parallels between the Easter Rising and the execution of Cot Daley, there seem to be no 'Sunday-execution-connection' between Cot's day of death on a Sunday and the days when the Easter Rising leaders died, as their executions seem to have been spread out in the course of some weeks and seem to have taken place on different days during each of the weeks' seven days. In fact, none of the following Sundays after the rising had been suppressed – that is, neither Sunday, April 30, nor any of the later Sundays in May 1916 – were marked out as the day of the week when most of the 15 Easter Rising leaders were executed.

However, there is a problem when it comes to testing whether there is a possible 'Sunday-execution-connection' between Cot's execution and the days on which the Easter Rising leaders were executed – as the net sources that confer the days of the leaders' deaths may be insufficient or uncertain. The trustworthy *Encyclopaedia Britannica* seems to give dates for only two of the leaders' deaths, and neither of the two died on a Sunday: Patrick [Pádraic] Pearse was executed on Wednesday, May 3; James Connolly on Friday, May 12.[69]

The deaths of the 13 other Easter Rising leaders executed are confirmed by somewhat less trustworthy net sources. The brother of Patrick Pearse, James Pearse, was executed on the day after his brother was shot, on Thursday, May 4.[70] Éamonn Kent [Ceannt] died on Monday, May 8.[71] Michael O'Hanrahan [Micheál Ó hAnnrachain] was shot on Thursday, May 4.[72] Sean MacDermott [Seán Mac Diarmada] was executed on Friday, May 12.[73] Con [Cornelius] Colbert lost his life on Monday, May 8. J. J. Houston [Seán Heuston, Jack Heuston] died on Monday, May 8.[74] Thomas Kent [Tomás Ceannt] was shot on Tuesday,

[68] Confer https://www.britannica.com/event/Easter-Rising, accessed 5.04.2021.
[69] Https://www.britannica.com/biography/Patrick-Henry-Pearse; https://www.britannica.com/biography/James-Connolly; both accessed 4.07.2021.
[70] Confer https://www.irishcentral.com/roots/history/william-pearse-1916, accessed 4.07.2021.
[71] Https://en.wikipedia.org/wiki/Éamonn_Ceannt, accessed 6.07.2021.
[72] See https://www.pinterest.com/pin/460563499369101294/, accessed 6.07.2021.
[73] Https://en.wikipedia.org/wiki/Seán_Mac_Diarmada, accessed 6.07.2021.
[74] Cf. note on Michael Mallon, http://www.executedtoday.com/tag/michael-mallon/; https://alchetron.com/Seán-Heuston; both pages accessed 6.07.2021.

May 9.[75] Joseph Mary Plunkett was executed on Thursday, May 4.[76] Edward [Ned] Daly was shot on Thursday, May 4.[77] Michael Mallon [Mallin] died on Monday, May 8.[78] Thomas MacDonagh was shot on Wednesday, May 3.[79] Tom [Thomas] Clark died on Wednesday, May 3.[80] John MacBride was executed on Friday, May 5.[81]

Thus, all the 15 leaders executed in May 1916 were shot on either one of the first five days of a regular seven days week. Conclusively, none of the 15 men were executed on a Saturday or on a Sunday. As a possible contrast; in *Testimony* is an unspecified Saturday the day of the week when Governor Stede gives his final order that the heroine – Cot Daley – is to be disposed of: "'Dispose of this [that is, Cot], *demain [tomorrow]*'" is Stede's instruction to Cot Daley's interrogator, Peter Coote. The disposal is to happen on the next day, a Sunday.

On the Easter Rising as a model for Testimony*'s frame narrative*: *The ways of death*

Another difference between *Testimony* and the execution of the 15 Easter Rising leaders in Ireland in the days of May in 1916 is that the date (and season) of Cot's death is not stated in the novel. Moreover, the 15 leaders are all shot, while the form of execution that awaits Cot is not known for sure to the readers of McCafferty's novel. If one presupposes that this is correct, it implies another possible contrast to the treatment of the 15 Easter Rising leaders' dead bodies, as they all seem to have been buried. Cot's way of death is discussed below.

As *Testimony*'s "Epilogue" reveals that Cot is rowed away from shore before her death, one might suggest that she is to be drowned and perhaps lowered into the sea afterwards. If the Governor Stede's instructions are to be understood in a way as like he seems to want Cot to disappear, the executioner might even have been ordered to quarter her body before her remains are thrown into the sea. In addition to drowning, her way of death might have been strangling, or killed by sword – either by having her head cut off, or otherwise. The epilogue's text (or the rest of the novel) gives no distinct clues in what way Cot will be killed – among others, as there are no references to the possible tools or weapons that the executioner might have taken with him on board. In fact, one may not be completely sure that Cot will be executed (although that is most probable) – as the executioner might sympathize with her or feel pity for her. If Cot is killed, she might even be buried at a place known only

[75] Https://www.wikiwand.com/en/Thomas_Kent, accessed 6.07.2021.
[76] Cf. https://www.irishcentral.com/roots/history/joseph-mary-plunkett-easter-rising-leader, accessed 6.07.2021.
[77] Confer https://www.irishcentral.com/roots/history/1916-easter-rising-ned-daly-executed, accessed 6.07.2021.
[78] See http://www.executedtoday.com/tag/michael-mallon/, accessed 6.07.2021.
[79] Confer https://www.irishcentral.com/roots/history/thomas-macdonagh-easter-rising, accessed 6.07.2021.
[80] See https://www.irishcentral.com/roots/history/tom-clarke-easter-rising, accessed 6.07.2021.
[81] Confer https://www.irishcentral.com/roots/history/john-macbride-easter-rising, accessed 6.07.2021.

to her sympathizers. Likewise, the place of her death or the place of her body is not stated in *Testimony*. In the peculiar case that Cot's body is not going to be dumped in the sea, a general reader of the novel will probably expect that the execution will take place at sea within rowing distance from a harbor near Speightstown Gaol in Northwestern Barbados. Thus, if Cot is buried ashore, there might be a graveyard to go to – in order to commemorate her.

Two of the possible models for the frame narrative and Cot's execution: A summary

A brief summary and comparison of two of the possible, historical models for Cot Daley's execution – the Easter week as it is described in the Scriptures, as well as the Easter Rising in Ireland in 1916 – suggests: The day of the week when Cot Daley presumably is executed (on a Sunday) is different from the day when Jesus died on the cross (on a Friday) or the days when the Easter Rising leaders were executed in May 1916 (executions that took place on different days; either on a Monday, a Tuesday, a Wednesday, a Thursday or a Friday). Both Jesus and the Easter Rising leaders were buried, while Cot seems not to be given an earthen grave – as far as the text goes in *Testimony*. Moreover, the knowledge about the figures' ways of death differ: Jesus is crucified and the Easter Rising leaders are shot, while Cot's way of death may only be guessed with some probability, but not stated for sure.

An interesting difference between *Testimony* and two of the novel's possible intertexts (discussed above) is how the figures, who are executed, are memorized and venerated: The death and resurrection of Christ have been and are celebrated of millions or billions of people all over the world, while the executed leaders of the 1916 Easter Rising have been remembered and praised by many Irish, among them many living in an independent Ireland. In sharp contrast to these historical events, *Testimony*'s fictional protagonist Cot Daley is depicted as a prototype of a forgettable character within the novel's fictional world (although not necessarily in the memory of the reader): She is captured and enslaved, she loses her mother and loses her contact with her father and with her two siblings. Cot is shipped across the ocean – and the kidnapping and the journey seem to leave no tracks of her behind in Ireland (as far as the text goes). In the New World she is moved around, repeatedly separated from them who are most close to her – as her masters (who are friendly to her, not necessarily to others; the Captain and Mister Plackler) and her co-servants, all her children, her enslaved co-wives and her enslaved husband too. She is forced out of her home at Glebe plantation and ends her life as a subordinate vagrant, marginal outcast and tortured prisoner in Barbados.

Cot's testimony gets only a fairly better fate: Allegedly, according to the novel's third person narrator at the end of the "Epilogue", Cot's surviving daughter Betty will happen to receive and possibly read Cot's testimony a long time after Cot has passed away, perhaps some twenty years later or so.[82] As the son of Lucy and (the now dead) Peter Coote is able to find out where Betty is living in the northern colonies and manages to send the testimony to her, "he hears God laughing" (205) – according to the third person narrator. The narrator's sentence might be interpreted as a spiritual gesture favorable to Cot, at the same time as the laugh makes posthumously fun of her former interrogator Coote.

One might suggest that the composed fiction itself adds to Cot's failure in being remembered: Possibly, the narrative could have ended differently, for instance by allowing Cot to be remembered and venerated in a better and more pregnant way than the ending of the novel does. However, Kate McCafferty has not been falling for the temptation to depict Cot Daley's final days, and the later memory about her, in a more positive way than the heroine's pitiful life has been.

Conclusively for this sub-chapter, one may suggest that *Testimony*'s frame narrative draws on the connotative power that allusions to historical or literary models make possible. Thereby McCafferty increases the public interest for an otherwise unknown (in-)framed narrative – which Cot's life-story narrative may be characterized as. However, this is a double-edged sword – as an actively connotating frame narrative may be so appealing to 'think with', that it might suppress the reader's interest in the less allusive connotations and figurative aspects that are latent in *Testimony*'s (in-)framed narrative (and in every non-allusive text of fiction in general). Moreover – and beyond the scope of this thesis – it may be argued that the full novel, and especially the (in-)framed narrative's Glebe-chapters, are modeled upon a text of literary criticism, an inter-text, written by Kate McCafferty herself.[83]

[82] As it is the (in the novel) unnamed son of Lucy and Coote who sends the manuscript to Cot's daughter Betty, and as one may assume that he has not yet been born when Cot is executed (as the contact between Coote and Lucy, as far as this is given in the frame narrative, neither goes so far as to indicate that they are living in a concubinage nor to state that they have a common son) – one may also assume that this son has not yet been born when the manuscript is dated, which might be in the year of 1686.

[83] In a deleted part of the original (200 pages plus) manuscript for this thesis, it is suggested that a part of the explanation for *Testimony*'s focus on the 'Irish-African (breeding) connection', which is depicted in the Glebe-chapters of the novel (Chapters III–VII), may be found in Kate McCafferty's article of literary criticism from 1994, titled "Palimpsest of Desire: The Re-Emergence of the American Captivity Narrative as Pulp Romance". The article focuses on the influence of captivity narratives that are popularized as pulp romances.

B. Analepses and prolepses: On analepses and prolepses in *Testimony*

A Vocabulary of the Present, an anthology from 2016, contains in its Chapter 14 James Phelan's text "Analepsis / Prolepsis". He treats analepsis and prolepsis as "rough synonyms for flashback and flashforward" (240). Phelan's article draws extensively on Gérard Genette's terminology and work, presented in Genette's *Narrative Discourse: An Essay in Method* from 1980, first published in French in 1972. Among others, Phelan quotes Genette's definition of analepsis: "'any evocation after the fact of an event that took place earlier than the point in the story where we are at any given moment.'"[84] Out of simplicity, some of Phelan's references to (Genette's) various sorts of analepses and other terms will be used in the following.

Some of the most simple or interesting terms regarding analepses are: 'Reach' – which "refers to the temporal distance between the events in the primary narrative and the events in the analepsis" (244). 'Extent' – which "refers to the amount of time represented in the analepsis, that is, the period from its beginning point to its end point" (244). The term 'reach' helps to distinguish between, on the one hand, 'external analepses', which "reach back to points that remain outside the temporal borders of the primary narrative" (245); and, on the other hand, 'internal analepses', which "reach back to points within the temporal borders of the primary narrative" (245). In *Testimony*, if one considers Cot's life-story monologue in the (in-)framed narrative as being a long (but interrupted) analepsis (as considered in this thesis),[85] its extent is about 45 years or more.[86]

If the starting point for Cot's analepsis is unclear, its final point is also somewhat unclear. It does not seem to reach back inside the primary narrative, which in *Testimony* will be the frame narrative, with its opening of the interrogation on Monday in Chapter I. Cot stops her narrative when mentioning her three contacts regarding the planned revolt in (presumably) 1686 (page 201). She does not tell about the arrest of her, the whipping and the imprisonment – which are taking place hours, days or weeks before the interrogation in Speightstown Gaol begins. Thus, Cot's analeptic life-story monologue seems also to be a 'partial analepsis' (as contrasted to a 'complete analepsis'), two forms of analepsis that Phelan defines like this:

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[84] *Narrative Discourse*, 40; quoted in "Analepsis / Prolepsis", 242.

[85] The alternative would have been to divide Cot's life-story monologue into many smaller analepses – for instance in relation to her places of stay, to the novel's chapters or to the interruptions in her monologue – especially those who make her comment on her present situation in the prison.

[86] 45 is Cot's approximate age in Speightstown Gaol during the six days long interrogation. To these 45 years one may add the temporal distance back to the analepsis' indefinite starting point, as Cot tells about her ancestors; her mother and father (5), her grandfather (5), the Daleys as bards (5) or even "'the old forest dwellers'" (7) that Cot imagines once had lived at the place where Cot's "'old ones would attend the Masses and the rosaries'" (7).

> If the analepsis does not extend from a point in the past to the first event of the primary narrative, it is partial. If the analepsis does extend from a point in the past either to the first event of the primary narrative or to the point in the primary narrative at which the analeptic narration began, it is complete. Thus, all external analepses will be partial, and internal analepses will be partial or complete depending on whether they extend to the time of the primary narrative. (245)

Cot's long analepsis (her life-story monologue) is an external analepsis, as it does not reach back to points within the primary narrative's (the frame narrative's) temporal borders, and it is a partial analepsis, as it does not extend to the point in the frame narrative when Cot begins her analeptic narration (although it is close). Interrogator-focalizer Coote compensates for some of the missing time between the end of Cot's analepsis and the beginning of the frame narrative, as he – in two analepses – refers to the arrest of Cot (29-30) and to the whipping of her (30). As compared to the frame narrative, the interrogation, these two analepses might also be considered as external analepses and partial analepses – as Cot's indefinite period of time in prison after the arrest of her, before the interrogation begins, is hardly ever referred to. The possible exception is Coote's (or his house slaves') medical treatment of her wounds outside the interrogation context – a treatment that Cot does not seem to include in her story.

However, Cot's prophetic visions at the end of her life-story complicate the matter (201–202) when she, among others states that: "'I too will become everyone's ancestor'" (202). Thus, it might be that her long life-story monologue is better to be considered as a 'mixed analepsis'. Phelan states about mixed analepses that they are "amalgams of external and internal analepsis, [that] reach back to points before the primary narrative but extend all the way to a point after the time at which the primary narrative paused for the analepsis" (245).

Alternatively, Cot's final vision (201-202) may be separated from the former analepsis and be termed a prolepsis.[87] Phelan's definiton of a prolepsis includes explicitly the present moment.[88] Confer: "Prolepsis [is...] the evocation *before* the fact of an event that will take place *later than* the point in the story we have currently reached."[89] It is maybe questionable whether Cot will [confer the definition's confident words 'will take place'] become an ancestor in the concrete meaning of the word, but there are good chances, as she has two living daughters, Moya and Betty. Alternatively, Cot ancestor-prophecy about the future may be understood as being of a more abstract kind, as she in this, her final visionary paragraph of her testimony, considers her African co-wife Afebwa at Glebe as her own ancestor and as Cot

[87] An argument in favor of a separation is Cot's emphasis on that she will tell a testimony, which usually is dealing with events and acts in the past. However, maybe Cot considers a testimony to reach into the future.
[88] It is therefore, possibly, sharper than Genette's designation of prolepsis, which is "any narrative maneuver that consists of narrating or evoking in advance an event that will take place later" (*Narrative Discourse*, 40).
[89] "Analepsis / Prolepsis", italics in original.

refers to a paradise (202).[90] Then the reach of her prolepsis is indefinite. When the actual fulfilment of such a prophecy-prolepsis is very doubtful and the fulfilment may never be confirmed, the following statement by Phelan does not fit as far as the prolepsis concerns: "While analepsis typically functions to increase the reader's interest in the question of what happens next (with the corresponding assumption that many things are possible), prolepsis converts possibility into actuality" (248). The analepses and prolepses in *Testimony* are often of a such a vague kind; firstly, as their reach backwards and forwards is sometimes not dated, and secondly, as they may involve several points of beginnings and ends, like a Chinese-box system. The extent of the prolepsis might even be circular, as when Cot in her 'ancestor-prophecy' states that, "'all the ancestors are ours, and we are theirs'" (202). Thus, even though Cot's life-story monologue in general is detailed and set with place names and dates that anchor her narrative and therefore make it trustworthy, one may say that the analepses and prolepses – that are included in Cot's (in-)framed narrative (as above) or added by the 'help' of focalizer Coote's interrupting thoughts in the encompassing frame narrative – are 'disturbing'. They 'disturbs' the factual anchoring of the content of Cot's narrative in its generally temporal, historical setting and transcend the borders of the localized events that otherwise, for the most part are restricted to her life in Barbados.[91] The novel's analepses and prolepses, with their vague points of reach and with – at the same time – an expanding extent, is one of several ways used by Kate McCafferty to undermine the otherwise convincing content of Cot's narrative as a *Testimony*.

Analepses may be discussed for their 'qualities' or 'strengths' as literary devices. One of the capabilities of analepses would be to add new information by bringing it in from the past – which often implies that the new information is meant to guide or convince (and not to confuse) a reader. The ability to convince readers may be compared to the three last mentioned ways of the four ways James Phelan lists how analepses affect readers:

> Analepsis [...] affects readerly dynamics in one or more of the following ways: building suspense; filling in gaps; providing information that influences readers' interpretative and ethical judgments of characters and events in the primary narrative; and affecting readers' expectations and desires about the developing trajectory of the narrative.[92]

Assuming that convincing power is an asset of analepsis, it implies that the reader most often should be made believe that the things that an analepsis states have been happening in the past, actually have happened. Thus, the new information should be brought in as if it was part

[90] Afebwa was executed 10 years earlier, probably in 1676, after the failed Cormantee-led revolt in 1675 (195).
[91] The inclusion of 'disturbing' analepses and prolepses may relate to *Testimony*'s political actuality and what may be termed the novel's presentation of 'Irishness' – a discussion that is beyond the scope of this thesis.
[92] "Analepsis / Prolepsis", 244.

of the chronological story, but narrated at another (irregular) place in the story – a narration that happens later than it should, according to the original order of the events in a story's ordinary chronology. In *Testimony*, the effect of the frame narrative's brief analepses is also to give the textually dominating (in-)framed narrative a 'breathing break' – as Cot's long life-story monologue is monotonous to follow. Another possible quality of the analepses in *Testimony*'s frame narrative would be to disturb the reader by presenting information that is different and perhaps out of context – if the content of Cot's testimony is meant to be in focus. The disturbing effect of the frame narrative's analepses might be that the focus is reoriented from Cot's past to Coote's past – thereby increasing the reader's interest in Coote's character, his ambitions and motifs.

One may relate analepses to such parameters as, among others, readability, narrative progress (steady continuation, flow) and convincing capability. Putting readability and convincing capability to the side, the paragraphs below will discuss the tension that is created between an analepsis' anachronic intrusion into the surrounding text's chronology and the surrounding text's need to keep up flow and continuation in the story. It will also be argued that there are literary devices that help to reduce or gloss over the anticipated tension created in such cases.

What may be termed a 'progress-and-continuation-capability' of an analepsis means that it copies, or tries to come as close as possible to the original quality of the content in the regular, chronological story that surrounds the analepsis – so that a reader does not feel tempted to temporarily end the reading when the analepsis turns up.[93] It implies that an optimal analepsis ought to be grounded in well-constructed 'bridges' to the surrounding text, before and after the analepsis. There are several ways of avoiding or reducing the disturbing effects of analepses that are not incorporated into the surrounding text – that is, not creatively well bridging the gap between the analepsis and the text around it. An easy way out is to put the analepsis into the text at a place where it would make as little as possible disturbance – as compared to a reader's lust for/need of hanging on to a story, its plot and events. This might be when and where a reader in any case will tend to make a break in the reading, which – one may assume – most likely will be before or after a piece of text that otherwise is continuous in its form or content. The places intended for the reader's natural pauses during reading are, among others, before the beginning of a book or after the rest of the text has come to its end.

[93] As argued, it might also be that some intrusions of analepses are meant to disturb the reader and possibly (also therefore) to increase the need of a break in the reading. However, in this brief analyses of the quality of some of the analepses in *Testimony*, that effect will not be extensively discussed.

However, such cases would most practically be a short story or another kind of a short text, not a novel. Inside a long text, the best place will be before or after a chapter, and the next to best place to 'camouflage' an analepsis would be before or after a subchapter, or before or after another break in the text.

According to the suggestions outlined above, analepses will be the least noticed when the reader is disposed to anticipate that his or her reading of a harmoniously flowing text will be 'disturbed' or interrupted in any case. Such cases will probably be in the proximity of the marked beginnings or endings of definite text-parts – which will be nice occasions for putting in analepses that (otherwise) always are likely to disturb the reader's flow in reading. The analepsis in *Testimony* that fits best to this model is Coote's about six pages long recollection of his visit at Governor Stede's mansion (106–112), which is placed at the end of Chapter III.

Peritexts, as prefaces and afterwords, are for obvious reasons placed at the beginnings or ends of large pieces of text. However, epigraphs, epigrams, aphorisms, poems, important quotes, illustrations, chapter summaries, etcetera are often placed at the beginning or at the end of a large piece of flowing text. It seems to be natural to place these non-conforming parts of an (otherwise homogeneous) artistic work either at the beginning or at the end of an otherwise continuous piece of text – and not in its middle. Thus, by putting the non-conforming part (to which an analepsis may be compared) at the beginning or the end of either a text or a distinct part of a text – it probably will be the less disturbing place chosen.

By the way, in the thesis there is a parallel to this 'where-to-place-the-intruding-analepsis-problem': The parallel regards the discussion of where to place the novel's short-time shifts of focalizer in the frame narrative and the disturbing effect that the shifts might have on a reader's flow in reading. In this thesis, it is argued that at a few textual places in *Testimony* – at some particular moments in the frame narrative – is the otherwise dominant focalizer Coote unable to focalize. He is therefore, each time he is absent or not being attentive, being replaced for a short while by a another 'assisting' focalizer; by Lucy, by the third person narrator and by (in the novel) the unnamed son of Coote and Lucy.[94]

Disturbing analepses and analepses that are of more interest than the surrounding text

The discussions in the subchapters above assume that the intrusion of analepses may disturb the reading of a text that otherwise is readable and flows well, and that such a disturbance is a negative aspect of analepses. It would be another matter if the author has meant that an

[94] The examples are rather extensively discussed elsewhere in the thesis.

analepsis neither should be read nor overlooked as a natural part of a generally well flowing text. Then, the analepsis may instead be placed in the middle of a homogeneous text part and thereby, perhaps, creating the effect of breaking up the textual flow. In the shortlist containing some of Coote's analepses, presented in the subchapters below, five of the six analepses (some of them are short ones) appear within a range of a few pages – from page 26 to page 30. They are placed in the beginning of Chapter II, so they fit the 'theory' (outlined above) of being placed at the least disturbing places within a text. However, in this case it may be better to characterize the way these analepses are 'naturalized' into the flow of the surrounding text as a result of a broad form of historical contextualization, outlined through focalizer Coote's reflection. Thus, on pages 26 to 30 there are historical summaries in the form of a textual stream – composed of undated, historical events that are chained together in a loose way in the text, as a flow. On these pages and in the large overviews that they contain, focalizer Coote refers to historical events and developments in which he has taken part or noticed. His concrete recollections of his participation in and opinion on the events are discreetly put into the historical outlines that he presents.

One may suggest that for less discrete analepses, there will be a third way – in addition to a tactical placing of analepses near other textual breaks, or encapsulating analepses by the way of (for instance, historical) contextualization – in order to 'pacify' (suppress or integrate) the analepses' disturbing effect on an otherwise freely flowing reading: The third way will be to create an increased interest for the content in these analepses, so that a reader feels that they are more interesting to read than the surrounding text. If that would be the case, a reader would likely not care if these analepses disturb the flow of the less interesting text around. The example from *Testimony* will again be the first (six pages long) analepsis discussed above – Coote's recollection of his visit at the Governor's mansion. The analepsis is interesting for at least two reasons: Firstly, it is the first time in the frame narrative that the setting, for a considerable number of pages, changes from the interrogation room and moves out of the prison. Secondly, it is the first time that focalizer Coote, for a considerable number of pages, 'operates on his own' (that is – at a distance from Cot, being occupied with matters that partly are more related to his own concerns).

Examples of analepses with increased reading appeal by the help of poetical devices

In addition to grounding an analepsis in a change of the character that will be focused upon (the change from the framed narrator and heroine Cot – to the antagonist and focalizer Coote

in the example just presented above), it might be that analepses may be made more interesting (than the surrounding text) by poetic or figurative means. Among the six analepses presented in the subchapters below, there are at least two examples of this device used for attracting the reader's eyes to the way the analepses are formed – thereby also helping the reader in overcoming that the (otherwise) interesting analepses disturb the reader's flow in reading: In the third analepsis (discussed below), Coote refers to his presence when the gun-smuggling Cot is being whipped, and he depicts her whipping in a poetic way – as she is being flogged, with "her scarred back bared for the spectacle like a used canvas awaiting palimpsest" (30). There is the simile 'like a used canvas awaiting palimpsest' in which the canvas also is animated, as it 'awaits' something; and there is the alliteration, see the underlined letters. The second example is from the same page, in which Coote refers to a meeting with Governor Stede, there is alliteration in Stede's words; "'mad eighteen made mutiny'".[95]

One may notice that McCafferty is making use of alliteration at some textual places in *Testimony*, making her prose slightly more poetic. However, it is hard to say whether the alliteration is systematically distributed in the novel in any way. Perhaps there is a tendency that alliteration is used more often in some of emotionally loaded or important paragraphs, or when the work of the main characters' senses is at play.

It is somewhat surprising that there is alliteration in *Testimony*'s frame narrative – (as in the two examples above, in focalizer Coote's thoughts and in Governor Stede's words).[96] While it is somewhat less surprising that there are passages with alliteration in the (in-)framed narrative – in Cot's life-story monologue performed in direct speech.

To take the last point first: As the focalizer and the third person narrator do not have access to Cot's inner life, these two instances are not able to add color to her words by presenting, for instance, the mood Cot is in while she is speaking. However, adding an emotional impression to her words by the help of poetic devices would compensate for some of this lack of access. In the following, emotionally narrated passage (with the suggested alliterations underlined), Cot describes her second breeder and husband Quaco Quashey, an African slave at Glebe.

> 'You would not call him comely, Quashey, but once I came to know him I came to look for nighttime in his eye, the fullness of his mouth and how he pursed it when he was thinking hard and humming. His hands were small, his fingers short, the insides like old ivory in color and tough as

[95] *Testimony*, 30; my underlined letters.
[96] Two more examples: "Coote's stomach rumbles. The Irishwoman rubs sweat from her lip. Is it the heat? Her narrow cheeks have taken on the faintest flush. For the first time he notices the small soft cleft in her chin" (51). Coote, when he is going to sleep: "As soon as he slips below the mosquito net onto his cot he sinks into a deep and drooling sleep" (57).

> brogues, but very warm and very capable. When he spoke, he sculptured what he told of from the air with those strong hands. [...] His arms, as I have told you, were tattooed in patterns of raised purplish welts that formed bands like bracelets of ivy over his (163) muscles. But his shoulders and his back were smooth and supple, his wide chest bare of any hair...' (164)[97]

Though alliteration seems to be significant in the novel and easily observed at some textual places, there might also be other poetic devices used, among others, assonance[98] and repetition.[99] I do not state that I have found all examples in the quotes presented, or that all the examples are correct. Furthermore, my point is not to present all the forms of poetic devices that McCafferty is making use of, or to evaluate the devices against each other. The point is to argue that the prose in *Testimony* is often poetic, and secondly, that it may be reasonably argued that there might be one or more causes for why the prose is more poetic in some paragraphs and scenes of the novel than in other parts of it.

Moreover, it might be that McCafferty likes to mark when a poetic passage has come to its end by using an easily observable device at the end. In the indented quote above, the 'poetical end markers' are the rhyme and rhythm of the last phrase, 'his wide chest bare [/] of any hair...' – with 'bare' and 'hair' rhyming, each ending a row of four syllables.[100]

Here is another prose passage from Cot's narrative that makes use of alliteration. Questioned, possibly by the masked Governor Stede during Saturday morning's interrogation session, Cot describes the arsenal of weapons that she saw, possibly in 1675, in a house built up in a tree. The weapons were intended for the use of the Coromantee-led rebels in the revolt in 1675. Quashey and two of his co-wives were executed after the failed revolt, while Cot did not take part this time – in contrast to her smuggling of four pistols in the later revolt that (presumably) took place about 1686 – which is the formal cause for her death sentence.

> 'There was the rake that had gone missing on Vaughton,[101] and there the three cane knives that had been misplaced. I saw hoes whittled to sharp narrow points, and several poles of hardwood with spikes retrieved from the floor of the smithy, bent through them for gouges. There *were* also cudgels with s*pikes* hammered in all around them, like *pikes* or maces they *were*. The British rebels, as I've told ye, had brought along *pistols*: two *pistols*, and a small deer horn stuffed with shot'. (183; my underlined letters and italics)

The quote includes alliteration (underlined); repetition – 'were', pistols (in italics); and rhyme – 'spikes' and 'pikes' (in italics). It might be that the passage is strengthened with an ending that intensifies the use of alliteration and repetition – as in the other example above (164).

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[97] *Testimony*, 163–164; my underlined letters.

[98] Possible example (in italics) from the indented quote above: 'Y*ou* w*ou*ld'; 'n*i*ghtt*i*me in his *eye*'; 'His arms, as I have told y*ou*, were tatt*o*oed' (164).

[99] Examples from the long quote are the pronouns 'you', 'I', 'him', 'his', 'he'; the adverb 'very'; and the noun 'hands' (164). Quashey is used once, while 'he', 'him' 'his' are used repeatedly, creating a suggestive effect.

[100] Another easily observable marker will be the alliteration in 'a deep and drooling sleep' (57), see note above.

[101] Vaughton is one of the overseers at Glebe tobacco plantation. The sentence probably means that Vaughton missed the rake while he was on duty, or that he was the one who discovered that the rake was missing.

Another point of interest is the different motifs in the two, lastly quoted passages. It is understandable that Cot likes to depict her loving husband Quashey in poetic terms, by the help of (among others) alliteration. However, why does she (and McCafferty) describe the hidden arsenal of weapons in nearly the same poetic way? A possibility might be that Cot is a diehard rebel that lives and works for a revolt in seventeenth century Barbados – although the rest of the novel is not convincing on this matter. Cot rarely ever advocates violence against her superiors. Another possibility is that McCafferty wants to show how primitive the rebels' weapons were and how bad the rebels's chances were in future fights with the planters' militia. The masters and their men had many more guns and better weapons. Thus, in order to draw a reader's attention to this fact of un-equality, the author poetizes Cot's depiction of the hidden weapons. The focus on the rebels' primitive weapons may also bring associations to the Irish political and military subordinate position situation in relation to the English, a situation that went on for many centuries. That is part of (what in the original manuscript for thesis has been termed) 'the Irishness' that *Testimony*'s heroine advocates from time to time.

Rhythm and narrative progress

This paragraph will discuss, among others, the focalizer's absence of interruptions in Cot's monologue, and likewise – the frame narrative's third person narrator absence from commenting on the interrogation. One may argue that there is some kind of rhythm when these two instances are active and present in the frame narrative, and when they are not – that is, when the (in-)framed narrative – Cot's life-story dominates alone – uninterrupted. A point of departure may be Cot's narrated bath-and-touch episode on board on Falconer (18–21). In interpreting the episode and the frame focalizer's and the frame third person narrator's 'avoidance' of interrupting in Cot's narrated story about that episode, one may notice Coote's tendency (and preference) to keep silent when it comes to Cot's intimate memories. Perhaps is Coote's silence due to that these confidences in her life-story most unlikely will be connected to the Irish-African revolt that Coote is engaged by the Governor to interrogate Cot about. Partly, it might also be that Coote shows decency and modesty when it comes to female matters of love, sex, pregnancy and childbirth.

In some parts of *Testimony*, Coote has a tendency to comment and ask questions to Cot's life-story monologue. In other parts of the novel, he keeps decently or politely silent without interrupting. The variation between passages when Cot's first person narrative flows mostly undisturbed – and passages when interruptions with questions, comments and exclamations

tend to color or break up her monologue in the framed narrative – creates a certain tension. When the frame narrative and the framed narrative are combined, when the first intrudes in the latter, the novel's two narratological modi – on the one hand the past told about in a *framed* or *in-framed* narrative, and on the other hand the present telling context that makes up the *frame* or *framing* narrative – compete for the reader's attention. The tension might be termed as an irregular 'rhythm' where a reader's focus might vary between what seems most interesting at a certain point during the reading process; either the content in the monologue, or the 'side activities' that take place in the interrogation room, in Coote's mind and through his words, and in the frame narrative in general – governed by the often discrete third person narrator. The rhythm makes manifest occurrences when the frame narrative competes (and when it does not compete) with the framed life-story narrative.[102]

Thus, even though Cot's narrative is generally serious and tragic, the frame narrative often allows trivialities to appear – besides the concerns of Coote and the Governor for what might be the more important handling of interrogation matter. One may say that 'trivialities' from the frame narrative often influence in a parasitic way on what otherwise, assumedly, would be a morally interested reader's exclusive devotion to the content in Cot's monologue. On the other hand, it may also be that the intrusions and interruptions into the framed narrative from the 'masters' of the frame narrative – the third person narrator and the focalizer – are meant to be a text-above-text subjugation that parallels Coote's and Stede's subjugation of Cot, an indentured servant. Cot is doomed to serve her masters, as her framed narrative is doomed to exist on the conditions set in the framing narrative. The energy of the important matters in Cot's life-story is tapped out by the way trivialities from the frame narrative are allowed to expand and catch the reader's attention – at the expense of the content in Cot's life-story.

It is questionable whether the frame narrative's triviality-like interruptions (often originating in Coote) of Cot's monologue also is having a detaching 'alienation effect' (a translation of the term 'Verfremdungseffekt'[103], which is associated with the poet and

[102] An example is the interrogation session on Friday, narrated in Chapter V. In the first of half of the chapter (134–148), Cot's narration flows relatively undisturbed. Then the rhythm changes, as Coote suddenly is active again, as he becomes interested in hearing about a 'plan'. Then, there is a break on the same page, when Coote is going to have his meal and he is the one in focus (149–150). During the rest of the interrogation session, which is depicted in the second half of the chapter (151–174), Coote becomes considerably more active in the first half.

[103] Confer *Encyclopaedia Britannica*: "[T]the 'epic' (narrative, nondramatic) theatre is based on detachment, on the *Verfremdungseffekt* (alienation effect), achieved through a number of devices that remind the spectator that he is being presented with a demonstration of human behaviour in scientific spirit rather than with an illusion of reality, in short, that the theatre is only a theatre and not the world itself" (accessed 17.04.2021 from https://www.britannica.com/biography/Bertolt-Brecht).

playwright Bertolt Brech, 1898–1956), or likewise – if Kate McCafferty has meant that the triviality-like abruptions of Cot's otherwise rather monotonous life-story should have an alienation effect. There might be other possible concerns involved, among other an idea of undermining the prisoner's credibility or a need of adding alternative voices and perspectives to Cot's story, among others – those of Peter Coote and Governor Stede.

The strangeness and antithetical effect of the frame narrative's attention devoted to the interrogating Coote's hunger, his food preferences and the problems he has with his clothes – as compared to the novel's neglect of informing much about Cot's physical pain and psychological health – might also be seen as creating effects of estrangement, as in the tradition of the Russian formalists in the early twentieth century. In their opinion, literature was to "alter artistically or 'make strange' common language so that the everyday world could be 'defamliarized' [sic]."[104] In accordance with this, applying the theory of estrangement on *Testimony*, one may say that Cot's troubles and dilemmas, which she generally tells about in deep seriousness, are drawn down from their 'high ethical position' through the narrow thoughts and partly vulgar language and behavior of Coote and his superior, Governor Stede. Thus, Coote's rather profane interruptions make Cot's language – which otherwise would seem to be the natural and moral factual language of a dedicated life-story narrator – look suspect, partly as Cot's in general calm and convincing tale diverges somewhat from the more profane style of the everyday language in the frame narrative.[105]

Direct interruptions into Cot's life-story narrative

The interruptions that are originating in the frame narrative and breaking into the framed narrative can be analytically categorized as being of different sorts: Obviously, there are what might be termed 'direct interruptions' – spoken by Coote. They are formed as direct speech, in forms of questions, exclamations and derogatory comments – often caused by Coote's impatience or displeasure with what Cot says at some particular point during the interrogation. Sometimes Coote seems to be too tired to argue and hides his dissatisfaction

[104] Https://www.britannica.com/art/Formalism-literary-criticism, accessed 17.04.2021.

[105] However, when the Viking-edition of *Testimony* appeared (or was close to appear) in December 2001, at least one strict critic, Jeff Zaleski in *Pubishers Weekly*, was not convinced by Cot's too proper, sophisticated speech: "Cot's largely unrelieved rendition of her life story-paragraph after paragraph of her "testimony"—never acquires the immediacy of a compelling voice, being more a litany of brutal experiences than an affecting insight into a woman's inner life. Interruptions by a secondary character-the British officer interrogating Daley—are jarring reminders of the awkward construction. Unfortunately, this form undermines the author's gifts s a stylist. And despite the legendary Celtic propensity for poetic speech, it is hard to believe that an unschooled Irish peasant would say anything even approximating "For once again I felt the manic demiurge called hope." ("Testimony of an Irish Slave Girl. (Fiction)", p. 42.) The page of the quote, taken from *Testimony*, is not stated in the book review.

with what Cot tells him, or he just acts politely and appeals to her to go on, without criticizing her. In principle, other persons than Coote might also have formed oral interruptions to Cot's story, but the dualistic interrogation-context makes it plausible that the direct interruptions are restricted to only one person. However, an exception is the Governor, who is present (behind a mask) as an interested listener during the sixth day's morning session. He interrupts at least once, but probably thrice[106] with what may be termed 'leading' questions or comments to some particularities in Cot's story. In any case, the interrogation-context in *Testimony* appears on the surface to be simplified – for instance as compared to a somewhat similar arena, a court, with its greater variation of interruptions and interrupters.

Variations in rhythm & intensity: The 'monologue – monologue-abruptions -dialectic'

Even if the dialectic between the main character's monologue and the interruptions probably would be more diversified in an actual court-context, one may point to that the fictional interrogation-context in *Testimony* is also being enriched by the use of suitable devices. The enrichment is made possible by channeling a variety of interruptions through the diverse moods of Coote, the focalizer. As a preliminary conclusion, one might say that the *frequency* of the dialectic activity between the monologue and the monologue-abruptions (here termed the 'monologue – monologue-abruptions -dialectic') may vary greatly through the novel, between various chapters and between different parts of a chapter. For instance, as mentioned, when Cot tells about the bath-and-touch episode on Falconer in Chapter I (18–21), the at times frequent interruptions from Coote and/or from the third person narrator are absent.

Moreover, there is also necessary to consider what might be termed the *intensity* of the 'monologue – monologue-abruptions -dialectic'. This rhythm of intensity may vary greatly and to some extent it probably correlates with the at any time prevalent mood of focalizer Coote. Thus in principle, and with Coote and his rapidly changing mood as a mediator, any triviality may at any point be brought into the 'monologue – monologue-abruptions -dialectic' and threaten to distort the coherence of Cot's narrative, which from her side has been intended to become her a fully told life-story, controlled and authorized by herself. Confer, for

[106] Only one of the questions is identified with Governor Stede as being the speaker: "'And what did you [Cot] interpret to them, and from them?'" (182) 'Them' – the men in question – are English-speaking 'weapon-givers' before the Coromantee-led revolt in 1675. Then comes two interruptive questions that neither are identifying Stede nor Coote as the speaker, firstly: "'They [the men] *gifted* the Coromantee with weapons, you say? No payment was involved?'" (182, italics in original). Then, on the next page, Cot is asked to describe the arsenal of weapons that she has seen: "'What did you see?'" (183). Probably, it is Stede who asks the two questions quoted above, as they are connected with his first questions, and as the next time Coote asks Cot about the time when the revolt in 1675 where planned to start, he is being identified as Coote. Confer: "'Which months? Name them!' interrupts Coote, eager to gain knowledge" (183).

instance, that in order to do what she can to secure that her intention comes through, Cot voluntarily (and to the annoyance of Coote) appears an extra time to a second session on Saturday (in Chapter VII). Coote has not called for her and she appears after the formal interrogation has been completed from Coote's and the Governor's points of view.

Indirect interruptions into Cot's life-story narrative

In addition to 'direct interruptions', there is another type of abruptions that influence on the rhythm of Cot's life-story narrative. It might be termed 'indirect interruptions'. This type of interruptions involves the frame narrative's third person narrator, also termed the third person narrating instance. The frame narrator is excluded from being present, or taking part in Coote's direct interruptions, formulated in direct speech. However, although the frame narrator may color the context in sentences nearby to any quoted speech – so that a reader (possibly, the intended reader) might guess what the motivations are that Coote has at any point for his comments to Cot. Moreover, the third person narrating instance has partly insight to the interior life of focalizer Coote and is, in addition, partly able to (or willing to) channel those thoughts of Coote that the interrogator otherwise would have kept to himself. Thus, without the help from the third person narrator, Coote would probably have avoided to inform the reader about these thoughts.

Possibly, one may assume that the third person narrator is fully capable of, and 'willing' to channel everything that the frame narrator get access to from the focalizer's interior life further on, into the text.[107] This channeling might be assumed to happen automatically and continously, as the third person narrating instance is not thought of as having a will of its own. However, in fiction it is not always clear (and that insecurity also goes for *Testimony*) whether the focalizer is present as an acting and/or observing/overhearing character at all times when scenes and statements seem to be mediated through the third person instance's more or less colored evaluations – made in summaries, rephrasing statements and pause-like comments. The path-walk of Coote in the novel's "Epilogue" exemplifies such an insecurity regarding whether the frame narrative's authority also has to give credit to the focalizer's ability to participate, observe and comment the event (together with the omniscient third person narrator) – or if the frame narrative's authority regarding the event is depending on the third person narrator alone, exempting any contribution from the otherwise helpful focalizer. Coote is 'helpful' as he often colorizes Cot as either non-cooperative, distrustful or a dirty-

[107] Objections to this perspective are presented in other subchapters.

embodied character, and as he sometimes evaluates the events Cot is participating in. In general, when a focalizer – who otherwise participates in a story universe as an acting, observing or overhearing character – fails to be present in certain episodes (or if that can be assumed) – the third person narrating instance would then have to be careful not to make use of the focalizer's characteristic emotions, expressions and motivations – if the narrative instance's is to be trusted as being a separate instance, distinct from the focalizer.

Another hypothetical possibility is that the frame narrative's third person is unwilling to share the possessed information and that the instance operates 'on its own' – telling about physical reactions expressed by Coote or by Cot, about their movements, about who enters and leaves the room in which the interrogation takes place, etcetera.

In third person narrated fiction it is often taken for granted that the information told by the third person is correct, although the information may be trivial or even misleading in building up false clues for the reader to 'lean on' (for instance in crime fiction). In *Testimony*, the relevant problem of the third person narrating instance will be, firstly, that this instance is reluctant to tell much of importance from a neutral, observing position. One may assume that – outside the (in-)framed narrative – the otherwise omniscient third person narrator might have been able to tell much about the events Cot participated in, about the backgrounds of Coote and Governor Stede, etcetera. However, as mentioned, the third person narrator hardly ever corrects the information that Cot gives in her monologue – by, for instance, adding indirect third person comments in the frame narrative – for instance that Cot seems to be unsure, or that she seems to stutter, or that she seems to not be telling the truth.

In contrast to the 'polite' behavior of the third person narrator in relation to Cot, is the same instance's larger activity when it comes to commenting on, or correcting Governor Stede. The third person narrating instance seems especially critical when it comes to depicting interrogator Peter Coote's emotions, thoughts and acts. One might say that the third person narrating instance often goes against the frame narrative's focalizer Coote, but generally in an indirect or figurative way – for instance by belittling Coote's personality and acts, and by discrediting Coote's motivations and sincerity. Thus, when the frame narrator puts stress on the content of faults and secrecies in the novel, this emphasis is often channeled towards Coote. Next, this implies that Cot to a large extent stays clear of such accusations, although she, as a tortured prisoner, may be considered as being a person potentially occupied with presenting exaggerations, lies and secrecies as well. However, the content in the story of the novel's heroine, her first person narration set in the novel's framed narrative – that is, Cot's first person narrated life-story monologue – is never really challenged.

On some of Coote's analepses in Testimony*'s frame narrative*

The discussion will now return to analepsis and focus on some examples from *Testimony*. In the frame narrative, the main and longest analepsis presented by Coote is the feast at Governor Stede's mansion and its aftermath – Coote's ride back to Speightstown (106–112). Whether the mansion that Coote visits is situated at a plantation or not, is not specified in the text. Likewise is the location of the mansion not stated. Stede may own several plantations, as he brags about that 'he avails himself' [that is – with property, with takeovers of plantations] and as he states that Coote cannot take over Arlington, as Stede himself now holds that plantation (108).[108] Anyway, it seems that Stede's mansion, at which the feast is held, is located at a rather long riding distance from Speightstown, which is situated in the northwest of Barbados. Possibly is the mansion built near Barbados' main town, Bridgetown in the southwest of Barbados. As for the interrogation in general, is the feast not specified in time; neither with year, nor month nor date. Only the day and the time of day, Wednesday afternoon/evening, is made clear.

In another, one and a half page long analepsiss, Coote recapitulates what seems to have been his first meeting with Governor Stede. It took place "at last year's Christmas ball" (26) – that is – a year, or less than a year, back in time from the ongoing interrogation of Cot in Speightstown Gaol. However again, Coote avoids specifying the place[109] and the exact time (year) that the ball is took place, although it is clear that it was held around Christmas.

In a third, short analepsis, Coote describes the event when he is present as Cot is being flogged for having tried to smuggle four pistols – thereby violating the Proclamation in which the Irish are prohibited from having access to arms and ammunition (30). Possibly, the public whipping of Cot takes place in Speightstown.[110] The event is undated, but it allegedly happens just days or weeks before Coote's interrogation of Cot begins. As an introduction to the public whipping event that Coote's analepsis describes, focalizer Coote "reviews what he knows about the case" (29) in a two-page long summary.

As part of the two-page long summary, Coote also remembers the words used by Governor Stede in his briefing of Coote (30) – which otherwise is an un-described meeting

[108] Arlington is the farm on which Cot worked her first six years at Barbados, for the former owner Mr. Plackler.
[109] The text informs that Cot was arrested "two hours outside Six Men's Fort" (29), "then tied to the file of agitated blacks, and marched along to gaol" (30) – which probably is Speightstown Gaol, as the novel seems to contain no information that Cot has been transferred from another prison to Speightstown Gaol. Six Mens Fort is situated about 1–2 kilometers north of Speightstown (see for instance Google Maps).
[110] As discussed elsewhere, the fictional interrogation may, presumably, have taken place in or around 1686.

regarding time and place. Presumably, it takes place shortly before or after the whipping of Cot. Coote's remembrance of Stede's briefing might be termed a short analepsis of its own, and it is the fourth example of an analepsis in my discussion.

In a fifth, page-long analepsis (27–28), interrogator Coote's memory goes back to an episode from "last month" (27) – without specifying the date, month or year – when Coote was in his rooms in Bridgetown. Then, a messenger appears with a letter from Governor Stede with a written request if Coote would work for him as "'an Apothecary-Surgeon at the Speightstown Gaol'" (28) – to which Coote quickly agrees. Coote's acceptance leads to his interrogation of Cot, which might have been Stede's hidden motivation for contacting Coote.

Testimony may contain several more, short analepses that are not being presented here. The analepses usually appear in a 'memory-form' in which focalizer Coote's remembrances work as mediating devices to the former events told about in the analepses. In general, the analepses are not being exact when it comes to mentioning time and place. Some of them are not specific concerning the acts and other characters involved – in addition to the focalizer, who always is there as an acting, observing, evaluating or recollecting instance.

An example of this 'loose' form of anchoring analepses with a mediation through Coote's remembrance, is when the interrogator thinks about "[h]is own plan, back in '69, [which had ...] been to rise up quickly through the ranks in Barbados [... and to] become a landholder" (27). This is the sixth example of an analepsis in *Testimony*. Its content is set in the past tense, which is not especially noteworthy. Interestingly, however, there are differences between Coote's (six) 'example-analepses' (presented above) regarding the tenses used in their content and how their 'bridging' to the surrounding text will be coordinated to the tenses used in the analepses. Analytically, the surrounding text for Coote's analepses in *Testimony* is the frame narrative, which is told in present tense. While the novel's main (in-)framed narrative, Cot's life-story monologue, is generally kept in past tense – except for the quotes from the framed narrative's characters talks – their direct speech – which is kept in present tense.

On the bridging of some 'example-analepses' in Testimony's frame narrative

Introductorily, one may say that the less 'intruding-disturbing' analepses would be the ones in which the content is kept in the same tense as the content in the surrounding text, that is, in present tense as far as *Testimony*'s frame narrative goes. The first example in the shortlist of example-analepses presented above, Coote's recollected mansion-visit (106–112), is the one

that fits best to this quality[111] of an analepsis. The main part of the 'mansion-visit-analepsis' is held in present tense.[112] As this analepsis is long, about six pages, and as the tense in the analepsis is predominantly kept in the same tense as the surrounding frame narrative, the 'in- and out-bridging' of the analepsis will be less noticeable than if the analepsis had been kept in past tense. In this case is the problem of going from present to past tense in the 'in- and out-bridging' of the analepsis avoided in another way, as there is marked space between the frame narrative and the analepsis' entry and exit (see 106, 112).

Moreover, the entry of analepsis is not marked by the use of past tense, but by the use of future tense. Confer the in-bridging of the analepsis: "By the next morning, Thursday, Coote's humor toward the prisoner will alter somewhat, based on (105) events yet to happen on the night of the Governor's tensely awaited feast." (106) One may say that the analepsis is bridged into the surrounding text not so much with a change of tense as with a change of realm, as the analepsis is foreshadowed in the last sentences of the frame narrative before the analepsis. The prophecy-like, 'foreshadowing realm' prepares the reader for something new.

Two more of the six example-analepses, two rather short ones, are mainly kept in present tense. These are example four and five in the shortlist presented in the subchapter above. Both examples contain a quoted instruction or message from Stede to Coote, and the quoted part of each of the analepses is kept in present sense, while the analepsis-introduction, the entry-bridge from the surrounding text to the analepsis, is kept in past tense. See first example four, in which the first verb in the quoted words from Stede, recollected by Coote) also is set in the past tense (the three verbs are in italics below), thereby easing the bridging operation inside the analepsis – between the analepsis-introduction and the main content of the analepsis – which would be the quoted sentences of the Governor, kept in present tense:

> In briefing Coote, the Governor *had said*; 'I've *hanged* enough now to make clear the futile consequence of rising up against me. Better, perhaps, that the dregs who swarm this island believe a paltry, mad eighteen made mutiny, instead of ten score like themselves. D'you see? But between ourselves, man, we must find the links that give them the same vision...' (30, my italics)

The above 'briefing-analepsis' is rather similar to example-analepsis five from the shortlist above, which might be termed a 'letter-analepsis'. As the example above, is the 'letter-

[111] Though as mentioned, continuation of textual flow is not the only 'strength' to look for in an analepsis.

[112] There are some short exceptions inside the longer analepsis, as when Coote memorizes further back in time and recollects how he had "come out from Oxford fifteen long years ago to become a merchant prince" (111), and when he remembers from the earlier events the same evening "[h]ow smoothly the Governor had turned from his tirade to greet a courier upon the porch! As if they [Stede and Coote] had indeed been discussing lily ponds" (111). The exceptions are connected to a vision Coote has (111) inside the greater analepsis (106–112) while he, during his ride home, reflects on his life and his meeting with Stede during the just ended mansion-visit. Most of the vision (the 'in-framed' analepsis, framed in by another 'outer' analepsis), however, is kept in present tense and therefore falls in with the general present tense that is kept in the surrounding, outer analepsis.

analepsis' also bridged to the surrounding text – Coote's general contextualizing summary of the past – with verbs in past tense (in italics in the quote below), except for the messenger's quoted request ('mus' bide') kept in present tense. The messenger's use of present tense verb is a 'foretaste of' the 'content-verbs' in Governor Stede's written message, which also is kept in present tense. Thus, the messenger's 'mus' bide' helps to bridge the change of tenses from the context to the letter quoted in Coote's analepsis. The full sequence is quoted below.

> Then suddenly last month a messenger *had appeared* in Brigdgetown at the rooms of Peter Coote. 'I mus' bide for your reply, sir,' *said* the youth. At his desk Coote *slid* a tapered fingernail beneath the thick red sealing wax. He *read*, (27)
> 'Doctor Coote, I am in need of an Apothecary-Surgeon at the Speightstown Gaol. This post will hold my utmost confidence, for some of the prisoners here are high traitors from the northern parishes. A great deal is hoped to be learned from their testimony. They should be kept alive until it has been given. Please consider. Your part-time duties at Codrington and Cornwall [plantations] might be continued if so desired, but need not be, as this position brings with it a commission and an annual purse of 60 gold guineas: also a house and carriage, two fine mares; fowl, slaves, sows, and other stock[113] to provide for your needs. Should you accept, I must know at once. An important batch of prisoners has recently been delivered. I am most anxious to learn what they will, or what they will not, tell of matters of a planned rebellion.' (28, my italics)

The two last example-analepses discussed above show that citations by one or more characters that are included in an analepsis will help to make a bridge to the surrounding, chronologically running frame narrative – when the frame narrative is told in present tense.

The second example-analepsis on the above shortlist, the 'Christmas-ball-analepsis' is in principle underlining the same argument; that present-tense-citations from figures' statements may work as bridges to frame narratives that are kept in present tense. However, this example contains a difference, as there is a conversation going on, with quotes from three characters; Stede, Coote and, lastly, Reverend Aynes who introduces Coote to Colonel[114] Stede (26–27).

The last two example-analepses from the list of analepses presented in the subchapter above are short ones, example three and six, respectively. They are held in the past tense only, as there are no quotes from Coote or from any other character referred to in the analepsis. There is only Coote who describes the past events in his memories – the episode when Cot is whipped for smuggling guns (30; which might be termed the 'whipping-analepsis'); and the less concrete and more loosely grounded analepsis when Coote remembers how he in 1669 had dreamt to become a landholder at Barbados (27; which might be called the 'landholder-

[113] The listing of slaves among livestock nearly exemplifies McCafferty statement that (also) "Irish indentured servants were referred to as 'stock,' were matched for forced breeding–indeed were designated as a subhuman species" ("Preface", viii).
[114] In general, Coote refers to Stede as Governor. When Aynes' is addressing Stede as Colonel, the Reverend may for some reason like to underline the Governor's military capabilities. It might be closer to the truth when it comes to describing Stede's personality. Aynes' 'Colonel-address' hints that Coote may be a bit naïve in his contact with the Governor, or perhaps (also), that Aynes is one of Stede's trusted men in suppressing revolts.

dream-analepsis'). The last one mentioned, the sixth example on the above shortlist, is a very vaguely formed analepsis, as there are no quotes (that would have been held in present tense) to 'anchor' it to the frame narrative (held in present tense), and there is no physical action going on in the analepsis, only a 'plan' (or dream) Coote remembers that he once had.

However, although being vague, the 'landholder-dream-analepsis' is still bridged: Firstly, it follows just after the 'Christmas-ball-analepsis' (above). To move in one's reading from an analepsis to another analepsis may be an easier reading operation than to change back and forth between analepses and a surrounding frame narrative. When a reader is introduced to one analepsis, possibly, the reader may easier be aware of another analepsis close by, than if the reading process involves a constant alternation between analepses and their frames.

Secondly, there is a thematic bridge between the two analepses – the 'Christmas-ball-analepsis' and the 'landholder-dream-analepsis' – as something Reverend Aynes says at the end of the conversation (that is included in the 'Christmas-ball-analepsis'); – "'There must be limits. Strictest limits'" (27); – makes Coote to begin thinking of his own landholder-plan (which belongs to his 'landholder-dream-analepsis'). Confer: "To what, to whom, did he [Aynes] refer? Coote mused. His own plan, back in '69, had been to [...] become a landholder" (27). Admittedly, the bridge seems to be 'thin' between the two analepses. The bridge seems thin because at other textual places in the novel, Coote is determined to become a landowner, seemingly – without having many second thoughts about what such a position would demand from him. So why shall he wonder now?

The last of the six examples to discuss, the third from the shortlist above, is the analepsis in which Coote remembers the whipping of Cot and how he cut her down – the 'whipping-analepsis'. It contains no quotes and is held in past tense, which separates it from the present tense used in the frame narrative. However, the 'whipping-analepsis' is bridged into the frame narrative by what may be termed a 'middle-step-analepsis', which helps to make the bridge between the main analepsis and the frame narrative. Moreover, the 'whipping-analepsis' is bridged into the frame narrative by two means that are closely connected – a thematic continuation and a character-continuation. Thus, the quote below encompasses a combination of three 'parts'; firstly, the last sentence of the main analepsis – in past tense; secondly, the full 'middle-step analepsis' – in past tense; and lastly the introductory paragraph of the following (and in the novel always ongoing) frame narrative – in present tense.

> Cut down, she [Cot, after being whipped] sagged face-first onto a mound of straw. So only yesterday, during the interrogation, had he [Coote] assessed her full-face across his desk, eyeball to eyeball. A tough and stringy nothing, he's decided; without the strength or wit to mastermind rebellion (30).

> Now he [Coote] hears them coming, feet patting the stones. As they enter his presence, [the house slave] Lucy is guiding the smaller woman [Cot] lightly by the elbow. (31)

Thus, Coote (and McCafferty) is bridging the exit of the 'whipping-analepsis' with another, shorter analepsis – the 'middle-step-analepsis' – as yesterday's interrogation may be thought of as being 'closer' to the present tense in the frame narrative than the former 'whipping-analepsis' would seem to be. The last verb in the 'middle-step-analepsis' – 'to mastermind' – is not conjugated, which helps to overcome and bridge the change in tense from the 'middle-step-analepsis' to the surrounding frame narrative. As there is made a small break between the 'middle-step-analepsis' and the following frame narrative – in form of an indentation and a new paragraph – it will also prepare the reader that some form of change, thematic or otherwise, may be anticipated. Thus, the paragraph break will help the reader to keep the reading flow up and to overcome the change of tenses between the two last parts of what is quoted above – the movement from past tense to present tense.

Moreover, there is a continuation of character in the combined 'threepart-quote' above; as Cot is the focused character in its first part – the last sentence of the 'whipping-analepsis'; as well as in its second part – the 'middle-step analepsis' (Coote's recollection of yesterday's interrogation); and in its third part – the beginning of the following frame narrative. There is also a thematic bridge across the three episodes that are mixed together, as Cot's physical fragility is described or evaluated by focalizer Coote in all three: 'She sagged' – in the first part. She is a 'nothing', 'without the strength' – in the second part. Her 'feet [are] patting the stones', she is small, and she is guided 'lightly' – in the third part.

On apothecary-interrogator Peter Coote's 'mansion analepsis'

The analepsis (or what seems to be an analepsis, see discussion below) that probably is the longest one (when Cot's framed narrative is exempted) among those analepses that are 'anchored' in *Testimony*'s frame narrative (and not anchored inside another analepsis) – is Coote's remembrance of his meeting with Governor Stede at Stede's mansion. The meeting takes place on Wednesday afternoon/evening during the interrogation week (106–112), thus, after Coote has finished Wednesday's interrogation of Cot in Chapter III. The meeting is formed as an analepsis, but it is not obvious that it is a-chronological, as the events and dialogues in the analepsis are happening during the evening after Coote has finished his interrogation of Cot for the day and before the next interrogation begins, which will be on the next day, Thursday.

However, although Coote's focalized 'at-the-Governor's-mansion-analepsis' seems to be chronological in relation to the order between the frame narrative's Wednesday interrogation and the frame narrative's Thursday interrogation, the analepsis' 'point of departure' – the situation in which it seems to be 'anchored' – is only vaguely indicated. There are at least two possibilities: Firstly, the analepsis might be anchored in a daydream of Coote. He may have that daydream's while he, for instance, is eating the meal that an old slave, Little Mary, has brought him after the Wednesday interrogation has ended, or he may daydream while he is resting after that meal. If something like that would be the case, the 'remembrance' would rather have to be called a prolepsis. Moreover, if the encounter with the Governor takes place in a foreshadowing part of the text, as a prolepsis – then it is more probable that the anchoring instance is not Coote – but the relatively omniscient third person narrator. Confer the last two sentences (quoted below) before the later, about six pages long, analepsis/prolepsis from Coote's visit to Governor Stede's mansion:

> By the next morning, Thursday, Coote's humor toward the prisoner [Cot] will alter somewhat, based on (105) events yet to happen on the night of the Governor's tensely awaited feast. But at the moment he merely feels spiteful, and longs to justify it." (106).

The first of the two sentences in the quote is the foreshadowing one, stated from a distant position with a kind of neutral language. When the word 'Coote' is used in the sentence and not the word 'his', the sentence is likely to express that its origin is not the focalizer, but the third person narrator. On the other hand, the second sentence in the quote – the sentence that immediately precedes the following, long analepsis (on pp. 106–112) – identifies itself with Coote's feelings and longings. Note that in the second sentence of the quote, the word 'he' is used, and not the more distancing word 'Coote'. Moreover, as the verb '[he] feels' is used, the third person narrator has now got access to Coote's interior. Thus, the third person narrator is no longer describing Coote's mood from the outside, as an external evaluation of Coote's exterior signs – as was the case in the first sentence quoted above. In so case, the analepsis might be seen as an anticipation coming from Coote. However, that is unlikely.

The second possibility for anchoring the analepsis is to situate it in Coote's thoughts and remembrance when he rides home from the Governor's feast in which Coote's meeting with the Governor has taken place. Counted in the number of pages (110–112), it is a long ride and it would give Coote much time to reflect. Thus, it is more probable that Coote's focalized 'at-the-Governor's-mansion-analepsis' is anchored in Coote's remembrance while he rides home to Speightstown after the feast. Something exiting, something that has disturbed Coote and created a tension in him, has happened while he was at the mansion and/or while Coote has been thinking over the event during the ride home: The excitement might have concerned

Coote's prospects of getting a reward from Governor Stede; it might be related to Stede instruction to dispose of Cot; the excitement might originate in Coote's understanding that Stede has political enemies and that Stede wants to involve Coote in secret, political matters; or the excitement might be due to something else. The text does not clarify what causes Coote's uneasiness.

Moreover, the third person narrating instance adds its share to this vagueness in the analepsis' last sentence (quoted below) – a sentence that, however, perhaps is better defined as being the first one after Coote's analepsis has ended and the third person narrator jumps in with a sentence that seems to be too poetically-figuratively composed to have originated in Coote. Confer the content in the following quoted sentence, appearing after focalizer Coote has been vomiting during his ride home from the Governor's mansion: "The Horse, oddly unperturbed by human tensions, ambles forward into the tunnel of a night that could hold anything." (112) This is hardly the language of Coote, but also rarely the language of the third person narrator. In *Testimony*, this seems to be a rare example of a third person narrating instance that is operating freely, that is trying to expand out of the elsewhere rather concise style that depends heavily on the narration's need of referring the events. However, on this occasion, the third person narrating instance leaves out its focalizer Coote, who is busy vomiting. Thus, in the sentence quoted above is the narrating instance, for a moment, operating on its own.

The analepsis/prolepsis-example (in the quote discussed above) demonstrates that there might be some exceptions (especially regarding events and characters who appear for the first time in the novel) from the frame narrative's generally strict chronological order. While focalizer Coote is memorizing or daydreaming, he sometimes tends to make analepses or he foreshadows events (signs of foreshadowing that are coming close to being prolepses) that might disrupt the otherwise chronological order in the frame narrative. In *Testimony*'s frame narrative, there are many ellipses as well as some summaries. The use of these textual forms, which involves an increase in the narrative speed, does not directly alter the frame narrative's chronological order. However, the change of narrative speed may camouflage or naturalize passages with anachrony. This brings to surface a general problem in *Testimony*'s structure as a convincing portrayal of a testimony that otherwise is morally convincing: The many interruptions and breaks in Cot's life-story monologue are 'excellent opportunities' for Coote's thoughts to 'merge with' the content in Cot's framed narrative – 'disguised' as supposedly relevant information to the reader. Basically, a general reader may think of everything in McCafferty' novel as being of 'testimony-importance', for several reasons –

among others, the word ‘Testimony’ in the title; the contrastingly small letters in the subtitle ‘a Novel’; and the epitexts – especially the “Preface”, the Afterword” and the blurbs.

C. Focalization

This thesis treats apothecary-interrogator Peter Coote in Speightstown Gaol as the main focalizer in *Testimony*'s frame narrative. There are a few very brief exceptions when he is not available for the frame narrative's third person narrator, but mainly, Coote is always there. A definition of focalization is the one suggested by Burkhard Niederhoff in 2013.

> Focalization, a term coined by Genette (1972),[115] may be defined as a selection or restriction of narrative information in relation to the experience and knowledge of the narrator, the characters or other, more hypothetical entities in the storyworld.[116]

In my opinion, Burkhard Niederhoff's definition, taken from his article "Focalization" in *the living handbook of narratology*, edited by Peter Hühn et al., is a kind of negative. Niederhoff stresses the restricted access that the focalizer has to narrative information (and not the opportunity and possibility to focalize). The definition is also drawing on the focalizer's former experience and knowledge, which is another restricting aspect of the focalizer's possible access. However, the definition is adequate for Coote's limited access to Cot, who, arguably, is his main focalized object in *Testimony*'s frame narrative.

In the thesis, Cot's large life-story narrative is presented as a long monologue, as a(n) (in-)framed narrative and as an analepsis. However, it may be argued that focalizer Peter Coote's also is a main 'producer' of analepses in *Testimony* – when he recapitulates events that he has participated in, as well as thoughts, ambitions and dreams that he has had. Coote's analepses might be considered as relatively short, framed narratives of minor importance as compared to Cot's long, continuous monologue in seven parts.

There are at least two other, major differences between the two characters' framed narratives (analepses). Firstly, Cot's monologue (which in principle is a long analepsis, based on the interrogation setting) is held in direct speech. Sometimes, her life-story contains small parts with direct speech from other characters, quoted inside Cot's framed narrative. Coote's analepses are, on the contrary, mainly presented as unspoken reflections and memories. They seem to appear on their own, and do not appear as closely connected to, or trigged by the events in the novel. Thus, Coote's recapitulating reflections take place only as brain activity in his head, and the words from this mental activity are channeled into the novel's frame narrative with some help from the narrative-structuring third person narrator.

When Coote, in his analepses, cites phrases and sentences that he remembers have been spoken by other characters (as for instance by Governor Stede), the frame for these acts of

[115] Reference(s) to Gérard Genette's works "Discours du récit" and/or *Narrative Discourse. An Essay in Method*.
[116] "Focalization", *http://www.lhn.uni-hamburg.de/article/focalization*, accessed 17.10.2021.

speech will often be different from the frame for Cot's monologue, which basically is the interrogation setting – with its possibilities and limitations. One of the influencing limitations is that other characters present in the frame narrative may comment on Cot's spoken narrative. Most often are the comments coming from Coote; twice or thrice from Governor Stede, in Chapter VI. In the (in-)framed narrative, some characters comment on what Cot says or does on special occasions, for instance Arlington's Mr. Plackler, but the context for their comments may never be Cot's long narrative – perceived as a life-story testimony.

The frame for Coote's analysis is his wondering thoughts, which hardly will be correctly and completely expressed through his participation in the dialogic activity during the interrogation. Only the third person narrator (and not Cot, Lucy or Governor Stede) has access to Coote's inner reflections. Consequently, the third person narrating instance takes the opportunity once in a while to comment – discreetly, implicitly or figuratively – on Coote's digressions and inner memories.

A second major difference between Cot's framed narratives, filled with memories, and Coote's analepses is that the novel entitles Coote to a focalizer's role in *Testimony*'s frame narrative. In comparison, Cot is the 'focalizer' (and first person narrator) only for her own acts and feelings within her own framed narrative, in which everything is quoted in direct speech and marked with quotation marks. As a first person narrator in her own testimony, she does not have access to the thoughts and feelings of other characters. Cot might have been able to focus on their inner qualities more than she does, though, but McCafferty has not given her that opportunity. In her life-story monologue, Cot mainly focuses upon her co-characters from the outside. Moreover, 'outside' her (in)framed narrative, in the frame narrative – Cot rarely comments on her co-characters present in the interrogation setting. Thus, in Cot's testimony, she is nearly exclusively commenting on her life and her co-characters from her own, dominant point of view. This is one of the causes for the monotonous effect created by her monologue.

Peter Coote's limitations as a focalizer

A part of Coote's focalizing activity in the interrogation context consists of his thoughts about Cot, to which the reader seems to get access. However, one may imagine that there might be different forms of restrictions on the focalization and on the access to its moments of representation. Firstly, Coote may 'miss' (overlook, be to late to observe, etcetera) some of

the events in the frame narrative. Confer the part of the pre-execution scene, which Coote fails to observe as he is occupied with the studying the path he walks along (204–205).

Secondly, one may imagine that Coote is unwilling to focalize some events; – that he closes his ears or that he deliberatively looks away, or that he intentionally begins to think of something else than the event he observes at a certain moment. A hypothetical example may be Coote's summary of a part of Cot's life-story at a time during the interrogation when she perhaps is emotionally upset.[117]

Thirdly, one may imagine that Coote, in some situations will be unable to 'process' the observations that he makes into focalized statements that the narrator (or Coote himself) can make use of. For instance, when Cot is emotionally excited, it might be that Coote does not know how to present a focalized observation of that – for instance out of modesty or irritation.

Thus, presumably, the reader will get access to only some of Coote's thoughts, for various causes. However, to the reader, it will seem like he or she gets access to all that Coote is thinking of.

The limitations of the frame narrator's access to, and use of, the focalizer's material

One may also personify the third person narrator and imagine that there might be limitations in the narrator's access to/processing of the focalizer's offered information. Accordingly, one may personify the third person narrator with various limitations in this instance's narrative relationship with the focalizer. Some possible limitations are presented below.

Firstly, one may imagine that the third person narrating instance experiences limitations in its own capacity, ability or interest to process some of the focalized material that is made available for integration in *Testimony*'s frame narrative. Possibly, one may assume that some of the focalizer's offered information will be impossible to process for the third person narrating instance. These bits of information will therefore be left out of the third person narrator's ongoing narration. Therefore, these focalizations will never be known as focalized events/acts. However, their lacking presence may, possibly, be 'felt' as a kind of 'emptiness'. This feeling may be related to textual passages in which the focalizer most probably (comparatively, judged from equivalent textual passages when such focalizations are present) – normally would have presented a focalization of the equivalent kind, but for once is this 'focalization-that-should-have-been-there-normally' now missing. A possible example from

[117] The example regards the mating with Pawpaw Jack, which Cot is forced to do. The mating is shortly referred to by Cot, and then follows about a one page-long summary of Cot's story, paraphrased by Coote (or the third person narrator) until she has her time period as indentured servant extended with two years for objecting to end the Easter celebration earlier than she meant the slaves and servants were entitled to (128–129).

Testimony would be in those textual passages where one expects that Coote will abuse Cot in the same way as he does at other textual places, but on these particular occasions, suddenly and surprisingly, there is no derogatory comment from Coote stated at that place in the narrative where it otherwise normally would have been. Thus, in such cases one may, for instance, personify the third person as an instance of censorship that takes care of its own focalizer (by deleting the focalizer's statements) in cases when the focalizer behaves immodestly.

Secondly, the personified, third person narrator may dislike some of the focalizations that are presented. However, instead of leaving these focalized parts out of the ongoing narrative – the third person narrator may prefer to compensate for the focalizer's commenting excesses by belittling the focalizer's statements in other ways, for instance by revealing some of the focalizer's hidden motivations or his/her occupation with selfish trivialities (see food, clothes, etcetera – examples with Coote from *Testimony* briefly presented elsewhere in the thesis).

As regards the third person narrating instance, yet another cause/limitation is that this instance might be credited with the personified agency of choosing some parts from all what is going on in Coote's inner life. The personified third person narrator may intentionally avoid telling all of what Coote thinks and feels. It might be added that the novel directs the reader to assume that everything that is thought and felt by Coote, also will be revealed through the third person narrator's access to the focalizer's inner life. However, as discussed, that would be a too hasty conclusion. Probably it would be more reasonable to assume that only a minor part of what Coote thinks and feels is revealed through the mediation of the third person narrator. There are several possible reasons for such an assumption, and they are not excluding each other. One may, for instance, suggest that a third person narrator has access to only a part of a focalizer's (Coote in this case) thoughts and feelings. In *Testimony*, focalizer Coote presents a variety of observations, moods and ideas that become integrated in the narrative by the third person narrator. However, although Coote presents a wide range of thoughts and emotions, this does not imply that all his thoughts and emotions are shown, or correspondingly, that the third person narrator has access to all of them. In fact, the third person narrating instance's access might even be unrepresentative or misleading for what Coote thinks and feels. The third person narrator's restricted access might for instance be theoretically explained by a difference in what areas of a story and what content they will focus on, assuming that the focalizer and the personified third person narrator have differing preferences.

A hypothetical, but not very likely example from *Testimony* would be if the third person narrator mainly refers to Coote's derogatory thoughts and feelings about Cot, and excludes or minimizes the possibly positive impressions Coote has of Cot. The reason why the third person narrator should make such a biased presentation of Coote's inner life would be, for instance, in order to discredit the character Coote as a person, and, moreover, to oppose Coote, the focalizer. Coote's belittling of Cot, stated in Coote's comments to her (and in Coote's thoughts as a focalizer), is a kind of contradicted by the personified third person narrator's exposition of Coote's morally self-incriminating thoughts and emotions that focus upon Coote himself and his trivialities. The alternations between different 'types' of belittlements help to create an irregular, but exiting rhythm in the frame narrative – a rhythm that the (in-)framed narrative lacks.

Inconsistencies and non-cooperation: The focalizer and the personified third person narrator

Theoretically, one may assume that in general, for some reason or other, will the cooperation between the focalizer and the third person narrator not always be smooth. It may even be that a focalizer in some cases might obstruct being a passive tool for the third person narrator's mission of progressing a story in a logical and smooth way whenever the narrator needs such an informative and focalizing, but passive tool. A focalizer's hypothetical obstructions may be deliberate and be grounded in the focalizer's conscious agency, as for instance if the focalizer makes a silent protest – through non-cooperation – against revealing things that are too intimate to him or her. A hypothetical example from *Testimony* would be if Coote, out of modesty in his focalization, avoids describing the assumed half-nakedness of Cot's body when he cuts her down from the stocks after she has been whipped (30).

Theoretically, it is difficult to assume that a focalizer may deny a third person narrator access to (parts of) a focalizer's inner life. However, if one accepts that a focalizer and a third person narrator sometimes differ on what to present from a story and how to present aspects of that story – then it would be easier to imagine that a focalizer sometimes might be a disobedient tool for a third person narrator.

Another possibility is that a focalizer's hypothetical obstructions may be unintentional, for instance when the focalizer is not suited for his or her focalizing task. A hypothetical example would be a when the focalizer is unfamiliar with another character's language, but nonetheless tries to execute his or her mission as a focalizer by, unfortunately, giving wrong or misinterpreted insight about the character on whom the focalizer focuses. A focalizer might

for instance be a translator-figure who unintentionally translates another character's words in a faulty way. The same goes for an observed character's body language, for acts, for events, for observations; unintentionally, all of this might – partly, extensively or wholly – be misrepresented by an otherwise dedicated and obliging focalizer.[118] The last discussion above, regarding the hypothetical faults or misrepresentations made by a focalizer, does not stress a focalizer's possible agency. Instead, it focuses upon the possibility that a focalizer sometimes may be imperfectly coordinated with his or her overlord, the third person narrator.

Another angle from where to explore the possible inconsistency between a third person narrator and a focalizer may be theoretically discussed with a focus set on the narrator. In general, a third person narrating instance might also be entitled with some kind of agency, for instance narrating preferences. Thus, one may imagine that some focalized events, thoughts and feelings – which the focalizer 'offers' to the third person narrator to elaborate on and tell about – might be deliberately rejected by the narrator.

Moreover, it is also possible to imagine that some of the focalizer's 'focalized offerings' have to be unintentionally turned down by the narrating instance, for instance because the third person narrator does not understand their value. Thus, although one may suppose that the third person narrating instance most often is more powerful than its focalizer when it comes to composing a readable, ordered narrative and to fill it with interesting content, it is also possible to imagine a focalizer-character that is creatively or intellectually more powerful than his or her personified third person narrator. Consequently, one may (in rare cases) imagine occasions when a focalizer presents observations, descriptions, thoughts and feelings to a third person narrator who is incapable to widen, color or process this information from the focalizer to something that is more comprehensive, something that functions better literarily or something that is felt deeper emotionally. Possible, the narrative progress would be damaged or halt in such a case.[119]

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[118] A possible example from *Testimony*'s frame narrative is Coote's belief that Cot deliberatively makes digressions from the line that she is instructed to follow – which is to reveal information about the 1675-revolt and possibly also to tell about the revolt that (presumably) happened in 1686. Thus, Coote does not or will not notice that Cot's digressions are not out of line, but in accordance with her intention to tell her full life-story.

[119] A hypothetical example is a part of the 'garden-scene' at Governor Stede's mansion, in which the Governor (or his apothecary-interrogator Coote) observes that Stede's political enemy, Codrington, is (presumably) trying to listen to their secret conversation. However, the third person narrator does not contextualize this information. Codrington, after having been spoken to, just leaves and goes into the house (107–108). From the scene, it is not clear who is responsible for the comparison of Codrington to a shadow; focalizer Coote, focalizer Stede (who perhaps is the one who observes Codrington) or the third person narrator. In case it is the last alternative, the shadow-like presence of Codrington might imply a foreshadowing of someone's death – perhaps Cot's death. However, if Codrington is focalized by either Stede or Coote when the shadow-comparison appears in the text, the shadow is more likely to be a literary expression for a secret listening.

In general one might say that the more 'coordinated' the third person narrating instance is with its focalizer, the more would such a coordination make the text resemble a first person narrated text. A first person narrator is often able to synchronize focalization and narration so that fiction, which is first-person-narrated, gives an impression of immediacy and intense presence. When this coordination is lacking, one may divide the agency of the first person narrator in two: On the one hand, there is the first person narrator who behaves as an *acting figure* – who is manifest with an active presence, and who most often is participating in or observing the moments, acts and events that are depicted in the text. On the other hand, there is a contrasting variant of the acting figure – a more reflecting double who evaluates and colors his or her participation from a more distant position in time, place or affection. It may be called the first person character's *voice*.

Moreover, in *Testimony*'s frame narrative, there are at least three indications that the novel's third person narrator and novel's main focalizer, Coote, do not cooperate perfectly well. One indication is that the third person narrator refers to Coote's trivial concerns, to Coote's not very heroic ambitions, to the focalizer's negative descriptions of Cot, etcetera – thus, portraying Coote discreetly, and by small steps at a time, in a negative way.

Another indication of the lack of cooperation is the appearance of a new focalizer on the last lines in *Testimony*'s "Epilogue", the (as far as the fiction goes) unnamed son of Lucy and of Coote. Peter Coote is dead at this point in the frame narrative, so that the third person narrating instance may be in need of a new focalizer as a mediator to the events that are taking place in the last part of the novel's last paragraph. Interestingly, this 'son-focalizer' clearly opposes his 'father-focalizer' Coote twice after Coote is dead. Firstly, as the son-focalizer sends the Coote's written manuscript of Cot's testimony to Cot's daughter Betty in the northern colonies – a sending that Coote presumably has deliberately avoided to fulfill.

A second manifestation of the son's opposition to his father is when the son hears God's laughter. That happens after he has sent his father's manuscript to Betty and paid for the transport with a ring (presumably) stolen from his father's house (205). According to Big Dinah, a driver at Glebe – stating her source, an African proverb – God's laughter comes as a result of a thief's theft from another thief (95). Thus, Coote is figuratively identified as a thief – and one may assume that Coote hardly ever wanted to be posthumously marked as a thief, especially not by his own son.

The third signal in *Testimony* of the existence of a partly non-optimal cooperation between the frame narrative's third person narrating instance and Coote, the frame narrative's focalizer – is their inability to process some important clues about Governor Stede. The clues

are given in the text, partly by Governor Stede himself, and they indicate that the Governor is involved in some kind of plotting activities. Stede assumes that Cot has knowledge about the plot in 1675 or about the later plot (presumably dated to 1686), or about both plots (and their backers) – an assumed knowledge that, seemingly, is threatening to Governor Stede. As a consequence, Stede wants to conceal this information. Thus necessarily, Cot will have to be silenced, as she knows too much (or might know too much) about who were involved in the Barbadian subordinates' revolt(s) in 1675 and/or in (presumably) the planned revolt in 1686.

However, as far as the text goes, focalizer Coote is never able to follow up the clues given in the text about Governor Stede's secret maneuvers. Moreover, also the third person narrator seems unable to put the clues together and to clarify what the Governor is involved in. Hypothetically may focalizer Coote have been able to help the third person narrating instance with clarifying the involvement of the Governor – provided that the third person narrator and the focalizer had cooperated well. However, that is not the case, and that may also be the case for several other motif lines and sub-themes in the novel. Thus, some motif lines and sub-themes in *Testimony*'s frame narrative may be underdeveloped due to the somewhat unproductive partnership between the frame narrative's focalizing instance and the frame narrative's third person narrating instance.

The assumed possibility of an at times existing opposition and/or non-coordination between the narrating and the focalizing instances in the frame narrative is interesting and might draw a reader's interest to Testimony's frame narrative. However, this focus on occasional manifestations of focalizer – narrator disharmony in the frame narrative would, presumably, steer the reader's interest away from Cot's more ordinarily told and composed life-story narrative.

5. Discussion: On voicing and listening, hope and compassion

It is hardly noticeable, but it might be that interrogator Peter Coote from time to time shows some discreetly expressed compassion for Cot's difficult situation and for her coming death. Because of this or for other tactical reasons, he grants her the right to tell what she wants to tell – to a large extent. Though Coote shows impatience sometimes, he often uses only a moderate tone when he pushes her to go on after she has been dwelling too much on details or on things that Coote finds is of being of no interest to the purpose of his interrogation. His little and relatively reserved impact on her storytelling creates one of several tensions in the novel, as Cot often, during large parts of the text, dominates (too) much alone. Though much of what Cot says might be related to awful experiences (and will be of interest for a reader – as Cot's descriptions in *Testimony* seem to be inspired of, or closely based on historical facts), most of Cot's life-story monologue deviates from the revolt that mainly is of interest to Coote. He needs the information that she has about the slaves' and servants' unsuccessful revolt in 1675 or (presumably) in 1686, or both – and he expects that he will get to hear about these facts. The revolts are of importance mainly (but not always) when Coote's interest is awakened and focused on in the frame narrative. However, the importance of the revolts (the novel's 'surface-plot') [120] is regularly undermined in the novel through Cot's reluctance to give a short and precise statement of what Coote wants from her. She insists on telling her whole continuous life-story from her childhood onwards.

What the depressing development of Cot's life-story may mean – when it comes to suggesting what the 'deeper' plot in the novel might be – is hard to say. As the novel depicts a slow progression towards what seems to be Cot's unavoidable death – accompanied by her rather monotonous storytelling, the storylines – in the frame narrative as well as in the framed narrative – both seem to imply that the only way out of this monotony of listed hardships will be her execution. Cot is not granted rescue and hardly any compassion from anyone[121] – at least as far as the statements of focalizer Coote go. The downward line in Cot's life is so dominant that granting her any form for 'compensation' for her death in the form of listing some positive human values that the novel may exhibit, and connecting these values to her life, would not seem appropriate. Her destiny does not seem to be questioned in the novel, it

[120] What Cot might reveal about the revolt during the interrogation might be termed the novel's 'surface-plot' from a reader's point of view.

[121] In the frame narrative, a main exception would be the three Africans, who in the epilogue's pre-execution scene great her farewell.

is just fulfilled in the end, as long expected. However, it might have been the intention of the author to give such an impression, or something close to it – the lack of hope and pity.

Thus in *Testimony of an Irish Slave Girl*, pity does not stand out – in spite of the impressive content in Cot's life-story – a content that in most cases would have called out for compassion among the story's listeners (except for Coote and Governor Stede) if they had been able to hear Cot's story the way Coote has been hearing it told. One may wonder if the frame narrative's abruptions – initiated either by Coote or by the third person frame narrator – are inserted into Cot's monologue in order to the keep the reader's (and/or the writer's) attention alive while Cot – the suppressed servant and executioned-victim-to-be – stubbornly continues with what for most readers probably adds up to an overwhelming story about pain, loss, grief and suppression. Thus, the intention of the interruptions might be to construct break-ups from the monolog and from Cot's focused witnessing, which otherwise – according to the historical setting – would be a realistic depiction of the working and living conditions for indentured servants (and slaves) on the plantations in Barbados in the mid-seventeenth century.

Peter Coote is Cot's only faithful listener – as he is probably the only one (in addition to the novel's writer and its readers)[122] that will hear (or get to know) the fictional Cot's full autobiography presented as a life-story. During the six days long interrogation, however, Coote's motivation of un-plotting the events connected to the failed revolt becomes an obstacle to what otherwise might have been an empathic listening from his side. Moreover, Coote the focalizer – this cool official in Barbados – is the only one in the novel who is 'entitled' to show affect when Cot tells her story. Cot does not show much affect herself, the third person narrating instance is distant to her inner life and avoids commenting on the emphatic content of her story, and the other secondary figures are too peripheral or appears too seldom to have – or to be entitled to have – any expressed opinion on the matter.

However, Coote does not color the overruling frame narrative (that encompasses Cot's story) with his sympathy. It is rather the opposite, generally, he devaluates the content in Cot's narrative by showing a lack of interest for what she tells. Coote's devaluation makes a

[122] As most of Cot's life-story is narrated in direct speech, readers will have equal access with interrogator and testimony-manuscript-writer Coote to these parts of her life-story narrative. There are some summaries and, possibly, also some ellipses in Cot's monologue that are not recorded in direct speech. However, these summaries (and possible ellipses) seem to be so rare that Coote and the readers are nearly on equal footing regarding what they hear/read from Cot. There are summaries/paraphrases by Coote, among others, on pp. 128–129 and on page 131. Based on the pages mentioned, there seems to be little or nothing of Coote's derogatory comments weaved into his summaries of Cot's telling. Thus, although Coote in general is evaluating Cot negatively in his (focalized) mind, he is less negative, or perhaps even neutral when he paraphrases and summarizes sequences from her life-story.

particularly strong contrast to Cot's life-story when the focalizer – through the third person narrator's access to Coote's thoughts – reveals that interrogator Coote is mainly being occupied with how to dress, what to eat during the next meal, etcetera, while Cot – nearly simultaneously during the interrogation – puts words to the horrors she has been going through, words that call for compassion. One may conclude that *Testimony* avoids presenting any other character who effectively and steadily shows compassion for Cot's story and hardships – except for the framed narrative's first person narrator, Cot herself.

To sum up some of the discussion so far: For some reason or other, Cot's life-story-testimony does not have anything more than, at best, a slight effect on the only regularly listening character in the novel's text universe, the interrogating representative of the Governor in Barbados – apothecary Peter Coote. Together with the discrete, third person narrating instance, which is keeping its distance from going into strong evaluations and from coloring the characters and the events, these two instances – the narrator and focalizer, by their largely unemotional non-participation in Cot's story and destiny – stand out as major obstacles to a reader who would like to become engaged in Cot's life-story. Perhaps the statements, thoughts and acts recorded by the focalizer and the third person narrator even contribute in making some readers disengaged in Cot's narrative.

It may even be that the author, Kate McCafferty, has tried to inflict such disengagement in her intended readers. Moreover, perhaps McCafferty on purpose has wanted to create an impression in the readers, so that the readers would be feeling guilty for not pitying Cot as much as she [Cot] clearly deserved and deserves, considered what she has been living through. At least this reader (myself) surprisingly feels some embarrassed guiltiness of not getting sufficiently engaged in Cot's story, life and destiny. If that would be a rather common reaction, for instance shared by other readers (among others, my new supervisor), it would be interesting to try to explain *how* the novel constructs such a feeling.

Secondly, taken for granted that the author intends to inflict and work on ambiguous feelings of the possibly guilty, pitiless emotions in the reader, one might question and discuss such a possible purpose: *Why* has McCafferty chosen to present the awful content from the life-story of her protagonist in a form that – partly influenced by the frame narrative's intrusions into that story – might evoke little sympathy in the reader?

A part of the explanation, but not all, lies in the novel's (supposedly) intended blurs between fictional and factual devices in *Testimony of an African Slave Girl*. For some reason, the very autobiographical-like life-story of Cot is so overwhelming in its portrayal of a hopeless slave-like destiny and so realistically depicted that it becomes too much for many a

reader who probably has anticipated to read McCafferty's *Testimony* as a novel, but who likely is unable to get into a 'fictional mood' – as the novel's factual-like content gives the reader few occasions to relax in a more reflecting, diffuse atmosphere.

The fictional autobiography's monotonous narrative versus a reader's need of variation

As mentioned, in addition to the influence of the focalizer and the third person narrator, as well as the unavoidable end that accompanies Cot's narrative – implying that her execution seems natural and the only possible outcome, the novel contains some other disaffecting devices: Among others, Cot's monotonous monologue is so dominating (with its depressive content) that the reader – possibly in order to get a break from the endless row of suppressions that Cot tells about – might look for something else in novel to focus on, as for instance the trivialities Coote occupies his mind with during the interrogation.

During my reading of *Testimony*, I somehow often found it more exciting to follow the narrating instance and focalizer Coote in the trivialities these instances refer to – than to read the continuously flowing and wordy testimony of Cot. A couple of possible explanations why Cot, on my first reading of *Testimony*, did not engage me as much as what could have been expected, are connected to gender and language.

Firstly, Cot's language is rather colloquial and simple, sometimes submissive. She often uses terms connected to her experiences and duties and to objects used in her life as an indentured servant. An example: [Cot] "'Never did Dora [an overseer at Arlington] call us by our names, but only 'You!' and 'You!' and 'You!', swishing her hempen cat so that two or three would jump toward the task, not knowing what she meant.'"[123] Here is another example: [Cot, speaking to Coote] "'What I mean, sir, what I want you to record, is that you do not trust even your own, once your own have sold and bought you.'"[124] Here is an example of the narrating instance's disaffect and Coote's discreetly formulated impatience: [The frame narrator] "After a pause Coote drawls with boredom, [Coote:] 'Kindly yield up its nature to me.'"[125] The combination of Cot's rather introvert information about how the life of an indentured servant is, and the frame narrative's emphasis on impatience, might make a reader somewhat disoriented and distanced to Cot's life-story.

Secondly, the novel's possible disengaging effect might partly be due to the narrating instance that – at least on the surface – seems more often to be on the side of Coote than of

[123] *Testimony of an Irish Slave Girl*, 43.
[124] *Testimony of an Irish Slave Girl*, 43.
[125] *Testimony of an Irish Slave Girl*, 44.

Cot. This preference taken by the frame narrative's narrating instance might be related to the narrator's greater knowledge about Coote or better understanding of him as compared to the greater distance the third person narrator has to the indentured servant Cot. Partly, the third person narrator's possible preference for Coote might be explained with reference to Coote's language, which is somewhat more similar in tone and syntax to the narrator's style – as compared to Cot's emotional words and floating style. Here is an example: [The frame narrator] "There is something almost instructional in her tone which Peter Coote does not appreciate" (44). To me it is a bit easier to read and grasp the content of Coote's and the narrator's words as compared to Cot's more affective style, used in long passages that often turn into digressions – at least seen from Coote's point of view.

Finally, I may question whether my male gender makes it more difficult for me to identify with Cot than with Peter Coote (or if it makes more easy for me to identify with the narrator, whose language in general resembles Coote's way of speaking and thinking more than it resembles Cot's way of formulating herself).[126] As mentioned, Cot's interior life is not clearly depicted in the text, that is, besides what she is willing to reveal and share in her direct speech. It means that it would be difficult for the narrating instance to adjust its comments to Cot's way of expressing herself, as she partly is emotional and excited – as compared to how the narrating instance more easily may adjust its comments to Coote's often calm and introvert judgments, thoughts and feelings. The narrator might be said to use words and a style that is nearly similar to Coote's style (when Coote is unemotional) – and Coote is a representative of the authority in Barbados. Possibly, in English the third person narrator's regular imitation or doubling of the style of the novel's focalizing character might exemplify what may have been called an 'indirect style' of narration.

Another gender-related point is whose point of view the reader would like to take. One might wonder if the gender-situated interrogation in *Testimony of an Irish Slave Girl* had been turned around – that is, if Coote would had been a female interrogator and Cot, the interrogated person, had been a male slave – would it then, perhaps, might have been easier for a male reader (like me) to feel more affection for a the indentured servant's monologue? It is hard for me to guess whether a female reader would show a deeper empathy for Cot's testimony as compared to the not so engaging interest I have shown. Originally, I did not like the novel that much, among others due to its monotonous structure without any turn, a plot

[126] There are some exceptions from the general impression that third person narrator language often is closer to Coote's language than to Cot's, among others in the "Epilogue", where Coote gets distracted on his walkway down to the harbor and does not watch what is going on there, and the third person narrating instance operates on its own when telling about this, without involving Coote (see 204–205, discussed elsewhere).

that is hard to see, and the easily guessed outcome. However, sometimes a first dislike may be a sign of quality literature.

Summary and conclusion

The thesis consists of five numbered chapters – respectively titled "Introduction", "Context for *Testimony*", "Methodology", "Analysis: Key narrative devices and their impact on Testimony", Discussion: On voicing and listening, help and compassion" – plus this "Conclusion".

Chapter 1 – the brief, general and partly introspective "Introduction" – presents some of my focuses and perspectives on Kate McCafferty's novel, titled *Testimony of an Irish Slave Girl* and subtitled *A Novel*. Moreover, some of *Testimony*'s different kinds of contrasting tendencies and mixed structures, implicit or explicit expressed tensions, blurring positions, and other characteristics of the novel as a relatively complex work regarding its narratological aspects are briefly suggested, for later to be discussed more extensively in later chapters. Some of the thesis' chapters focus on details from the text, often in quoted examples.

The tension between *Testimony* as fiction, and the (in my opinion) convincing historical background given implicit and explicit in the text of fiction as such, partly supplemented by some of the paratexts, makes it natural to characterize the novel as a historical novel. Cot and Coote are characters that are embedded in (and not only superficially reflecting) the historical period in Barbados in the middle and the middle late decades of the seventeenth century. Their lives are depicted broadly and often in relation to historical events and social stratifications, so that the period seems to be relatively trustfully represented through the novel's main figures. As very different characters – among others in terms of social and ethnical background, gender, position in Barbados' civil society – Cot's and Coote's lives and destinies are interwoven with political, economical and social structures not only in the West Indies, but also on both sides of the North Atlantic. How inter-ethnically expressed hierarchies are created, developed and maintained is one the novel sub-themes.[127]

Chapter 2, "Context for *Testimony*", contains background information about Barbados, the relevant period of time and the situation for the Irish and for indentured servants – arguing in favor of considering *Testimony* as a historical novel. Publication history as well as author

[127] One may suggest that the narrative content in *Testimony* echoes a period of about 800 years or more for the subordinated Irish people, and that this echoing is reflected in the novel inclusion of Irish events, objects, acts, figures and more – that is, a general Irish resonance to Irish history and Irish experiences of subordination that I have termed 'Irishness' here and there in this thesis and more often in the original manuscript for this thesis. The 'Irishness' was left out when the thesis narrowed its focus to discuss some of the novel's narratological aspects.

background is briefly presented. The front cover's symbolic representation of the novel and its main character is discussed.

Chapter 3, "Methodology", gives a brief, historical overview over some persons and their findings and positions during the development of narratology up to the relatively recent developments within the relatively new discipline. With references to some of the narratological terms and findings, and with references to episodes and tendencies in *Testimony*, the chapter refers to that McCafferty's novel is an arranged narrative. Among others, it is arranged as a combination of, and alternation between two main, narrative lines – (the distinction between the frame narrative and the in-framed narrative is mainly presented in Chapter 4A of the thesis, "Frame narrative"). The presence of different modes of temporality in the novel is discussed, pointing to a difference between the two narrative lines in this regard. The subchapter "*Narrator*" presents the distinction between the first person and the third person narrator and when, where (in which textual parts) and how they operate. It is argued that in *Testimony*'s frame narrative, the position of the third person narrator may vary between a 'figural narrative situation' (implying narration or narrative mood expressed through or by the help of the 'reflector character', also termed 'focalizer') and a less often observed and more discreetly expressed position – in an 'authorial narrative situation'. In the novel's frame narrative, the borderline between the text-parts/mini-scenes – in which these two main, third person narrative positions appear – is blurred and difficult to concretize precisely. In some parts of the thesis, the word 'disturbance' is used to accentuate how the frame narrative is interfering in the in-framed narrative, and how this affects the presentation of Cot's life-story monologue as a first person narrative and as a testimony – which is one of the main points investigated and discussed in the thesis. In *Testimony*, the blurring of the two third person narrative situations is one of the narratological devices used, presumably in order to affect the reader's interest, which in general (one may suggest) alternates between being devoted to the frame narrative or to the in-framed narrative. An implication of this 'blurring' and 'disturbance' is that value of Cot's life-story monologue as historically representative fiction may be devaluated – if the reader becomes more interested in the events in the encompassing frame narrative. It will be suggested that Kate McCafferty (for some reason, perhaps in order to increase the novel's value as fiction of literary quality), may have intended to create such a tension in *Testimony*, and that such an intention (if correct) is connected to the novel's theme and norm, which will be suggested at the end of the thesis' conclusion.

Chapter 3 continues with questioning whether Cot might be an unreliable narrator in her first person narrative (the in-framed narrative), and if so – why and in what way. The chapter ends with a brief presentation of five arguments for using narratology as the thesis' main, critical lens. Two of the arguments refer to qualities intrinsic to narratology as a method and as a rapidly developing discipline and three of the arguments implicitly claim that *Testimony* includes narratological aspects and peculiarities that 'ask' for the use of narratological tools in an analysis.

Chapter 4, "Analysis: Key narrative devices and their impact on *Testimony*", is the thesis' longest chapter. It is divided in three parts. In each of them, key narrative devices (frame narrative, analepses and prolepses, and focalization, respectively) are discussed in relation to rather narrow aspects of the narrative lines in the novel.

Part A, "Frame narrative", briefly presents the distinction between two possible models (out of the presumably many models that may be relevant) for the structure of *Testimony*'s frame narrative. One of the possible models is the Biblical background for the celebration of the Christian Easter, as this background is presented in popularized, contemporary versions of the Scriptures. The other possible model is the Irish 'Easter Rising' in the end of April 1916, mainly situated in, or documented from the events in Dublin. The two possible models mentioned do not exclude each other or other models.[128] The point is, that if Cot's six days long interrogation and the following execution of her 'produce' connotations that lead a reader (presumably a Christian reader, and an Irish reader, respectively) to think 'with' or 'on' one or both of the mentioned models. Presumably, this might increase the reader's admiration for the frame narrative – and possibly that increased admiration will be at the expense of the

[128] In one of the didactically oriented peritexts in Penguin's paperback-edition from 2003, titled "A Conversation with Kate McCafferty", the author of *Testimony* is questioned by an (in the edition anonymous) interviewer, in seven points. In point number 4, two possible inter-textual models for McCafferty's *Testimony* are briefly mentioned. One of them is the "Biblical story of the Fall" (215). The interviewer suggests this, and McCafferty does not reject that this text is a link to *Testimony*. She only states "It wasn't deliberate" (215). The other possible model seems to have been more appealing to the author, confer the last part of McCafferty's answer in point number 4: "I guess I believe that no matter how lovely a geographical setting, we must make our own heavens from man-made hells. My favorite work of Shakespeare is *The Tempest*–and that was the setting of a questionable Caribbean paradise. Its native Adams and Eves had already fled by the seventeenth century, and Cot Daley and Peter Coote had to bite different apples than the Arawaks...." (215). If *The Tempest* is the main inter-textual model for McCafferty's *Testimony* (which may be difficult to find out), it is not a decisive finding, as there might have been other models influencing on her novel, and the text may also be analyzed as an autonomous text, of from reader-oriented perspective, not involving the author's intention as being decisive.

same reader's interest in what Cot has to tell in her testimony, to which the reader (maybe) cannot find any comparatively attractive inter-text having relevance as a model narrative.[129]

Part B of Chapter 4, "Analepses and prolepses", discusses temporal aspects in the two narrative lines in *Testimony*. Cot's life-story monologue – the (in)framed frame narrative – is treated a single, long analepsis in terms of the amount of pages (with breaks that are generated in the frame narrative). Moreover, in this thesis it is considered as an external analepsis, with a very long 'extent' and with a 'reach' that is just too short to reach to the temporal point when frame narrative opens up with the first interrogation setting on an indefinite Monday, presumably sometimes in 1686. This lack of the analeptic (in-)framed narrative's reach in connecting itself to the frame narrative – that is, when the (in-)framed narrative is treated as 'anchored' in the frame narrative (which I do, as far as the in-framed narrative's reach concerns) – makes it possible for focalizer Coote to fill out some of the time missing between in-framed narrative's ending point at the end of the novel, and the beginning of the frame narrative at the novel's opening scene, the interrogation on Monday. The point is that Coote's analepses may be considered as interfering with Cot's long analepsis, as they provide focalizer Coote with the opportunity to portrait Cot, her revolutionary activity and the preliminary punishment that she gets when she is being whipped (see 29–30) some 160–170 pages before Cot comes to the same events in her long narrative that ends at the last pages of the novel's final chapter, Chapter VII. This is one more example of how the frame narrative interferes with the (in-)framed narrative, blurs the borderline between the two narratives, and tends to 'disturb' any potential reader who originally intends to read *Testimony* mainly or exclusively as a valuable testimony (in fiction) from a fictional character as well as to read the novel as a predominantly historical novel.

Some of the sub-chapters in Part B discuss the potentially disturbing impact of analepses on a novel's textual 'flow' and textual 'progression'. The perspective chosen in this thesis is that analepses should disturb as little as possible, if the text they presumably with necessity are going to disturb, is valuable. That is, this position implicitly presupposes as its point of

[129] In my original manuscript for this thesis, in an appendix, it is suggested that Kate McCafferty's own article of literary criticism from 1994, titled "Palimpsest of Desire: The Re-Emergence of the American Captivity Narrative as Pulp Romance", is partly a possible model for *Testimony* as a whole, but especially as a model for the chapters of the (in-)framed narrative that are describing Cot's life in a social environment with predominantly African slaves at Glebe sugar plantation (Chapters III–VII). To present McCafferty's article in itself, and to discuss it extensively as a model for (parts in) *Testimony*, was beyond the scope of this thesis. However, it is suggested that as an attractive model for connotations while reading *Testimony*, McCafferty's article will lack the potential that the narratives about the Christian Easter and/or the Easter Rising have – as inter-texts to draw on.

departure that Cot's testimony is valuable, among other as there are probably few examples of 'Irish fiction' (or fiction in general) that depicts Irish subordinates (indentured servants) as main characters in historical periods so long time ago and in geographical peripheries that are at a long distance from Ireland.[130] Thus, with the presupposed position that Cot's narrative deserves to continue relatively undisturbed by interferences, trivialities, aggressive comments, etcetera, originating in *Testimony*'s frame narrative, the thesis presents some suggestions for how disturbances may be minimized, among others by placing analepses in (or in connection with) breaks that otherwise probably would seem to be naturally placed in a flowing text – as perceived from an general reader's assumed point of view. Some of the sub-chapters in Part B extensively discuss some of Coote's analepses and if they are constructed in such way that they help to create smooth or elegant passages between the analepsis and main, flowing narrative, or between an analepsis and another analepsis.

To increase the interest for an intruding analepsis is also suggested as a way to minimize the analepsis' disturbance, among others by poetical means as, for instance, alliteration, rhyme and rhythm. Examples of McCaafferty's half-poetical language are shown. Moreover, Part B lists two types of interruptions of *Testimony*'s (in-)framed narrative: One type is 'direct interruptions' (mostly quoted comments, etcetera, coming from Coote). Another type is 'indirect interruptions', which in *Testimony* usually involves two instances; the focalizer and the third person narrator. The relationships between these two instances are discussed at several textual places in the thesis, focusing among others on incongruities between the two instances that dominate the focalization and narration in the frame narrative. To align the third person narrating instance in *Testimony*'s frame narrative with its focalizer, the third person narrator is partly personified and thought of as being equipped with preferences and dislikes.

It is also suggested that the third person narrator (helped by the author) 'deliberatively' compensates for Cootes belittlement of Cot with belittling Coote in other ways, among others by creating and focusing (through the focalizer himself) on Cootes' trivial concerns in some

[130] The famous Icelandic Sagas and less famous Icelandic short stories [in Norwegian: 'tætter'] from the same period contain action mainly from Iceland (but not exclusively) in the ninth to eleventh centuries. Later, they were told, re-told and transferred in oral narratives in Iceland. They were written down in original manuscripts from the thirteenth and fourteenth centuries (possibly also from the twelfth century) in Iceland. The preserved parts of these texts show that the minority of originally Irish inhabitants in Iceland during the Age of Settlement ['landnåmstiden'] was subordinated. Many were slaves. Some were concubines or wives of the Old Norse male majority in the island. Moreover, the Irish perspective lacks when Irish secondary characters are briefly depicted a few times in some of the Old Norse texts. There seems to be next to no quality fiction written about Iceland in this period from what I would term an 'Irish point of view'. For more on some of the Old Norse perspectives on Irish subordinates in Iceland in the period referred to above, se for instance a Master thesis in Norwegian from 2018 (not including an English summary), titled *Det underbetonte irske innslaget i islendingesagaer, tætter og landnåmslitteratur: Gælisk-keltiske elementer tolket i lys av tekster med etnisk-litterært motiverte diskurser og motivutviklinger omkring irske trelle- og oksemotiv*. It is published at UiT.

of the daily interruptions of Cot's extensive narrative. In the frame narrative, the personified third person narrating instance is in this thesis also perceived as an censoring editor that (without showing) regulates interruptions of Cot's life-story monologue – whether they are to appear (or not) and in what form they are to appear.

Though analepses are evaluated mainly as possibly intruding disturbances of ideal flow of an important (but fictional) testimony-narrative, they may also be considered as representing a danger to Cot's testimony if they do *not* disturb the main, (in-)framed narrative – as the content in Coote's analepses (for instance his trival concerns) in such cases, possibly, will be 'naturalized' as being of nearly similar importance as the events Cot tells about. It these trivialities are naturalized, it is argued in this thesis, implicitly or explicitly, that this 'naturalization of trivialities' to a large extent may be explained by the smooth intrusions of some of Coote's analepses in Cot's ongoing narrative.

Moreover, it is suggested that the abruptions that originate in the frame narrative, by its two instances mentioned above, vary in terms of frequency and intensity and that this variation creates a relatively irregular rhythm in the 'monologue – monologue-abruptions – dialectic'. This rhythm may, among other, be interpreted as one more disturbing device that might catch the attention of a general reader – and thereby, possibly, decrease this general reader's interest in the rather monotonous (in-)framed testimony-narrative presented by Cot.

Part C of Chapter 4, "Focalization", presents a definition of the term and a brief comment to the definition. The comment claims that definition implies a restrictive perspective and, moreover, suggests that focalization better would be perceived as a creative force that helps to vary the degree of 'narrative presence' or 'narrator presence' in *Testimony*. It is argued that focalization is a narratological tool that is applied nearly exclusively in the novel's frame narrative. If focalization is usable also as a narratological term in first person narratives, it is not very usable or effective in Cot's first person narrated life-story monologue (when the frame narrative is analytically perceived as interacting with the in-framed narrative), for two reasons: Firstly, Cot mainly focuses upon herself and seems to have next no insight into the inner depths of other, secondary characters in the frame narrative – the objects for focalization. They are mainly presented (or focalized) from the outside; through dress, social position, duty, quoted statements that perhaps are non-representative for their core values, and more. Secondly, the possible (and in so case, not very intense) focalization of Cot in her in-framed narrative does not influence on how the characters in the frame narrative are presented, as there is no overlap of acting characters between the two narrative lines – except

for Cot herself. The secondary characters are completely different in the two narratives, and Coote is not present in Cot's main narrative (he is only being spoken to, but not being commented about, in Cot's short comments/answers to Coote in the dialogical interrogation situation). A non-presence of Coote in Cot's narrative is avoided, among others by ending Cot's life-story monologue (perceived as a long analepsis) before the 'reach' of this analepsis crosses the temporal point when Coote would appear for Cot in her narrative (see the former discussion of the 'reach' of the analepses in the two narrative lines, and the lack of their overlapping 'reach').

Much of the discussion in Part C regards the potential limitations of the focalizer and the (personified) third person narrating instance in the frame narrative, and some incongruities in their 'personified cooperation' are suggested. The implicit argument is again that 'blurs' – in the form of incongruities between the frame narrative's focalizing and narrative instance – may attract a reader's interest at the expense of the content in Cot's testimony.

Chapter 5, "Discussion" returns to some general perspectives and introspective comments that partly were introduces in Chapter 1, "Introduction". Chapter 5, among others, problematizes a reader's possible lack of compassion for Cot's testimony and suggests that at least a part of that possible emotional disengagement in the reader might be caused by the frame narrative's influence on the in-framed narrative in various ways. A reader's need of variation is hard to 'suppress', even if a testimony contains is presented as a narrative that is interesting and emotionally appealing. One may say that *Testimony*'s frame narrative lies latent as a controlling instance and that this personification of the frame narrative intrudes in a reader's evaluation of the in-framed narrative whenever the frame narrative sees its chance. Disturbances, blurs and borderline zones between various and unstable, narrative modalities are the are the assumed platforms in the frame narrative from where the frame narrative tries to lead a reader's interest away from the *Testimony*'s in-framed narrative and the attention that Cot's narrative clearly deserves – either seen from the main character's assumed point of view, or as a rare point of fiction (and a rare, historical novel) when it comes to its described historical period and the depiction of an Irish subordinate that Cot's figure, the indentured servant, personifies.

Then the conclusion is to be presented.

The thesis presents various narratological aspects and tools and argues – more or less as a red thread that is going through all the chapters – that some narratological tools, as they are

applied in *Testimony*'s frame narrative, in various ways creates and shapes a 'blurring zone' that influence on the novel's (in-)framed narrative, Cot's testimony. Firstly, it is argued that this 'blurring zone' is interesting as a potential point of departure for narratological reflections and discussions. Secondly, it is argued that this zone of narratologically constructed 'disturbances' would tend to overshadow the possible attention that a reader may give to the less narratologically complex narrative performed by Cot – the in-framed narrative that contains Cot Quashey's (Daley's) life-story monologue.

A first impression is that Cot's in-framed narrative and its trustworthy content deserves a better destiny among readers and their attention than being pushed aside by 'cheap' narratological 'tricks' – supplemented by the frame narrative's impolite interruptions and the frame narrative's focus on trivialities – both made manifest by the third person narrative's focalizer, apothecary-interrogator Peter Coote.

However, there might be an alternative perspective and *Testimony*'s main theme and norm will be suggested in accordance with this perspective. A starting point is the assumption that both narrative lines – the frame narrative and the (in-)framed narrative – ought to be included when the novel theme and norm should be stated. Another starting point is to suggest two different plot lines for the two narrative lines. A suggested plot line for the (in-)framed narrative is: Will Cot be able to tell her full life story to the end? A suggested plot line for the frame narrative is: To what extent will the interrogation setting in *Testimony*'s frame narrative (with its use of narratological devices) have an impact on how Cot wants her testimony to be perceived?

As this thesis implicitly and explicitly has argued that the frame narrative disturbs and overrules the impact of the (in-)framed narrative little by little and in general, it will be argued that this leads to the novel's main theme, which – drawing on both narrative lines – presents the many ways of how Cot, a female representative for the Irish indentured servants in Barbarados, might be suppressed, both in her acts and life, and in different narratives that present or influence upon her autobiography. The novel states that suppression cannot be written against, only about. If that is *Testimony*'s main theme, Kate McCafferty has perhaps not intended it. However, when interpreting, the text may overrule its author's intension.

The suggested norm is perhaps somewhat controversial. In the thesis, it has implicitly been argued that the Irish have experienced suppression for many centuries, from the times of the Anglo-Norman invasion and even before that, in the Viking Age. Suppression is an intrinsic part of Irish history and is made manifest by at least a resonance in many Irish works of literature. In *Testimony*, it dominates. It will be suggested that the norm in *Testimony*, a

norm that is related to its theme, is that it is necessary to show and dwell on suppression, and – as a way of creating this necessity – suppression must also be implemented in and through the act of writing. Pointed shortly; – if there is no suppression, it must be creatively written into the text, even if it should not be there in the first place. In that way, Kate McCafferty, the author of *Testimony of an Irish Slave Girl*, helps out her heroine with adding more suppression than a reader may feel that Cot Quashey (Daley) needs to live through. McCafferty overdoes it, because suppression is both expected and unavoidable when a trustworthy Irish character is going to be convincingly presented.

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