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***Southerne's Oroonoko: A Tragedy and Tapia y Rivera's La
Cuarterona Translated as Juliet of the Tropics by John Maddox: A
Comparative Study.***

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To our beloved parents,

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We include this short declaration to note that the present dissertation exhibits some differences in terms of form from other Master's dissertations that were previously carried out in our department. In fact, we did not follow Chicago style, but we used the guidelines established by the American Psychological Association (APA). We would like also to draw attention to the fact that the original version of *Oroonoko* was not used because of writing issues that are not compatible with word software. We want to clarify that the name of the writer of *La Cuarterona* is composed of three parts: one first name and two family names. His full name is Alejandro Tapia y Rivera. After research, we discovered that Hispanic people take the father's last name then the mother's one. We referred most of the time to the writer by his first last name Tapia because Maddox, the translator of *La Cuarterona*, and all the researchers we encountered during our research used this one instead of Tapia y Rivera. At last, we are to be held responsible for any mistake or error that might be contained in this dissertation.

Abstract

The aim of the current study was to examine the different parallels and similarities between Thomas Southerne's *Oroonoko* (1696) and Alejandro Tapia's *La Cuarterona* (1867) which was translated as *Juliet of the Tropics* (2016). To deal with this comparative study, we borrowed some concepts from Julia Kristeva's theory of Intertextuality which focused on the idea that all narratives were the result of intertexts and assumed that there was no pure creation in literature. Among these concepts, we used the concept of "ambivalence" which involves a text's interaction with its historical and literary backgrounds. In other words, to understand a literary work, there must be a comprehension of the historical events which influenced the writer to produce the text. Transposition was another concept of intertextuality we used to conduct our research. It claimed that writers transposed "signs" from previous texts to write their own ones. This dissertation has been divided into three major chapters. Each one dealt with one specific topic. The first chapter was entitled 'Historical and Literary Context of the Texts'. It has analyzed slavery as the main circumstance under which the works were produced and how it was portrayed by the playwrights. The second chapter was 'Intertextual Parallels in Southerne's *Oroonoko* and Tapia's *La Cuarterona* (*Juliet of the Tropics*). It has sought to explore the different similarities existing between the two plays at the level of characters and themes. As to the third chapter whose title was Tragedy in Southerne's *Oroonoko* and Tapia's *Juliet of the Tropics*, it has emphasized the tragedy of Oroonoko and Carlos and their losses of their beloved ones. As a conclusion, it could be noticed that the two writers express their abolitionist stances regarding slavery. They were like the voice of all those slaves who struggled from that institution and bore its consequences. At the same time, they displayed the real image of colonization and slavery whose only result was tragedy.

Keywords: colonialism, intertextuality, racism, slavery, tragedy, Thomas Southerne, Alejandro Tapia y Rivera.

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I- Introduction

Colonialism can be defined as the acquisition of a foreign land and the control of its inhabitants. It emerged mainly in the 15th century led by the European powers such as the England, Spain, France, Portugal, and others. Colonialism was justified by missionary campaigns and the pretended duty to civilize the world and to spread the “*white man’s*” values. However, these mistaken claims hid the savagery of the colonizers since colonization caused a great deal of misery, sadness and death to the colonized people. They were subjected to all types of barbarism, torture and exploitation. Indeed, it resulted in their enslavement and cruel mistreatment which led most of the time to their death. In the 16th and 17th centuries, Spain and Britain experienced a tremendous period of exploration and expansion of territories. As a consequence, the West Indies and the Caribbean were among their target regions owing to their geographical strategic location and fertile lands which paved the way for the establishing of plantations. This area of the world witnessed many important events which transformed it to a special corner of mixture and intercultural exchange. So, many writers were influenced by those trends and motivated to reflect that society through their writings. Thus, this region witnessed a revolution in literature which engendered the richness of literary works in terms of variety, language, style, themes and genres.

During our university career, we had the opportunity to encounter some works written about the West Indies during the colonial era. This inspired us to work on West Indian literature. Our motives went beyond the simple desire of conducting a research but also to build bridges between cultures and broaden our understanding of notions and universal concepts. Thus, we turned ourselves toward comparative literature, which goes beyond the borders of one nation and provides an opportunity to draw parallels between the works of different writers and nations. We believe that all humans share some similarities and endure the same struggles that cross all geographical and linguistic barriers. As a result, we chose two

literary works that initially appear to be very different and far from sharing any affinities. However, from an intertextual perspective, the works had a lot in common at the level of historical and literary background, themes, characters and genre. We selected two plays which are Thomas Southerne's *Oroonoko* (1696) and Alejandro Tapia y Rivera's *Juliet of the Tropics* (1867) written in Spanish as *La Cuarterona*.

The first work as mentioned above is *Oroonoko* written by the Irish dramatist and playwright Thomas Southerne. It is a five-act play performed for the first time in 1696. It is important to highlight that the work is an adaptation of Aphra Behn's novella *Oroonoko or The Royal Slave, A True History* (1688). Despite some slight differences between the two, Southerne's play is highly loyal to Behn's first version and plot. It revolves around an African prince enslaved in Suriname, where he fights for his freedom and wife. The second work we compared to *Oroonoko* is *Juliet of the Tropics* or *La Cuarterona* (1867) in Spanish, a three-act play written by Alejandro Tapia y Rivera. He is a Puerto Rican author regarded as the father of Puerto Rican literature. *La Cuarterona* is one of Tapia's most significant works; it depicts the tragedy of young Carlos, a Cuban, who fell in love with Julia, the daughter of a mixed-blood lady and his childhood friend. We decided to compare *Juliet of the Tropics* to *Oroonoko* because both works are plays. In addition, we wanted to work on Southerne's play rather than Behn's original prose version since the latter has received a lot of studies, and we are more enthusiastic about examining something new.

Review of Literature

The two plays raised important debates among critics and researchers all over the world. Many of them agree that the two works reflect the image of the people of the Caribbean and the Americas. As far as Southerne is concerned, *Oroonoko*, the five-act play, has been criticised from different perspectives. MacDonald (2009) stated in his work *Race*,

Women, and the Sentimental in Thomas Southerne's Oroonoko, that Imoinda, the “beautiful black Venus” of Aphra Behn’s *Oroonoko* (1688), was probably the best known of the rare depictions of dark-skinned African women in literature. According to the author, Southerne dramatized Behn’s work and changed Imoinda’s racial identity by changing her skin from black to white to prove and give an example of the forced black female subject in the Caribbean society. The performance of *Oroonoko* explored the deconstruction and reform of female racial identity. Southerne’s revision of Behn’s work by taking the black Imoinda and changing her to white, was not the only thing he did to reconstruct the female profile. In addition, he sexually disguised the white comic heroine Charlotte Weldon as a man for nearly the whole play. (MacDonald, 2009, p.120) .MacDonald wrote:

Critics generally base their analyses of ambivalent representations of slavery in *Oroonoko*, Thomas Southerne’s popular 1695 play, on its hero. 1 By concentrating on *Oroonoko*, an African prince, many scholars argue that Southerne(1660–1746) objects not to slavery but to either the enslavement of aristocrats² or the institution’s excessive brutality. 3 Like his prototype in the play’s source, Aphra Behn’s novella *Oroonoko, Or The Royal Slave*. (p.120)

In addition, Diana (2008), in her work *The Paradoxes of Slavery in Thomas Southern's Oroonoko*, argued that most of the critics based their analyses on the representation of the slaves. She denied this fact and argued in return that *Oroonoko* of Thomas Southerne (1660-1746) explored not only slavery but also the enslavement of the aristocratic institution. She tried to devote the focus of the readers to the fact that there are some characters in the play that are more important than others, suffer less, and still are slaves. For instance, she pointed out to Aboan, Oroonoko’s loyal friend. As a character, Aboan proved to be equal and sometimes superior to Oroonoko even though he is a prince. For the author, this character creates a tension that gives birth to a fundamental critique of slavery and the belief that slaves are naturally inferior (p.51). Diana stated:

Southerne’s *Oroonoko*, however depicts, a third slave of almost equal importance to the price and his wife; Oroonoko’s attendant , Aboan , second only to the title

character in the original production printed cast list . While Some scholars include Aboan in their critiques of Southerne's attitude toward slavery they often minimise its presence or characterise him as, "kneeling supplicant African." Yet he proves himself Oroonoko's equal at times his superior in insight and initiative throughout the play and voices much of its antislavery rhetoric (p.51).

Moving to Tapia's work, some scholars regard him as a prophet of inspiration. For example, Silverstein (2015) in his book *The Merchant of Havana* stated that one can learn much from Tapia's limitations because *La Cuarterona*'s political and racial vision invited a closer examination of the play. He denied the fact that the play promotes the unconditional abolition of slavery or universal racial integration. For him, it is rather to bring colonial reform by reducing the negrophobia of a society (p.57). He stated:

To put it simply and contrary to prevailing readings, I want to suggest here that *La Cuarterona* does not envision universal racial inclusion or other racial utopias; nor does it promote the unconditional abolition of slavery. Rather Tapia's play is a racial project narrowly conceived to bring about colonial reform in Puerto Rico by mollifying what he considered to be its principle stumbling block, Cuban Negrophobia (p.57).

According to Fontain (2018) in her review of *Juliet of the Tropics: A Bilingual Edition with an Introduction of Alejandro Tapia y Rivera by John Maddox*, Tapia's play, *La Cuarterona*, is set in Cuba to emphasize its anti-slavery message, and the characters are in interracial marriage. For her, "*Cuarterona*" literally means "one-quarter black" and refers to someone born of mulato and Spanish parentage like "Julia" (pp.170;171). However, the English term for this, "*Quadroon*", is not widely used. As a result, Maddox has omitted the term "*Quadroon*" and titled the play "*Juliet of the Tropics*", a play on the main character's name, Julia, and the tragic heroine from Shakespeare's play *Romeo and Juliet*. Julia of *Juliet of the Tropics*, like Juliet of Shakespeare's play, dies at the end. She stated:

Tapia's play, *La cuarterona*, is set in Cuba to underscore its anti-slavery message and features an interracial couple as protagonists. The word *cuarterona* literally means someone who is born of mulatto and Spanish parents and is thus one quarter black. The English term for this, *quadroon*, is not of common usage, however. For this reason Maddox has chosen to forego the word *quadroon* and call the book *Juliet of the Tropics*, referencing the name of the main character, Julia, and invoking the image of

the tragic heroine in Romeo and Juliet. The Julia of *Juliet of the Tropics* dies at the end like the Juliet of Shakespeare's play (p.170).

Throughout the review of literature of the two plays, we have noticed that most researches focused on their content separately, little research was devoted to the comparison of the plays.

Issue and Working Hypotheses

The aim of the current study was to compare Thomas Southerne's five-act play *Oroonoko* and Alejandro Tapia's three-act play *Juliet of the Tropics* to find out all possible similarities between them. To our knowledge, little research was devoted to each of them separately and no researcher combined them in one work, what motivated us to do this. We suggested a first hypothesis about the similarities between the two works under study in terms of historical and literary background. The second will be about the common themes in both plays and the existing similarities between their characters. For the third one, it was about the genre of the plays which was tragedy. It studied in both works following the characteristics of Shakespearean tragedy. To achieve our desirable results, we made use of the theory of Intertextuality which was elaborated by Julia Kristeva.

First of all, we intended tackle the influence of the authors' context on their works because literary works were partially the result of social and historical circumstances which pushed the writers to produce their narratives. Then, we intended to investigate and explore all the similarities between *Oroonoko* and *Juliet of the Tropics* at the level of themes and characterization. In other words, we dealt with similar topics in both works and the resemblance between the characters in both plays in order to connect them. Finally, the third point turned around the play's genre. Referring to the elements of Shakespearean tragedy which could be seen as the basis of any study about tragedy, we built the last affinity between the two works. We tried to find the common aspects of this genre in the two plays.

Methodological Outline

As for the methodological outline, the discussion of this dissertation is organized around three main chapters. In the first one, we have relied on Julia Kristeva's Intertextuality and the concept of ambivalence. It sought the insertion of history into both plays. As for the second, we dealt with in-depth analyses of the themes and characters that followed Kristeva's concept of social values. The third analyzed the link between the plays, namely, tragedy by relying on Kristeva's concept of transposition.

II. Methods and Materials

1-Methods

This dissertation is a comparative study of Thomas Southerne's *Oroonoko* and Alejandro Tapia's *La Cuarterona (Juliet of the Tropics)*. To conduct our research, we have chosen Julia Kristeva's theory of Intertextuality. Our decision to use Kristeva's theory stems from the fact that we want to discuss the connections between the works under study. Then, we intend to use the concepts of intertextuality to study themes and characters. For a better understanding of this theory, we expose some definitions, its significance in comparative literature, its history and development then its usefulness in our dissertation and the different concepts we used.

Julia Kristeva's Theory of Intertextuality

Intertextuality is the study of a text by reference to previous texts and works. In other words, it is the analysis of a given work with taking into consideration prior texts. According to Kristeva (1986) in "Word, Dialogue and Novel", Intertextuality names a text's relations to other texts in a larger "mosaic" of cultural practices and expression (p.37). It means that it allows readers and researchers to build meanings of literary works based on others and to find out similarities between them. Intertextuality is very important in the field of comparative literature since it provided an area of exchange between authors and a way to explore other writings regardless to their origins.

Julia Kristeva developed the theory of Intertextuality as a result of her work on Bakhtin's notion of dialogism which involved the analysis of a text in dialogue with other ones. Bakhtin himself was influenced by the Greek scholars since he studied "The Mimesis of Aristotle" and "The Dialogues of Socrates", which are the basis of his work *Dialogic*

Imagination in 1981. This work was the departure of Kristeva who views a text as a sum of relations to previous ones. No text comes from nothing but as a result of intertext.

Kristeva (1986) in her work “Word, Dialogue and Novel” considers that a text cannot be discussed without its context. She viewed that society and history are important elements in a narrative. She refers to this link between text and context as “*Ambivalence*”. She mentioned that the term ambivalence implies the insertion of history into a text and of this text into history (p.39). Thus, she claimed that a text is not an individual isolated phenomenon but a mixture of cultural, social and historical structures which form a given society, (p.39,40). She added that a writer is the eyewitness of his society which he reflects through his literary works. She stated:

The term ‘ambivalence implies ‘the insertion of history (society) into a text and of this text into history, for the writer, they are one and the same. When he speaks of two paths merging within the narrative Bakhtin considers writing as reading of the anterior literary corpus and the text as an absorption of and reply to another text (p.39).

Intertextuality also asserts that a text can be read in the light of others and may share a lot in common, what gives the opportunity to multiple interpretations, assumptions and implications. Thus, it allows us as readers and researchers to build comparisons among literary works at different levels. As mentioned above, there is no pure invention in literature since writers use their prior knowledge and reading experiences to produce new works. This reference to prior texts can be unintentional, but writers include traces of other writers in their literary productions. She explained the process of creating a text depending on the existing ones. She stated “*Any text is constructed as a mosaic of quotations; any text is an absorption and transformation of another*” (p.37). She explains that a text is a permutation of texts, where several utterances, taken from other texts intersect and neutralize one another (1986, p.37). She stated:

In this perspective, a text cannot be grasped through linguistics alone. Bakhtin postulates the necessity for what he calls a translinguistic science which developed on

the basis of language dialogism, would enable us to understand intertextual relationships that the nineteenth century labeled “*social value*” (p.40)

Kristeva (1986) in her essay “Revolution in Poetic Language”, came up with the concept of “*transposition*,” which can be defined as transposing several signs and systems from one text to a new one (p.112). Writers borrow these signs to produce their writings. Kristeva explained the concept: “*Intertextuality denotes this transposition of one or several sign systems into another*” (p. 111). It means that the writers adapt those previous signs and systems to fit their new context. She affirms that a text should be read not only in terms of its literary meaning but also in terms of other pre-existing knowledge and culture. Kristeva (1986) said: “*Transposition plays an essential role here inasmuch as it implies the abandonment of a former sign-system, the passage to a second via an instinctual intermediary common to the two systems and the articulation of the new system with its new representability.*”(Revolution in Poetic Language, p.112)

Materials

a- Thomas Southerne’s *Oroonoko*.

Thomas Southerne wrote the play *Oroonoko* in 1696. It was based on Aphra Behn’s novella *Oroonoko, or The Royal Slave, A True History* (1688). The play was composed of five acts. It turned around an African prince named Oroonoko, who got enslaved and shipped to Suriname to work as a slave. Over there, he met again his wife Imoinda, who was a beautiful woman of white complexion. In fact, Oroonoko and Imoinda were married in Angola, but Oroonoko’s father wanted her for himself. Due to her rejection and loyalty to her husband, she was sold to slavery. In Suriname, the couple, their friend Aboan and few slaves arranged their escape which did not succeed. Thus, Oroonoko was forced to kill Imoinda and himself as a way to escape slavery and to find freedom.

b- Alejandro Tapia's *La Cuarterona /Juliet of the Tropics*

Juliet of the Tropics, written in Spanish under the title *La Cuarterona* by Alejandro Tapia y Rivera in 1867, is a three-act play based on a true story. In our comparative research, we are working on a translated version of John Maddox published in 2016. He titled it *Juliet of the Tropics* after the main female character in Shakespeare's play *Romeo and Juliet*. It revolved around the main pair, Carlos and Julia, who struggled for their love in the face of an authoritarian mother and society's standards which banned mixed race relationships. Julia used to be Carlos' servant slave, but he loved her and wanted to marry her. His mother, the countess, refused that connection and told him that Julia was his sister and their love was a sin. Meanwhile, she arranged his marriage to Emilia, a daughter of a wealthy land owner named Don Crispulo. By the end, Carlos knew that his mother was lying and Julia is Don Crispulo's daughter with his slave Maria. However, he could not be with his beloved since she already passed away from grief.

III. Results and Discussion

The dissertation elaborated a comparative study of Thomas Southerne's play *Oroonoko* and Alejandro Tapia's *Juliet of the Tropics* to find out all the existing similarities between them. In order to fully grasp the two plays under study and compare them, we have used the theory of Intertextuality which is explained in Julia Kristeva's "Word, Dialogue and Novel" and "Revolution in Poetic Language" (1986). It is quite noticeable that Thomas Southerne and Alejandro Tapia y Rivera have put forward the daily oppressive experiences of the slave characters and their sufferings in their societies. The writers built up a plot where they explore the oppression exerted on slaves and their attempts to escape that miserable life. Therefore, in order to reach a better understanding of slavery and its outcomes, a deeper critical analysis of the plays was needed. To reach our purpose, we have made use of three theoretical concepts borrowed from Kristeva's Intertextuality that suggests that a text is always connected to a previous one.

First, we have examined the plays relying on the concept of "ambivalence", which means that a text cannot be read and comprehended without the full comprehension of the circumstances during which it was written. This concept has been used to shed light on the historical and the literary backgrounds of the two plays. They helped the reader understand the different aspects of life mentioned in the literary works and discern the writers' positions and views. These backgrounds also allowed grasp the actions of the characters and sometimes their illogical reactions. We have concluded from the analysis that slaves were seen as subhumans as they must obey their masters, or they lose all what was dear to them. Imoinda, for example, was forced by her husband's father to satisfy his amorous needs. When she refused, she was poisoned and sold far away from her husband. Like her, Julia was threatened to leave the house where she grew up if she would not obey the countess who obliged her to break her love for Carlos.

Second chapter, we have explored the intertextual connections and similarities in Thomas Southerne's *Oroonoko* and Alejandro Tapia's *La Cuarterona* in relation to the characters and the themes. For instance, Oroonoko's father in *Oroonoko* resembled to Carlos' mother in *Juliet of the Tropics* in terms of their role in the plays since both were the starting point of the tragedy of the main characters. Besides, our study showed that there were intertextual links between the plays under study at the level of themes. Both writers devoted their plays to denounce racism highlighting its negative impacts on the people submissive to it.

Finally, we focused on tragedy as the genre of both plays as an inevitable result of the circumstances and the themes discussed in the previous chapters. This was carried out relying on the concept of "Transposition" which provided the opportunity to displace "signs" from one narrative to another. In our dissertation, we used it to find out all the signs transposed by Southerne and Tapia from Shakespearean tragedy.

Chapter one: Historical and Literary Context of the Texts.

Intertextuality is the study of a text with reference to previous ones. In “Word, Dialogue and Novel” (1986), Julia Kristeva argued that a text cannot be separated from the larger social and historical context. She referred to this concept by the word “*Ambivalence*” which means that a text cannot be read and understood without the full comprehension of the circumstances under which it was written. The social and the historical backgrounds are of great importance because they help shaping the author’s motives to write a text and at the same time allow the reader to go beyond the written words and use his prior knowledge for a better comprehension. Kristeva refers to ambivalence as the insertion of history (society) into a text and of that text into history (p.30). She stated:

In this perspective, a text cannot be grasped through linguistics alone. Bakhtin postulates the necessity for what he calls a translinguistic science which developed on the basis of language dialogism, would enable us to understand intertextual relationships that the nineteenth century labeled “*social value*” (p.40).

In the two works under study, the historical, literary and social circumstances form the major conditions and issues which Thomas Southerne and Alejandro Tapia y Rivera used to portray realities in their societies. Slavery was an important issue at the time the two plays were produced. This is why it was highly influential on Thomas Southerne and Alejandro Tapia. Therefore, we devoted this chapter to investigate the contexts of the works and figure out the link between the stories and their historical background. As a matter of fact, both plays were written in periods which saw a shameful growth in slave trade in the Caribbean in addition to racial discrimination.

Oroonoko and *Juliet of the Tropics* were written during a period of trends in the whole world in all domains. It was marked by many important events which encouraged slavery and people’s exploitation. After the discovery of the new world, the Europeans started their exploratory campaigns to distant lands looking for new territories and raw materials to support the development in industry. Their mission became possible with the development in

the means of transportation which allowed them to build a transatlantic trade. With the establishment of trade markets in Europe and the big demand of products like sugar, tea and coffee, they started the foundation of large plantations in the New World, which was divided into colonies under their control. Facing the need to work force, they referred to Africa from which they imported cheap labour. These Africans were shipped to the Caribbean to be enslaved in both English and Spanish plantations, among others, where they endured all types of torture, exploitation and very bad working conditions.

In fact, slavery is not a recent phenomenon which started in the fifteenth century. It was practised from the first civilization humans built. In ancient Sumerian, Egyptian, Roman and Greek civilizations, enslaving people was like a tradition. According to Herbert S. Klein and Ben Vinson (2007) in their book *African Slavery in Latin America and the Caribbean* slavery goes deep in history. The main purpose behind the captivity of people was to use them in agriculture and create large markets where people were sold like goods or used as artisans. However, economy was not the only reason behind enslaving people; slaves were also used to fulfil the sexual desires of the masters (p.9). This led later to the appearance of what is called mixed races.

From antiquity, slavery was an existing phenomenon. However, it was not related exclusively to Africa since war captives were enslaved regardless of their white skin, coloured eyes, origins and even nobility. At that phase in the history of slavery, what really mattered was the strength, the force and the power they proved during wars; the rule was that the winner enslaved the loser. However, by the fifteenth century, slavery became the landmark of Africa. It was affiliated with the black colour and African race. It is true that the African societies also practiced slavery, but they did not achieve the extent of considering a person as a property. The innovation and the development in sailing technology opened the door to the Europeans to explore the coastal areas of Africa which marked the beginning of a new era.

Africans were forced to leave their homeland in ships to Europe and mainly to Portugal. They were sold to the Spanish to work in houses and agriculture. After the European powers had established colonies in the Caribbean, more and more slaves were shipped to the new world to work in the Sugar producing plantations (Lambert, 2017, p.1).

Our main concern in these paragraphs is to comprehend the nature of slavery in the Caribbean. We highlight in this chapter two main areas “Africa” and “The Caribbean” due to the setting of our plays. *Oroonoko* by Thomas Southerne was set in the colony of Suriname. It is situated in the Caribbean and was an English colony. It received its first settlers and their slaves in 1651. However, it became later on a Dutch property. The second play *Juliet of the Tropics* by Alejandro Tapia was also set in the Caribbean and more exactly in Cuba. The main characters of the works under study were linked to Africa. Oroonoko, Aboan, Imoinda and other slaves were African people who got tricked into slavery. Julia, the main female character of Tapia’s work, was a mulata, a girl whose mother was a slave from African origins. In addition, Jorge, a significant character, in *Juliet of the Tropics* was a black man from Africa. So, Africa and the Caribbean are very essential in our dissertation; Africa was the main source of slaves and the Caribbean was the place which witnessed the enslavement of these people. Both places are important to understand the plays. For example, in the very beginning of *Oroonoko*, there was a discussion among the characters of the play; the governor, Mrs Lackitt, Blandford, the captain and the planters, about the arrival of a ship carrying slaves from Africa. Then, in scene two, in act one, the captain revealed that there was a prince among the slaves. He explained that he was from Angola, and he confessed that he used a tricky plan to capture him. It is stated:

Blan. But who is he ?

Gov. And how do you know him to be a prince?

Capt. He is son and heir to the great king of Angola, a mischievous monarch in those parts, who by his good will, would never let any of his neighbours, be in quiet. This

son was his general, a play guy fighting fellow. I have formerly had dealings, with him for slaves which he took prisoners, and have got pretty roundly by him. But the wars being at an end, and nothing more to be got by the trade of that country, I made bold to bring the prince along with me (p.13).

In *Juliet of the Tropics*, there was also reference to Africa. We got informed from the very beginning that the play took place in the Caribbean and more precisely in Cuba. The protagonist of the play Julia was a “*Mulata*” from African origin. In the first scenes, we had hints about her identity through the discussion of Emilia and her father; who referred to Julia by the word “*Mulata*”, meaning a person who has black origins, generally considered as slaves (Maddox, 2016, intro, pp7-8). It was stated: “*If we didn’t know that she is the daughter of a mulata slave, as they say*” (p.48). But by the end of the play, we shaped a clear idea about her. Jorge revealed a heavy secret since he announced that Julia was the daughter of Don Crispulo with his African slave Maria and the half sister of Emilia.

As mentioned above, in the fifteenth century, the Europeans started exporting slaves to work in plantations and exchange them with money or merchandise. Sheridan (1972) explained that after the establishment of colonies in the West Indies and opening the transatlantic trade, a system of enslavement was involved. The Caribbean became the throbbing heart of the European economy due to the flourishing of sugar producing plantations (P.1). In addition, Lambert (2017) stated that the emergence of sugar production led to a shortage in terms of labour. The natives were firstly exploited in these plantations. However, after their tragic death due to physical abuse, illnesses and hunger, planters turned to slavery as a way to possess workers who can be more patient and resisting because of their experience in Africa. According to historians, more than 5 million Africans were captured and shipped to the West Indies. To be precise, between 1662 to 1807 Britain exported 3, 1 million Africans across the Atlantic Ocean (Lambert, 2017, p.3).

Heuman (2007) pointed out in his work *The legacies of slavery Emancipation: Jamaica in the Atlantic world* that these Africans used to work in very bad conditions and submitted to

all types of torture, violence and exploitation (p.3) Therefore, they started to be aware of the importance of the fight for their rights and freedom. During the 18th century, many revolts appeared like Tacky's rebellion in 1760 in Jamaica, the Haitian Revolution in 1789, in addition to the 1831 uprising in Jamaica and others in all the areas of the Caribbean. Thus, abolition movement started to rise and grow to lead later on to the Emancipation of slavery in 1834. However, a new system appeared and substituted it called "*apprenticeship*". It continued until 1838 to reach the final abolition phase of slavery. These revolts can be illustrated through the revolt of Oroonoko, Aboan, Imoinda and the other slaves against the planters. In the very beginning, Oroonoko did not set his mind on fighting. He was preoccupied with his loss of his wife Imoinda. Later on, after their reunion and the encouragements of Aboan and the slaves, he decided to lead the revolt and fight for their freedom. In act three, they started planning their escape:

Oro. It shall be so: There is a justice in it pleases me. Do you agree to it? (To the Slaves) "Omnes. We follow you". You do not relish it. (To Hotman).

Ilot. I'm afraid You'ft find it difficult and dangerous.

Abo. Are you the man to find the dangers first? You should have given example.Dangerous

Hot. I thought you had not understood the word; who would be the head, the hand and heart? Sir, I remember you; you can talk well I won't doubt but you'll maintain your word (p.45).

In addition, the revolt of the slaves was not the only one; the native inhabitants in the Caribbean led many fights in an attempt to retrieve their lands. In *Oroonoko*, Thomas Southerne demonstrated that the natives did not give up their properties easily. They fought against the English despite their lack of modern arms and powerful soldiers. In act two, scene two; there was an illustration of the attack of the natives on the plantation:

Blan. What are you doing there?

Capt. Securing the main chance: this is a bosom enemy.

Blan. Away, you brutes: I'll answer with my life for his behaviour; so tell the governor.

Capt. and Plant. Well, sir, so we will.

Oro. Give me a sword, and I'll deserve your trust. (*A party of Indians enters, hurrying Imoinda among the slaves, another party of Indians sustains 'em retreating, followed at a distance by the Governor with the planters, Blanford and Oronoko joining them*).Blan. Hell and the devil ! They drive away our slaves before our faces (p.30).

In a different way, there was reference to revolts in Tapia's play. In his anti-slavery play, he kept insisting on the importance of the fight against the standards of his society which upheld slavery and the ideas associated to it. Tapia did not tackle physical fight like in *Oroonoko*. It was more about the segregation and the racial views of the society since, as mentioned before; slavery was in its latest phase in Cuba when the play was written. This fight was highlighted through the character of Carlos, who challenged his mother to marry his beloved Julia. In fact, it was more about the perceptions people built about slaves and slavery. Going against his society's standards, he claimed that slaves should be considered and treated as equals. Therefore, he wanted reforms at the level of thoughts and beliefs about the entire institution of slavery. This fight was a way to say that slavery was not only a matter of physical abuse and exploitation but also a matter of human feeling and social mistreatment. It was noted:

Carlos: very well, mother. I love her and I will not allow you to offend her or treat her badly. If she is not my equal from the cradle, perhaps her heart is even nobler than mine. She is not my equal... what a pathetic sarcasm.

Countess: your equal? What unheard of familiarity! You mean that you are equal to the child of that slave Maria? (p.74).

During the enslavement of black people, many of them lost their lives and underwent unbearable conditions. Southerne, in *Oroonoko*, did not only discuss the acquisition of slaves but also their mistreatment and the miserable condition they had to cope with. The play is full of scenes which represent the conventional harsh and cruel slavery. Southerne drew our attention to the physical and psychological abuse the slaves underwent in the Caribbean. In act one, scene two, he described the slaves when they passed across the stage. First, they were

exposed like goods or merchandise to sell. Second, they were chained and bleeding. The English were negotiating over them without showing any pity or mercy. It is stated:

Lucy: are all these slaves?

Stanmore: all sold, they and their property, all slaves

Lucy: oh, miserable fortune!

Blanford: most of them know no better, they were born so (p.14).

Oroonoko turned around the African prince of Angola who was reduced into slavery. In this play, Thomas Southerne criticized the British attitude of enslaving people and considered that English development was based on the pains of others. *Oroonoko* is considered as an abolitionist play, but some researchers argue that Southerne was not an anti-slavery writer. Diana Jaher (2008) stated in her research entitled *The Paradoxes of Slavery in Thomas Southerne's Oroonoko*: "Southerne's personal beliefs regarding slavery are impossible to discern in *Oroonoko*, the play represents a range of attitudes" (p.51). This idea was highlighted in the play through the character of the captain and the governor. This pro-slavery view was also reinforced, according to Diana Jaher, by the character of *Oroonoko*.

In the following passage, *Oroonoko* was defending the white colonizers and referred to their enslavement as an honest way of trade. He approved what they do and justified that he did it himself, and he did not think that it was an awful action. This small passage temporarily supported the pro-slavery perspective since *Oroonoko* tried to persuade his friend Aboan to not engage in a fight against their enslavers. He tried to convince him to accept their bitter reality that they were no longer free but someone else's property. Furthermore, he did not question the correctness and the morality of the fact that a person owns another; he considered it as an absolute economic affair. He claimed:

Oro. These men whom you would rise against. If we are slaves, they did not make us slaves. But bought us in an honest way of trade. As we have done before them, bought and sold. Many a wretch and never thought it wrong. They paid our price for us and we are now. Their property, a part of their estate. To manage as they please (p.38).

However, Oroonoko's initial ambivalence did not last for long. Besides, throughout the play, plenty of images, scenes, and events described explicitly the cruelty of slavery and questioned this institution. Throughout the play, Southerne discussed historical events, the society's attitudes towards slavery, plantations, slave trade and satirised the English behaviours and fakeness. At the same time, he praised the authenticity of the black slaves and their will to change their lives. Southerne in *Oroonoko* did not only discuss the acquisition of slaves but also their mistreatment and the miserable conditions they had to cope with. The play was full of scenes which represented the conventional harsh and cruel slavery in Aboan's words:

Abo. You do not know the heavy grievances. The toils, the labours, weary drudgeries. Which they impose, burdens more fit for beasts. For senseless beasts to bear, than thinking men. Then if you see the bloody cruelties. They execute on every slight offence. Nay, sometimes, in their proud, insulting sport. Now worse than dogs they lash their fellow creatures. Your heart would bleed for them Oh, could you know? How many wretches lift their hands and eyes? (p.39).

Southerne drew our attention to the physical and psychological abuse the slaves underwent in the Caribbean. He portrayed the physical violence of the English towards slaves. In fact, many people in the Caribbean strived to live facing exploitation, diseases and torture. Many of them lost their lives due to hard work and miserable conditions whereas some preferred suicide as a way to escape. However, some were brave enough to attempt to change their destiny and be free. This led to the abolitionist movement and rebellion in many colonies in the Caribbean.

Slavery is also a dominant context in Alejandro Tapia's play *Juliet of the Tropic*. The two plays share a lot of contextual similarities. Both happen in the Caribbean and have a strong bond to Africa. Furthermore, the two plays end in a tragic way. Like Thomas Southerne, Alejandro Tapia exposed the context of his play in an attempt to portray life in Cuba under slavery. He was engaged in the abolitionist movement which led to his exile. The writer's stance is delivered through the character of Carlos. The latter was a wealthy young

aristocrat who lives with his mother “*The countess*”. In many ways, Carlos expressed Tapia’s will and desire to abolish the archaic ideas of his society. The choice of the setting was deliberate since the author is from Puerto Rico. The abolition of slavery in Cuba was the last one; it was officially abolished in 1886. In addition, slavery in Cuba was more important in terms of number and work. Aikens (2019) stated in her research *The Plantation Pull: Modernities and Genre in the Anglo- Hispanic Dutch Caribbean- Atlantic, 1831- 1935*, “Although similar in many ways, Puerto Rican and Cuban slavery differed significantly” (p.133). She added, “Puerto Rican slavery was a chronologically later, smaller and mechanized affair while Cuban slavery was a large scale widespread affair bolstered significantly in the nineteenth century by the illegal trade after international treaties abolishing it” (p.142). Puerto Rico was a land full of mountains which hindered the establishment of large plantations like those of Cuba. As there were few plantations, slavery was abolished earlier. There was no reference to Cuba or Havana in the play, as if Tapia says that Cuba and Puerto Rico were one entity. She added: “ Cuba acts like a safety valve for Tapia’s ideas in the face of censorship and Puerto Rican critiques, but additionally ,naming Cuba while gesturing towards Puerto Rico provides Tapia with the opportunity to critique both as well as the Spanish imperialism at work in both islands” (p.143).

Julia represented slaves in the play. She was a mixed race girl or a mulata from a Spanish father and a slave mother originally from Africa. The play did not tackle the physical mistreatment and abuse of slaves or their exploitation explicitly; it focused on their rejection from the society. This can be justified since at the publication of the play, slave importation was legally banned. Yet, it was not abolished until 1886. As a result, slaves were not facing abusive treatment but psychological torture. Tapia emphasized the mental struggles of the characters and their rejection from white society. This social view was represented through the characters of Emilia and her father:

Crispulo: That Julia is an attractive woman, but a bit spoiled. She treats everyone as if they were her equals! That Countess certainly has coddled her!

Emilia: Father! Attractive?! For her type, I can't deny it. But try as she may to dress the part and strike a tone with the air of a señorita, her condition always shows through.

Crispulo: I don't agree. She is almost white, or at least she looks like it. She is pretty, refined, and elegant. If we didn't know that she is the daughter of a mulata slave, as they say, perhaps we would accept her like we do others who try to dissimulate their origins among those of noble birth.

Emilia: That one has a trace of her señora, and she has taken something from those with whom she has surrounded herself. Honestly, the Countess is very wrong to try to impose her upon her friends. Had I not looked upon her with due disdain . . . I don't know, she almost dared to give me her hand (p.48).

Alejandro Tapia reflected his society's views through the characters of Don Crispulo and his daughter Emilia. They represented their society and their opinions about slaves and coloured people. Tapia described Julia's beauty and nice personality. However, she was rejected by society since she was a *mulata*. She should maintain her condition of a slave, without any attempt to improve or deny it. They referred to her as a mulata or slave. Emilia even refused to admit that Julia was attractive and worthy of being adored by a man. We notice that in *Oroonoko* slaves were treated very violently, whereas in *Juliet of the Tropics*, Julia received love and care from her owner the countess, Carlos' mother. Yet, she had no right to marry someone from a higher rank. The fact that she was treated in a good way and raised as an ordinary girl did not make her a free woman. Tapia transmitted the message that slavery was not only a matter of physical mistreatment but also a societal judgment and inner pain, which prevented Julia and Carlos to lead an ordinary life together.

Through the Character of Julia, the impact of slavery on the slaves themselves was also displayed. Julia, despite her love to Carlos, which led to her death later on, rejected this love believing that she was nothing because of her status. She lived a very painful inner struggle between her love and society's system. Her inner discussion in act two, scene six showed the damaging impact of slavery on her psychological and emotional side. The scene goes as follows:

Julia: They don't love one another, and they are going to be joined in matrimony! Their vows will be a blasphemy. On my lips and those of Carlos would be a truth that would open up a Heaven on Earth! When I think that I could tell that arrogant señorita“ a position that only love can grant does not belong to you! You are not worthy to give your hand. That man does not belong to you, either, because he loves another. Yes, because he loves me, and because I worship him. You in all your arrogance could never understand that treasure. That treasure belongs to the poor woman you spurn, but who has more of a right to that position than you have so coldly stolen from her. Listen to me, you stiff, lifeless, vain, selfish woman! Do you want proof? Say the name of Julia near that man's ear, and you will see how his heart flutters.” Ah! Yes, it will burn when he hears that name, just as mine burns in those moments. He just may be able to hide it, but I am dying. No, I can't take this anymore (p.47).

Last but not least, Tapia demonstrated that in this same society which was very judgmental, there were many people from high classes who fought against slavery. He was probably referring to himself since Tapia was a son of an officer; he was so active in the abolitionist movement in the Caribbean. He passed his opinions and views through the character of Carlos. The later was not able to comprehend these archaic thoughts of his society to which he referred in the play by the word “*feudal*”. Carlos considered Julia as equal to him or better than him. He thought that what really differentiated people was the purity of their hearts and the beauty of their actions. This was all mentioned in his discussion with his mother in act three, scene seven. It was stated:

Carlos: Very well, Mother. I love her and I will not allow you to offend her or treat her badly. If she is not my equal from the cradle, perhaps her heart is even nobler than mine. Nobler, yes, because I could have shown the decisiveness of a man, but I have only shown the weakness of a child. A child has his duties, but reason has its own, and I have failed to live up to the latter. She is not my equal . . . what pathetic sarcasm!

Countess: Your equal?! What unheard of familiarity! You mean that you are equal to the child of that slave, María?! The father of that muchacha, her owner, sold the mother to another man with the muchacha still at her breast, ashamed by the fruit of his excess. So you are equal to that muchacha whose own father denied her before she was born and who would deny her now if he met her?(p.74)

Moving to the literary context, it is important to note that Thomas Southerne is an Irish dramatist who transmitted through the play of *Oroonoko*, which became later on an abolitionist play, an anti-slavery message. According to Eamon O Ciardha (2013) in his essay

entitled *The Irish book in Irish in the Early Modern Period, 1691-1800*, “Early modern Europe (1534-1691) witnessed a remarkable increase in the publication of books, periodicals, pamphlets, newspapers and journals facilitated by the advance in book production and a post reformation and counter reformation preoccupation of the printed word” (p.13). The revolution in literature was retarded in Ireland due to the political issues and the two destructive wars of Cromwell (1641-1652), which may be of great influence on Southerne’s writing. The Irish during the Cromwell’s conquest suffered from all types of torture and savagery which incited many Irish writers to defend their society through literature (p.13). Southerne’s abolitionist view could be explained by the fact that he shared the same circumstances with the slaves in the Caribbean.

In addition, Thomas Southerne was an important figure of the restoration literature which emerged in the period of Charles II. It was characterized by the comedy of manners, satire, the exposure of social and political life. As a writer, he grasped a lot from the English literature produced at that time. Therefore, the features of the restoration literature were omnipresent in the play. In fact, Aphra Behn, the writer of the first version of *Oroonoko*, is considered as an important female writer in restoration theatre. Hughes (2006) in his essay *Aphra Behn and the Restoration Theatre* stated: “The restoration theatre gave women an unprecedented public presence and allowed the emergence of Aphra Behn as a creative writer with her tragicomedy” (p.1). Since Thomas Southerne was highly influenced by Aphra Behn, he adapted the restoration theatre too. This Restoration impact on Southerne appeared in the sub plot of *Oroonoko*. He compared the two sisters Charlotte and Lucy whose only concern was to find a husband to Imoinda who struggled for her freedom. We notice that Southerne criticized and satirized the manners of the two English women who seem to be very superficial in their thinking and objectives. In addition, Jane Spencer (2001) in her book *Aphra Behn’s Afterlife* explained that many writers were influenced by Aphra Behn to the extent that

Spencer calls them “*The Sons of Behn*”. Among these writers, there is Thomas Southerne. He adapted not only her novella but he borrowed from her other works. Thomas Southerne revealed his deepest gratitude to Behn saying “I stand engaged to Mrs Behn for the occasion of a most passionate distress in my last play (The Fatal Marriage) and in conscience that I had not made her a sufficient acknowledgement” (Spencer, 2001, p.28).

At last, no writer can write a tragedy without reference to Shakespeare and classical tragedy. The Shakespearean tragedy is a significant reference to all writers when producing their tragedies. As a matter of fact, Alpalasan Toker (2015) in his essay *Othello and Oroonoko: As Noble Heroes with Similar ends* argued that *Othello* and *Oroonoko* share the same racial background (p.34). The main message of *Othello* was racism. The protagonist Othello was of a high rank but always judged by his skin colour just like *Oroonoko*. At the same time, both killed their wives despite the difference in motives and died at the end.

Alejandro Tapia was also influenced by the context of his society to write *La Cuarterona*. Tapia’s views were constructed within the colonial discourse and the problems encountered by his Puerto Rican society which were not expressed explicitly since he was the son of a Spanish military officer. The hard circumstances of his society and their struggle for freedom urged him to become a fighter through writing. From 1867 until the abolition of slavery in Cuba in 1886, the Cuban society witnessed a lot of struggles in politics. At that time, Tapia and many others formed a group of Creole intellectuals to communicate liberal reforms in Puerto Rico. Tapia was punished and exiled to Spain, which exposed him to liberal politics; over there he had the opportunity to meet the Cuban abolitionist “*Domingo Del Monte*”, who encouraged his abolitionist stance in writing (Maddox, 2016, intro, p.4). In fact, Tapia was the first Puerto Rican writer who called for the abolition of slavery. He wrote *La Cuarterona* in a period of intensified struggle to ban slavery which resulted in the “*Junta Informativa*” in 1866-1867. This political movement in Puerto Rico and the encouragements

Tapia received from his peers in the abolition fight in addition to the thoughts about freedom he learned during his exile strengthened his will to use his literary works as a way to call for more reforms in his society with the preservation of the uniqueness of the Puerto Rican culture. He used theatre as a vehicle to convey anti-slavery messages (Maddox, 2016, intro, pp.8-9)

From a literary standard, Tapia was the pioneer in talking about his nation, identity and slavery. However, he was influenced by the literary works of The Del Monte Abolitionist circle. In Cuba, abolitionist literature of England and the Americas likely influenced Tapia (Maddox, 2016, p.9). He read Harriet Beecher Stowe's *Uncle Tom's Cabin* (1852). Other influences included Briton Shirley Brooks's play *The Creole* (1847), Irish American Mayne Reid's novel *The Quadroon. A Lover's Adventure in Louisiana* (1856), and Irish American Dion Boucicault's play *The Octoroon, or Life in Louisiana* (1859). The latter bears strong parallels to *La Cuarterona*'s plot, and which was likely performed in translation while Tapia was in Madrid (Maddox, 2016, p.9). Tapia was also influenced by the Shakespearean tragedies and classical tragedy. *Juliet of the Tropics* resembles to *Romeo and Juliette* by Shakespeare to an extent that the title of the translated version takes the name of Juliet instead of Julia's real name of the main character. The two works share a lot in common especially forbidden love and tragic ends (Fontain, 2018,p.170).

As a conclusion to this chapter, Thomas Southerne's *Oroonoko* and Tapia's *Juliet of the Tropics* shared many similarities. These could be identified from their historical and literary backgrounds. This analysis helped understand the characters involved in the plays and provided a platform to discuss their contributions to the plays and their tragic endings. In addition, it allowed us as researchers to grasp and perceive the themes discussed by the writers. The vital ones we could grasp were slavery, colonialism, race issues, social

stratification and forbidden relations. There might be others, more important, but these are most suitable to our research.

Chapter two: Intertextual Parallels in Southerne's *Oroonoko* and Tapia's *La Cuarterona* (*Juliet of the Tropics*)

Intertextuality is a way of interpreting texts which focuses on the idea of texts borrowing words and concepts from each other. It asserts that a text can be read in the light of others and may share a lot in common, what gives the opportunity of multiple interpretations, assumptions and implications. Thus, it allows us as readers and researchers to build comparisons among literary works at different levels. Zengin (2016) in his essay entitled "Introduction to Intertextuality as a Literary Theory: Definitions, Axioms and the Originators" wrote:

Every writer, both before writing his text and during the writing process, is a reader of the texts written before his text. S/he either borrows from the prior or concurrent texts and discourses in the network through allusions, impressions, references, citations, quotations and connections or is affected by the other texts in some ways. Therefore, an author's work will always have echoes and traces of the other texts to which it refers either directly or indirectly and either explicitly or implicitly (p.301).

Kristeva (1986) viewed a text as an interplay of texts not as a singular entity. This openness results in the various possibilities of viewing texts from many different views. She stated:

In this perspective, a text cannot be grasped through linguistics alone. Bakhtin postulates the necessity for what he calls a translinguistic science which developed on the basis of language dialogism, would enable us to understand intertextual relationships that the nineteenth century labeled "social value" or "Literature's morale message" (p.40).

In this chapter, we established a comparative study of Thomas Southerne's *Oroonoko* and Alejandro Tapia's *La Cuarterona* to demonstrate the intertextual links between the two at the level of characters and themes. In fact, despite nearly two centuries gap between the two plays, they shared a lot in common at the two levels mentioned above. However, we were really selective owing to the richness of plays and the purpose of our study. For this chapter, we selected only the characters and the themes which fit the content of our dissertation.

Intertextual Affinities in *Oroonoko* and *Juliet of the Tropics* at the level of characterization.

The two plays under study had many similarities at the level of characters. Our analysis included only those characters essential in our study. In other words, the discussion of characterization in the two plays was not about all the characters involved but about those who had a direct link with the condition of slavery in the first chapter and implicated in the tragedy of the heroes which was discussed in the third chapter.

To start with, we compared Oroonoko's father and Carlos' mother, which constituted the first parallel at the level of characterization. In fact, the enslavement of Oroonoko and his separation with Imoinda did not come out of the blue. It was an organized plan by his father, the king of Angola. After the death of Imoinda's father, Oroonoko married her. Her beauty of white complexion reached the king's ears which awakened his evil desires to possess her. As a result, he kidnapped her and sold her to become a slave after his desperate attempts to own her body. Then, he also managed to get rid of his own son. Oroonoko's father did not care about his son's feeling or happiness; he was the first obstacle in Oroonoko's path to lead a happy life. Put differently, he constituted the main source of his pain. In act two, scene one Oroonoko recounted to Blanford his father's plan to possess Imoinda. We can say that the whole play is the result of the king's authoritarian actions towards his son and his desire which he could not achieve. Thus, he avenged his loss. It was noted:

I swore myself never to know' but her. She grew with child, and I grew happier still. Oh, my Imoinda! But it could not last. Her fatal beauty reach'd my father's ears: He sent for her to court, where, cursed court. No woman comes but for his amorous use. He raging to possess her, she was forc'd. To own herself my wife. The furious king. Started at incest but grown desperate. Not daring to enjoy what he desired. In mad revenge, (which I could never learn). He poisoned her, or sent her far, far off. Far from my hopes ever to see her (p.25).

Like the king of Angola in *Oroonoko*, the countess or Carlos' mother had a similar role in the play of *Juliet of the Tropics*. Anyone can consider these desires of huge difference,

but after analysis, they are, in fact, similar. In *Juliet of the Tropics*, the countess wanted her son Carlos to marry Emilia, a girl from a wealthy family. In act one, she charged Julia to convince her son about her decision without being aware of their true love. After discovering it, she insisted on her son to marry Emilia even though she knew that Carlos would suffer. Like Oroonoko's father, the countess forms the first barrier to Carlo's happiness. In addition, she separated her son from his beloved Julia just like the king who separated Oroonoko from Imoinda. To illustrate, we considered this passage from act one, scene seven:

Countess: It is necessary that my Carlos, who never contradicted me, loves someone else more than his mother . . .

Carlos: How could that be?

Countess: When someone denies your pleas, your orders, I should say. But, no, I do not order my son in this case. I am pleading with him.

Carlos: Mother, let's see: what are you begging of me? That I will have an advantageous marriage.

Countess: Indubitably (p.38).

We can easily recognize the great impact she had in the play to an extent that we may say that without her presence in the play, Carlos would be happy as Oroonoko would not suffer that much without the actions of his father. The two characters are very similar. Both of them wanted to control their sons' lives. They did not care about the impact of their actions on them; but they wanted their sons to be submissive to their decisions. A second parallel between them is their blood link with the main characters. Logically, parents are the closest people to their children. However, instead of support and protection fathers generally offer to their sons, Oroonoko is betrayed by his own father. Similarly, mothers are the main source of love and affection, but Carlos' mother did not display them. Both of them are the main cause of the lovers' separation which led later on to their tragic end.

Secondly, Oroonoko and Imoinda in *Oroonoko* resembled to the characters of Carlos and Julia in *Juliet of the Tropics* in terms of their roles in the plays, actions and tragic ends. To begin with, from his arrival to Suriname, Oroonoko was preoccupied with his research for

Imoinda. He was pessimistic to find her again. So, he rejected Aboan's proposal to fight for their freedom. He considered his life without Imoinda as worthless. Imoinda also has the same desire of finding her husband again. Southerne portrayed her as a very loyal and strong woman. We know that she was a slave and far from her country and husband, yet she did not show any submission from the beginning of the play. She rejected the king of Angola, what cost her her freedom and family. She continued on the same path in Suriname where she opposed the lieutenant governor who tried to convince her to have a sexual intercourse with him. In act two, scene two, Imoinda explicitly rejected the lieutenant governor and told Blanford, her owner, that she loved only her husband. She said: "*Imo. Oh, I can weep. Enough for you and me...(She struggles and gets her hand from him, then he offers to kiss her) Nay, if you struggle with me, I must take.... You may my life*" (p.26).

Oroonoko's and Imoinda's desires to be together were of great importance in the play as they lead to many fatal outcomes. These desires pushed the characters to question their condition of slavery and wanted to have a decent life in freedom. In fact, these same desires and actions gave the quality of heroism to both characters. At the end of the play, they sacrificed their own souls for what they truly desired and preferred death over their life under slavery and separation. In act two, Oroonoko and Imoinda express their desire to be eternally together. It was stated:

Oro." Imoinda! Oh, Oroonoko calls

Imo. My Oroonoko! Oh, I can't believe. What any man can say. But, if I am to be deceived, there's something in that name. That voice, that face. You cannot be mistaken: I am yours. Your Oroonoko, all that you would have. Your tender loving husband. All indeed. That I would have; my husband! then I am. Alive, and waking to the joys . Oh, I believe. And know you by myself. If these sad eyes. Since we parted, have beheld the face. Of any comfort, or once wished to see. The light of any other heaven but you (p.32).

As in *Oroonoko*, this desire is pertinent in *Juliet of the Tropics*. Indeed, they shared the same desires to be together. It is accurate that it was slightly different, but it had the same impact on the plays, the characters and the way they acted. Carlos, like Oroonoko, confessed

to his servant Jorge about his feelings for Julia and his wish to be with her forever. Julia in the very beginning did not admit that she loved Carlos because of her fear of the countess' reaction. However, when she realized that she would lose him, she agreed to escape with him. In fact, Carlos was brave enough to oppose his mother and society at the same time. He did not submit to his mother's will and the society's standards. In act three, scene eight, he confronted his mother and tried to persuade her that social class and origins are just feudal divisive and archaic thoughts:

Carlos: Very well, Mother. I love her and I will not allow you to offend her or treat her badly. If she is not my equal from the cradle, perhaps her heart is even nobler than mine. Nobler, yes, because I could have shown the decisiveness of a man, but I have only shown the weakness of a child. A child has his duties, but reason has its own, and I have failed to live up to the latter. She is not my equal . . . what pathetic sarcasm!

Countess: Your equal?! What unheard of familiarity! You mean that you are equal to the child of that slave, María?! The father of that muchacha, her owner, sold the mother to another man with the muchacha still at her breast, ashamed by the fruit of his excess. So you are equal to that muchacha whose own father denied her before she was born and who would deny her now if he met her (p.74).

Despite her initial fear, Julia was brave enough to confess her love to Carlos and defend it to death. She agreed to escape with Carlos and fight all obstacles for the sake of love. It is unfortunate that their plan did not work out and their goal was unachieved. However, she could escape in her own way just like Imoinda in *Oroonoko*. Throughout the play, we admire these two characters since they brought a lot of suspense to the plays, and we sympathize with them. Julia shared the same status of slave with Imoinda in *Oroonoko*; she also plays a prominent role in the flow of actions.

We noticed many similarities between the main male characters of the plays. Both Oroonoko and Carlos were from noble families. They were of high rank and upper class in the society. At the same time, they suffered from forbidden love and the inability to be with the women they really love. Furthermore, both were engaged in inner and external struggles. It was true that their conflicts were somehow different, but they led to the same result. At the end, Oroonoko and Carlos lost the women they love in a tragic way. Concerning the female

characters, they were similar in many counts. Like Imoinda who was a slave in Suriname, Julia was a slave in Cuba. The two suffered from the pain of love and fight to be with their beloved. At long last, both died tragically and at the same time escaped their pain through death. It was stated in Julia's words "*Julia: Oh! It can not be. Death and nothing else is all I have*" (p.62), and for Imoinda when she said "*I must die*" (p.77).

Thirdly, the lieutenant governor in the play of *Oroonoko* can be compared to the character of Emilia in *Juliet of the Tropics*. The governor admired the beauty of Imoinda and wanted her to be his property. Before he knew that Oroonoko was her husband, he wanted her to death. However, when he discovered her love to Oroonoko, his desire grew stronger and deeper. He was at the same time jealous of that big love and questioned the rejection of Imoinda for the sake of a slave. After the attempt of the slaves to escape, the governor imprisoned Imoinda in his house. Despite his awareness that she loved but her husband, he took advantage of the situation to separate them again in order to seduce her. With the intervention of Blanford, Lucy and Mrs Lackitt, Imoinda joined her husband but with determination to end her life instead of enduring the governor's cruelty and his greed to have her. Southerne wrote:

Gov. No, no, it is not so. If it be so, I must still love her; and, desiring still, I must enjoy her.

Blan. Try what you can do with fair means, and welcome.

Gov. I'll give you ten slaves for her.

Blan. You know she is our lord governor's; but, if I could dispose of her, I would not now, especially to you.

Gov. why not me?

Blan. I mean against her will. You are in love with her and we all know what your desires would have. Love stops at nothing but possession (p.27).

As we noticed, the governor was ready to do anything for Imoinda. Thus, he had a very important role in the play. Through his deeds, we can consider him as the evil character of the

play. His presence and actions led to the separation, sufferings and finally the death of Imoinda and Oroonoko.

Likewise, Emilia was the girl the countess chose to Carlos. She was from a rich prestigious family. From her first meeting with Julia, she criticized her and her behaviour. Emilia acts like the lieutenant governor in the play of *Oroonoko*. In fact, she did not love Carlos, but at the same time she liked his social status and challenged Julia. In other words, she wanted to marry Carlos to prevent his relationship with Julia. Emilia influenced the play since after she discovered the love Carlos owed to Julia, the reader expects her to refuse the offer, the same way we thought that the lieutenant governor would give up his desire to own Imoinda after the appearance of Oroonoko.

The governor and Emilia had the same role in the plays. Like the lieutenant governor who hindered the relationship of Oroonoko and Imoinda, Emilia was an obstacle between Carlos and Julia. In fact, after the governor discovered the bond between Oroonoko and Imoinda, we expected that he withdrew himself as we imagined that Emilia would never agree to marry Carlos after being aware of his love to Julia. Both shared this desire to ruin the love story of the main characters and separated them. The selfishness of the governor and Emilia contributed to the tragedy of the protagonists of the plays.

Next, we built an affinity between the character of Aboan in *Oroonoko* and Jorge in *Juliet of the Tropics*. Aboan was a secondary character in the play of *Oroonoko*. He was a slave his whole life. In the beginning of the play, we did not consider him of big significance. However, his importance increases from one act to another. The fight against slavery was Aboan's ultimate goal throughout the play. He was the pioneer to encourage Oroonoko, Hotman and the slaves in the plantation to dare to act and hold arms against their enslavers. It is true that Oroonoko took the lead in their planning to escape and managed to put a good strategy but he would not act without Aboan. As mentioned before, Oroonoko was busy with

his separation and love loss. Therefore, he did not have his mind set on fighting. Aboan was able to convince him. In other words, he preferred to die rather than being a slave in white hands. In act three, scene one, Aboan tried to convince Oroonoko to lead their fight,

Abo. Cut our oppressors throats.

Oro. And you would have me join in your design of murder?

Abo. It deserves a better name:

Abo. It deserves a better name: But, be it what it will, 'tis justified. By self-defence, and natural liberty.

Oro. I'll hear no more on it

Abo. I am sorry for it. Remember, sir, you are a slave yourself, and to command is now another's right. Not think of it. Since the first moment they put on my chains. I've thought on nothing but the weight of 'em. And how to throw 'em of. Can yours sit easy? Oro. I have a sense of my condition. As painful, and as quick, as yours can be (p.37).

Aboan managed to convince Hotman and all the slaves in the plantation to join the fight. In fact, his actions brought a lot of change to the play since he was a good speaker and influencer who could persuade any one with his ideas. He was a person full of courage and determination. The results of his actions were not as wished since all of them suffered from torture and death. Yet he achieved his desire to escape the chains of slavery.

Similarly, Jorge was a black slave in the countess's house in *Juliet of the Tropics*. His position of slave did not allow him to interfere in many issues just like Aboan in *Oroonoko*. From the beginning, we notice the loyalty and trust he shared with his master Carlos. His role was not really important in the two first acts, but later on. However, he was the one to end the play and say the last words, namely "*God will bring justice*" (p.83). He was a great participant in the play since he revealed the secret of the family that Don Crispulo was Julia's father. Although Julia died by the end, he did his best to settle justice and combine the two hearts together. It was stated in act three, last scene: "*Jorge: she was Maria's child, she was your child (to Don Crispulo), (to Emilia) your sister*" (p.83).

Aboan in *Oroonoko* and Jorge in *Juliet of the Tropics* had many affinities. Both were black slaves. They were very close to the main characters Oroonoko and Carlos. We noticed that they were both trustworthy and loyal to their masters. Despite their actual status of slave, they were both a source of wisdom; they played the role of advisors and showed a lot of courage. Aboan pioneered in thinking about fighting for freedom and Jorge challenged the Countess in the last scene of the play and revealed that she lied on purpose. The importance of these two characters appeared in the fact that they both helped the main characters. They acted like saviors and relief bringers to the characters whenever they were in need.

Intertextual parallels in *Oroonoko* and *Juliet of the Tropics* at the level of themes.

As said in the first chapter, slavery was the circumstance and the condition under which both plays were written. It was a direct outcome of colonialism. The phenomenon of slavery had a great impact on the writers of the plays. Thus, we noticed many similarities between them in terms of the topics they tackled in their works. Indeed, they contained various themes, but we focused on those which are interrelated to the tragedy of the characters which will be discussed in the third chapter.

Colonialism was mainly due to the innovation and the development in sailing industry which opened the door to the Europeans to explore the coastal areas of Africa and America. With their expansions in the Americas, they installed a whole system of slavery to acquire a work force. The West Indies were the targeted areas to establish flourishing plantations where thousands of slaves brought from Africa were exploited. This process was fully described in the play of *Oroonoko*, as seen in the following quote from scene one in act one:

Lucy. What will this come to? What can it end in? You have persuaded me to leave dear England, and dear London, the place of the world most worthy living into follow you a husband hunting into America: I thought husbands grew in these plantations (p.1).

In the passage above, the English ladies Charlotte Weldon and Lucy Weldon declared their real motives behind travelling away from their home in England toward Suriname. They claimed that the reason behind was to purchase property and hunt men. In fact, Southerne referred to these two characters to depict the real facade of colonialism which colonizers tried to decorate with humanitarian actions like the spread of civility and Christianity. In addition, he tackled the transportation of slaves to the West Indies. As indicated in the following section, a shipment of slaves led by the captain comes to sell to the planters; Oroonoko and his comrades were among them. It was noted:

Capt. Look you, I have done my part by you, I have brought the number of slaves I bargained for; If your lots have not pleased you, you must draw again among yourselves. 3d planter. I am conteted with my lot (p.9).

In *Oroonoko*, Southerne discussed colonialism as it was the major cause of slavery, racism and forbidden love. In other words, it was the starting point of the tragedies of the characters. The play revolved around a colonized area, namely the West Indies. Furthermore, the colonizers are portrayed through the character of the governor. The latter, was represented by Southerne as abusive and bureaucratic, who was described as “*villain governor*” (p.74) by Imoinda said about him: “*Imo. It is vain to call him villain*” (p.74). The cruelty of colonialism did not appear only in the institution of slavery, but also through the attitudes of the colonizers towards the natives of Suriname. It was illustrated by the writer in act three when the Indians attacked the plantation. In addition to colonizing their lands and exploiting them, they associated them with savagery which was really ironic. The colonizers pretended to be the civilized ones, and those victims who try to regain their lands and rebel against their exploitation are referred to as “*brutes*” (p.30).

Similarly, the theme of colonialism was prevalent in *Juliet of the Tropics*. It was first tackled through the temporal and spacial setting of the play. It was written during the colonial presence. According to historians, in the 19th century, many colonies in the West Indies got

their independence except Cuba. The writer in the passage below pointed out to France, which was considered among the colonial powers in the 19th century:

Luis: And I am. I profess the maxim *ibe bene ibi patria* that I read some place I cannot recall. And since things are not going very well for me here, that is to say, I am not happy, I consider myself an exotic plant in our homeland Cuba. Europe, Paris, the capital of the world(p.25).

Spain was considered a French colony before the publication of the play because of the Napoleonic invasion of Spain (1808). In addition, the thing that tied France to the writer was the fact that it also owned territories in the Americas. In *Juliet of the Tropics*, slavery, like in *Oroonoko*, was a form of colonialism. Spain, like England, transported slaves to its colonies in the West Indies to strengthen its labour force. As in *Oroonoko*, colonialism in *Juliet of the Tropics* was also displayed through some characters like Don Crispulo, who was a rich merchant and a land owner. In the following passage, he was showing off because of his fame among people to be a land owner and expressing his colonial ideas.:

Crispulo: This is unacceptable, señorita. As for me, I could be the Count of Bemba or the Marquis of Macagua, but they are very new lands, obscure. And since everyone in Havana knows me as “Don Crispulo,” when they call me the “Count of Bemba,” for example, they’ll ask “who is he?” “Come on,” they’ll say, “who else? Don Crispulo.” I’ll finally have to give my signature for them to recognize me: “the Count of Bemba, alias “Don Crispulo.” You would be set for life in the port and in every corner of the city where they know me! Then you, by inheritance, could be called the “Countess of Bemba. . . .” (p.51).

Southerne and Tapia’s portrayal of the Governor and Don Crispulo was a direct and clear reflection of the colonial power that was present in Suriname and Havana.

Another point we learnt from *Oroonoko* was racism and racial segregation in Suriname. The play involved the discrimination among characters based on race or skin colour, gender and social class. The play demonstrated that the notion of racism can differ from one context to another. In *Oroonoko*, Thomas Southerne tackled racism at different levels. In the play, we realized that the colonizers had racist views about the natives of Suriname. We mentioned in the first chapter that native people in the Caribbean were

extremely exploited by the new settlers in the plantations, but the English considered themselves to be the civilized and the superior ones. They referred to the Indians with many pejorative words to describe them like the word “*brutes*” (p.30) in act two.

In addition, racism was shown in *Oroonoko* through the different treatment of slaves by the planters. Thomas Southerne in many scenes criticized the double standards of the colonizers. They treated slaves differently depending on their skin colour and status. First of all, Oroonoko was not treated as an ordinary slave. Throughout the play, he was privileged by the English planters, the governor and his owner owing to his royalty. They referred to him by his name Oroonoko instead of his slave name “*Clemene*” and sometimes by the word prince. Furthermore, he shared with them discussions, attended ceremonies and was even trusted by them when the natives attacked the plantation. When he asked for a sword to defend against the invaders, they immediately gave him one. Southerne wrote:

Oro. Give me a sword, and I'll deserve your trust. (A party of Indians enter, hurrying Imoinda among the slaves-, another party of Indians sustains 'em retreating, followed at a distance by the Governor with the planters)

Blan. Hell and the devil! They drive away our slaves before our faces. Governor, can you stand tamely by, and suffer this? Clemene, sir, your mistress, is among 'em.

Gov. We throw ourselves away, in the attempt to rescue them (p.30).

Oroonoko was privileged due to his royal background; the English segregated among the slaves considering their colour. Imoinda was described by Southerne to be a pretty girl of white complexion. Despite being a slave, she had not been forced by the governor for a sexual relationship. They considered white slaves superior to black ones. For instance, when the Indians attacked the plantation, the governor trusted only the white slaves and ordered his fellows to watch the black ones. As the following passage demonstrated it:

Stan. These are a great many more without, if you would shew yourself, and put us in order.

Gov. There's no danger of the white slaves, they'll not stir. Blandford and Stanmore, come you along with me. Some of you stay here to look after the black slaves (p.20).

Like *Oroonoko*, racism was also discussed in *Juliet of the Tropics*. Julia was a slave with very nice features. In act one, Don Crispulo admired her beauty and claimed that she was almost white since she had only a quarter of black blood. In addition, the countess, Carlos' mother, treated her as her own child and raised her perfectly. However, she was not equal to ordinary free women. She had no right to marry her master Carlos since he was a free man from a noble family. It was stated:

Crispulo: That Julia is an attractive woman, but a bit spoiled. She treats everyone as if they were her equals! That Countess certainly has coddled her!

Crispulo: I don't agree. She is almost white, or at least she looks like it. She is pretty, refined, and elegant. If we didn't know that she is the daughter of a mulata slave, as they say, perhaps we would accept her like we do others who try to dissimulate their origins among those of noble birth (p.48).

To summarize what has been said so far, *Oroonoko* and *Juliet of the Tropics* cannot be separated from the racial and social context that constituted the culture under which they were written. This fits Julia Kristeva's notion of cultural textuality, in which the individual text and the cultural text were made from the same textual material and cannot be separated from each other. The two plays were works of their times that perfectly reflected the societies and cultural identities of their era. This is why the two authors used these characters to depict elements such as race and colonialism in order to explain the impact of these on the characters later on.

Another theme which was discussed in both works was forbidden love and relations. As we said, interracial relationships were banned in colonial societies. However, since human feelings do not obey rules or respect boundaries and limits, there was the appearance of love stories among slaves and masters that resulted in forbidden love because of its rejection by the society. In *Oroonoko*, Imoinda and Oroonoko were from a noble family who lost their freedom by becoming slaves. As a result, Oroonoko was not allowed to be with his love after

he met her in Suriname, where she became a property. Imoinda was owned by the governor, the antagonist that came between her and Oroonoko.

Through the development of events, the couple had the ability to be together. However, the whole colony was after them. Once the governor stopped them with his army, they surrendered for the first time. Oroonoko had a conversation with Blandford; one of the British businessmen in Suriname. Even if he belonged to the colonizers, he showed him pity and described themselves as the ones who cursed humanity. It is stated: “*Bla*. It is our curse, but make it not our crime, a heavy curse upon us that we must share anything in common” (p,68). Through these lines by Blandford, we can clearly understand how colonialism cursed the colonies in the West Indies. In addition, Imoinda was forbidden for Oronooko by the governor who did his best to keep them away from one another. It was mentioned: “Gov. I have lied myself into little time; and must employ it : they’ll be here again ; but I must be before them (Going out , he meets Imoinda and seize her)” (p.71).

In parallel, Carlos had a burning desire to be with Julia in the play of Alejandro Tapia. She was his light and made her a purpose in his life. However, like the other couple who had the governor as an impasse, the couple in *Juliet of the Tropics* had the countess. Despite the fact that Carlos was from a noble and wealthy family, he could not marry Julia because she had black blood. They both loved one another since their childhood and always planned to be together until the countess realized that her family’s wealth was lacking. To abolish this economic threat, she arranged to her son a marriage with the daughter of a wealthy man namely Don Crispulo. The countess said: “*My well being is predicted to your marriage to Emilia I will repeat what you already know we are almost ruined*” (p.41). To work her plan, she manipulated Julia and made her believe that they would never be together because she was the property of the countess. It was mentioned: “Carlos: I do not understand. Julia: You must understand, I can never be yours I have already told you that I do not belong to myself” (p.45).

From what has been motioned in this passage and the previous one about the other couple, we are in a position to say that Oroonoko and Imoinda as well as Julia and Carlos were not allowed to be together because of slavery. This latter took away their identity and their free will to choose in life.

To sum up everything that has been said so far in this chapter, we can say that what the two authors are trying to show is that slavery is the fatal weapon that divided classes during their times. In other words, colonialism and slavery play a cause and effect chain. As a result, it gave birth to people of the white complexion like Imoinda and Julia and slaves that are not supposed to be slaves like Oroonoko. The theme of race is discussed as one of the colonial consequences with emphasis on its effects on the people in the West Indies. Finally, it created social standards that forbade some categories of people to be together as it was seen in the forbidden relation between Oroonoko and Imoinda in *Oroonoko* and Carlos and Julia in *Juliet of the Tropics*.

Chapter three: Tragedy in Thomas Southerne's *Oroonoko* and Alejandro Tapia's *Juliet of the Tropics*.

Intertextuality is a way of interpreting texts focusing on the idea of texts' borrowing words, ideas and concepts from each other. An aspect of Intertextuality for Kristeva is transposition. It is defined as transposing several signs and systems from one text to a new one; these signs are borrowed by writers to produce new writings. Kristeva explained: "*Intertextuality denotes this transposition of one or several sign systems into another*" (p.111) It means that the writers adapt those previous signs and systems to fit their new context. She argued that a text should not be read through literary meaning but also depending on other pre-existing knowledge and culture. Kristeva (1986) said: "Transposition plays an essential role inasmuch as it implies the abandonment of a former sign-system, the passage to a second via an instinctual intermediary common to the two systems and the articulations of the new system with its new representability" (Revolution in Poetic Language, p.112).

In this chapter, we established a comparative study of the texts in relation to their literary genre. We found out all possible similarities between them to demonstrate that both plays fall within the genre of "Tragedy". It appeared in literature in Ancient civilizations like Attica in Greece in the fifth century BC. Mc Evoy, Coult and Sandford in their work *Tragedy: A Student Hand Book about Classical Protagonist* have written: "Tragedy When Aristotle wrote The Poetics he was thinking of the kind of central character to be found in the plays of Sophocles" (2007, p.43). However, it developed from one era to another to reach its actual form. It turns generally around a noble character who struggles against external and internal conflicts. Surprisingly, this character cannot overcome these struggles most of the time and suffers greatly until death (p.14).

As researchers, we are aware that no study of tragedy can be possible and fulfilled without reference to Shakespearean tragedy. Tom Mc Alindon (2002) in his essay "What is

Shakespearean Tragedy?” defined tragedy as an intense exploration of suffering and evil focused on the experience of an exceptional individual, distinguished by rank or character or both. Typically, it presented a steep fall from prosperity to misery and untimely death, a great change occasioned or accompanied by conflict between the tragic character and some superior power. It might be said, therefore, that conflict and change – the first intense if not violent, the second extreme – together constitute the essence of tragedy (p.2). Tragedy in literature is significant because it portrays real sufferings of heroes and at the same time provides a fertile area to understand the real nature of the human being far away from their ideal images. Shakespeare through his tragedies determined in his own way the meaning of tragedy and the criteria of categorizing a character as tragic. We noticed from the first reading common features between all his tragedies like *Hamlet*, *Othello*, *Romeo and Juliet*, *Macbeth* and others. They share the same characteristics since all of them dispose a tragic hero who is in continuous conflicts. In addition, tragedy is characterized by the absence of justice, hamartia and tragic waste (Guerra, 1992, p.158, 159,160).

Both Thomas Southerne and Alejandro Tapia transposed the characteristics of Shakespearean tragedy and reused them to write their tragedies. *Oroonoko* resembles to *Othello* and *Juliet of the Tropics* is a version of *Romeo and Juliet*. In fact, both Oroonoko and Carlos were tragic heroes. The existence of such a character is indispensable in writing a tragedy in literature. According to Guerra (1992) in her essay “The Nature of Shakespearean Tragedy”; the Shakespearean tragic hero is a character who can be a male or female and suffers from inevitable facts conducting most of the time to death or a terrible ending. He added that tragic heroes can be from a high position in society and at the same time have a high intellectual level, charming, and very respected by the society (p.159). Furthermore, these characters and plays in general are shaped in a way that tells the reader from the very beginning that it is a tragedy.

Before analyzing the characteristics of tragedy in both plays, we analyzed first the titles which form the first parallel between the two works. The play of Thomas Southerne was entitled “*Oroonoko: A Tragedy*” while Tapia’s play was translated as “*Juliet of the Tropics*”. Both titles indicated that the plays’ genre was tragedy. Thomas Southerne referred explicitly to this genre in the title and used the word “tragedy”. Concerning the second play, John Maddox (2016), the translator of *la Cuarterona*, indicated that the play was a tragedy in a different way. Instead of using the real name of the heroine of the play “Julia”, he used the name Juliet who symbolized tragedy. In fact, this choice was deliberate since he referred to Juliet in Shakespeare’s tragedy *Romeo and Juliet*. John Maddox in his introduction of the translated version of *la Cuarterona* claimed that the most appropriate title could be *The Mulatto Girl* or *The Quadroon*, but he used *Juliet of the Tropics* in reference to Shakespearean Juliet in *Romeo and Juliet* (p.7).

Shakespearean tragedy promoted the idea that a tragic hero is from a noble family. This feature is highly displayed in the works under study. It means that the tragic hero is generally from a high rank and does not suffer from financial problems and at the same time has a high level of knowledge. Oroonoko was a prince from Angola; he was a charming and brave prince of the intellectual type. Later on, he found himself facing slavery which prevented him from leading a decent life. For example, the noble birth of Oroonoko was explicitly delivered in the play in act one:

Blan. And who is this prince that’s fallen to my lot? For the lord governor? Let me know something of him, that I may treat him accordingly; who is he? Capt. He’s the devil of a fellow, I can tell you? A prince every inch of him: you have paid dear enough, for him for all the good he’ll do you: I was forced to clap him in irons (p.12).

Like Oroonoko, Carlos was from a high class and a noble family. He was handsome, educated and enjoyed a luxurious life. Yet he suffered from being unable to be with his beloved Julia. In the first act, there was a discussion between Carlos and his servant slave Jorge. Throughout this conversation, there were many indications about the status,

intellectuality and the wealth of Carlos. For instance, it was stated in the play on the tongue of Jorge: “*Jorge: I will tell you master Carlos, before you arrived from your time in France, Julia used to be cheerful*” (p.22). In fact, what interested us here was not the content of their conversation. It carries some signs that Carlos was a tragic hero and displayed the features and the criteria to be considered so. First, he was called by the word “master”. This means that he was from a high class and had his own servants and slaves. Second, he was in a trip to France which symbolizes the country of luxuries. In addition, through his talks with his friend Luis, we notice that he understood and spoke French. This showed that he mastered languages without forgetting the most important point which was the fact that, his mother was a countess.

Tragedy is also characterized by conflicts which exhaust the characters throughout the plays. The existence of conflicts is a key element in tragedy. It is divided into internal and external struggle. The tragic hero finds himself in multiple simultaneous wars; he fights against external factors that deepen his pain like society, family and enemies. At the same time, he deals with his psychological inner sorrow and grief. Thus, he must be strong enough to hold the two. He engages in many struggles and is always in attempts to solve problems. This element was highly displayed in the play of *Oroonoko* as well as *Juliet of the Tropics*. In *Oroonoko*, the most significant inner conflict appeared in the character of Oroonoko. The later could not set his mind up about the fight against his enslavement. He seemed so hesitant and preoccupied by the absence of his wife. All the attempts of Aboan to convince him to fight for his freedom were in vain. It was stated:

Oro. I am troublesome: but pray give me your pardon, my swollen hear bursts its passage, and I must complain (oh can you think of nothing dearer to me than liberty, my country, friends, much dearer than my life that I have lost the tenderest best beloved and loving wife (p.23).

A parallel struggle in *Juliet of the Tropics* was displayed through the character of Carlos and Julia. As far as for Carlos, like Oroonoko, he was hesitant about the right decision to take. He was willing to be with Julia and at the same time struggled to disobey his mother. As he put it:

Julia, sorceress Julia, must only see an abyss between us, and perhaps she does not understand that I would leap that abyss to be near her. On the other hand, if my mother even imagined . . . she who welcomed her and has raised her with such care. My mother who loves her so generously . . . but when it comes to breaking certain barriers, she will remember that she is the countess, the proud lady, and the other is but a poor mestiza. . . . Honestly, it is madness, but a madness that is beginning to mold my disgrace. Yes, because I am starting to feel disgraced. Hello, friend! Luis! Welcome (p.24).

In fact, the hesitation of Carlos can be justified because Julia was so submissive to the countess. Carlos found himself fighting alone in vain. He refused the marriage his mother arranged, but Julia did not accept his proposal to be with him. She even tried to convince him to marry Emilia. As readers, we understand Carlos' inability to act. At the time he intended to sacrifice his wealth, status and family to go away with Julia, she rejected him. However, we sympathize with Julia. During the first and second acts of the play, Julia revealed a successive strive to hide her feelings and obeyed the countess when she ordered her to persuade Carlos to marry Emilia. She was absolutely aware of her situation and knew that her love to Carlos would not be possible due to the standards of the society. The inner psychological conflicts are highlighted through inner discussions and hesitation. Here is the illustration:

Julia: they don't love one another and they are going to be joined in matrimony. their vows will be a blasphemyNo, I can't take this anymore...I must stop this bond that is killing me. My God calm my mind, my aching head because I'm going mad (p.54).

In both works, the characters are engaged in external fights. In *Oroonoko*, the hero, Imoinda, Aboan and the other slaves attempt to regain their freedom. They led a bloody battle during their captivity to possess their liberty again. Aboan was the first one who suggested physical fight and insisted on the fact that raising their arms against their enslavers was the only way to live freely or reach glory through honorable death. Later on, he could persuade Oroonoko to lead the revolt and the other slaves to seek liberty. Despite the failure of their attempt, it was highly significant. It portrayed their courage and will to change their destiny. Indeed, their revolt started from act three when Aboan proposed to fight and continued until the end of the play when they were all killed. In addition, Oroonoko and Imoinda went

through another conflict against the governor. Throughout the play, the governor kept chasing Imoinda to satisfy his desires. Oroonoko became aware of his evilness; because he used to be mistaken about him and considered him a dear friend. He said: “*I cannot miss it now. Governor, friend*” (p.33). He became furious when he realized the true intentions of the governor and decided to fight him. Southerne wrote:

Imo. This in vain to call him villain

Oro. Call him Governor is not so?

Imo. There is not another sure

Oro. Villain is common name of mankind here .But this most properly what !
what of him ?I fear to be resolved and must inquire (p.74).

After becoming aware of the Governor’s intentions, Oroonoko was terrified when he said: “*Oro. I fear and tremble now*” (p.75). As a consequence, the plot shifted from peace to war. At first, it was just rebellion for the sake of the other slaves. Once the governor showed his real identity who was described by Imoinda as “*Villain*” (p.74), Oroonoko sought revenge, because the governor was the second one to try to abuse her after the attempt of his father. Due to the new circumstances after his fellows had fallen apart, Oroonoko would find it harder to pursue his revolution. As a result, he had to deal with him face to face and get his revenge. Unfortunately, this cost him the death of Imoinda.

In parallel, in the play of *Juliet of the Tropics*, Carlos was willing to be with Julia at all costs. He even planned to flee with her at night with the aid of Jorge. He decided to work the plan before his imposed wedding with Emilia. Before that, he thought he would better have a last conversation with his mother who would have pity on him and change her mind. Unfortunately, that was not the case. The Countess changed the mind of Carlos and convinced him to stay by his own will. She told him the made-up truth about Julia which shocked him. Tapia wrote:

Countess: I must prevent you from an impossible love and avoid the legal
consequence...There is an abyss between you and Julia. Even if she is of the same

status you are, even if she had all the gold and temptations in the world she could not be your wife.

Countess: What I told about her birth was a total cover up a mistake

Carlos: What are you saying?

Countess: If I have treated her as a daughter, it has been out of respect to your father... You have forced me to say it (p.77).

After this revelation, Carlos lost all his willpower and motivation to be with Julia. His mother made him believe that she was his stepsister, and his father had an affair with her mother, Maria. However, it was a made up lie by his mother. By the end of the play, Julia's true identity was revealed by Jorge who witnessed her birth and knew that she was Don Crispulo's daughter. Meanwhile, Carlos sank in horror and looseness. It was mentioned in the play: "*OH The horrorYes; Yes ... do with me as you wish*" (p.77). As a result, Carlos underwent an external conflict against his mother. He was in a dilemma whether to fight for Julia or submit to the countess' will.

Shakespearean tragedies are well-known for the fight between the good nature of humans and the evil. Shakespeare in most of his plays put the audience in the struggle between the good nature of people who fought the opposite which is the evil version of humans who gave up all that is virtuous and ethical. This fight generally ends in an illogical way that shocks the audience. In *Oroonoko*, this characteristic of tragedy is omnipresent as well as in *Juliet of the Tropics*. Oroonoko, Imoinda and Aboan represented the good in Southerne's play. Throughout the play, they had to fight the evil that can be highlighted through the institution of slavery, society and colonialism. From the very beginning, Oroonoko was deprived of his wife by his father, which depressed him and put him face to face with his own father. Imoinda on her part was taken away from her beloved husband and sold as a slave. Later on, Oroonoko was captured and became a property. Again, he was obliged to face another evil namely "*slavery*"; this deprived him not only of his wife but also of liberty and dignity. Slave traders were the most significant enemies in the play since they

enslaved others who had no choice or option except raise their weapons and fight. The characters were also in a continuous fight against the colonizers since they are the primary source of slavery and society's standards. In the very beginning of the play, we notice that the colonizers were splitting the slaves between them as if they were objects not human beings. For instance, Mrs Lackitt was complaining about her lot which contained only women and children. This battle against evil is both explicit and implicit. The latter was presented through the inner struggle of Oroonoko, Imoinda, Aboan and the other slaves and their will to change their ugly vivid reality. Imoinda's resistance was worth to highlight since she rejected all the offers granted by the governor so as to keep her honor and dignity and remain loyal to her husband until the last breath as she put it: "*Imo. I do not ask to live, kill me*" (p.61).

In *Juliet of the Tropics*, this struggle was the most prominent issue in the play. Carlos, Julia and Jorge represented the good nature of humans who stood against society's standards, the countess, Emilia and her father. Carlos was a white-hearted man who considered loving his own servant slave not a sin. Instead, he was fed up with the archaic thoughts of his mother and society. He struggled to convince his mother about his love to Julia who was aware of the opposition of society to their liaison. However, she fought in her own way and lost her life doing so. Jorge can be described as Tapia's version of the character of Aboan in *Oroonoko*. He joined his master in this fight and was of a great support to Julia. However, the characters showed a lot of weakness and lack of ability to make their desire a reality. In contrast, Emilia and her father represented the evil nature of humans in the play since they encouraged social classes, discrimination and slavery. In the first act, they were very judgmental about Julia even before they discovered that Carlos was in love with her. Furthermore, Emilia accepted to marry Carlos despite the fact that she had no feeling for him. She accepted the offer because she considered that Julia was not worth a man from a high class in white society. For instance,

Julia asserted: “Julia: You must only see in me the childhood friend if you do not wish to consider that which everyone else does: I am a woman whose condition opens an abyss between us”(p.34).

The absence of justice is another parameter to consider when dealing with tragedy in literature. As mentioned above, the tragic hero endures a lot of struggles. The audience keeps enthusiastic about the end. In addition, they expect a happy ending that established final justice and gave credit to the hero for his/her patience and goodness. However, they got shocked when justice is not settled at the end. In both works, we realized that justice and fairness were totally absent. Through our readings, we hoped that Oroonoko and Imoinda would be reunited by the end of the play as we waited impatiently to reach the happy wedding of Carlos and Julia. Unfortunately, those were not the cases in both plays under study. At the end, neither the good were rewarded nor the evil punished. Instead, Oroonoko and Carlos were mourning their beloved women Imoinda and Julia. Oroonoko, after all that fight and pain, lost his beloved Imoinda killed by himself. Imoinda stated:

Imo. And since it is the common cause of both, this just that both should be employed in it. Thus, it is finished; and I bless my fate, [Stabs herself.
That, where I lived, I die, in these loved arms (p.80).

Similarly, Carlos witnessed the death of his adored Julia at the end of the play as it was stated: “Julia! My idol! Only lies could separate me from you! But if you were alive, no one, I swear, could tear me from your embrace” (p.83). We could notice that in both plays, the characters who represented the good never got what they really deserved, instead their lives ended tragically.

Harmartia is a mistake made by the main character which makes him tragic. The focus is devoted to him when his life suddenly changes or a calamity occurs. This change shifts from prosperity to adversity. To put it simply, it is the reason of the downfall of the main character (Butcher, 2008, chapter X). Oroonoko, the main character, used to have a prosperous and respected life. He led a happy life before his enslavement because of his status as a prince

in Angola and his connubial life with his wife Imoinda. However, his father was the first one to betray him and did so by desiring his son's wife for his amorous enjoyment. As evidence:

Oh I was too happy; I married her and though my country's custom indulg the, privileged of many wives I swore myself never to know but her she grew with child I grew happier still Oh my Imoinda but it could not last her fatal beauty reached my father's ears he sent for her to court, where cursed court ! No women comes but for his amorous use (p.31).

Hamartia in *Oroonoko* was when he did not react appropriately to his enslavement. He rejected on many occasions the proposals of Aboan who kept insisting on the necessity of fighting to achieve freedom. Through their discussions, we noticed the opposition of Oroonoko to the idea of rising weapons against their enslavers. He was so hesitant and undetermined to the extent that the reader wonders and even questions, the weakness of Oroonoko. He, instead, considered their enslavement as a fair way of trade and accepted the fact that he was no longer his own property. Southerne wrote:

Oro. How can we help ourselves? What would you do?

Abo. Cut our oppressor's throat.

Oro. And you would have me join in your design of murder?

Abo. It deserves a better name: but it what it will, it is justified by self-defense , and natural liberty (p.37).

We thought that if he had fought and gained his freedom, he would have probably put a plan to rescue Imoinda and be together. In addition, he trusted those who enslaved him and fought by their sides against the invaders of the plantation. He was betrayed by his so-called friend, the Captain. He was, on many occasions, warned by his friend Aboan; yet he did not listen to him:

Abo. Princes, the heirs of empire, and the last Of your illustrious lineage, to be born To pamper up their pride, and be their slaves?

Oro. Imoinda ! save me from the thought .

Imo. There is no safety from it: I have long Suffered it with a mother's laboring pains (p.40).

In parallel, Hamartia in *Juliet of the Tropics* revolved around Carlos' submission to his mother and society's standards instead of his own desire to be with Julia. Tapia wrote:

I will leave. I will take Julia with me, if she wants to follow me. We will go to other countries where these petty colonial concerns are not the law of the land. Once we are there, my mother will have to pardon us and accept my aid, if it so happens that our fortune should disappear as she fears due to my repulsion toward the marriage she has demanded of me. (p.71)

In fact, Carlos was willing to flee with Julia. However, his mother manipulated him by creating a sophisticated lie that put an end to his desire and left him depressed. His downfall can be identified as the day the countess realized that her family's wealth was threatened. Before she took action, Carlos and Julia were good friends then lovers. But, once he returned from France and his mother took her initiatives, he did not react appropriately. In addition, when she confessed to him that Julia was his own sister, he immediately believed her and married Emilia. He did not investigate the truth of what his mother said. Then everything changed for him and his life became miserable and tragic. It was stated:

Carlos: Leave me, This marriage, child of lie, is null in the eyes of God and my conscience I reject it! (Going to lean over Julia's body) Julia my idol ! Only lies could separate me from you! But if I were alive, no one , I swear , could tear me from your embrace (p.83).

To conclude, we noticed from this brief analysis that both works are tragedies and the heroes are tragic. In both works, the characters live both in continuous fights to achieve happiness and overcome inner and outside conflicts which resulted in their loss at the end. Therefore, through the illustrated examples from the two works, we can refer to Shakespearean tragedy as the nucleus of the two works and a demonstration that Oroonoko and Carlos are tragic heroes. In fact, both plays followed the same chain of events; they were written in circumstances of struggle against slavery in the Caribbean which enhanced racism and banned love relationships between mixed races. Therefore, the protagonists of the plays became tragic due mainly to slavery and colonialism which engendered the two themes discussed in chapter two.

IV. Conclusion

This master's dissertation entitled "Southerne's *Oroonoko: A Tragedy* and Tapia y Rivera's *La Cuarterona* Translated as *Juliet of the Tropics: A Comparative Study*" had attempted to explore a comparison between the two plays at the extent of historical background, characters, socio-cultural themes and literary genre. To reach our goal, we have relied on Julia Kristeva's Intertextuality in her essays "Word, Dialogue, Novel" and "Revolution in Poetic Language" (1986). The utilized concepts have helped us reach the conclusion that despite the development of the world and the years that have passed the suffering of mankind still reappears in each literary work through which authors make connections with others.

Throughout our analysis of the plays, we could study Tapia's work in the light Southene's play. In addition, we have concluded that the two authors portrayed the truth that colonies endured slavery as a consequence of colonialism. They highlighted the idea of an ongoing existence of racism and class struggle caused by colonial powers. In the first chapter, we shed light on the historical and the literary backgrounds of the two plays. They helped us understand the different aspects of life mentioned in the literary works and discern the writers' positions and views. These backgrounds allowed us also to understand the roles of the characters and sometimes their illogical reactions. Through it, we concluded that slaves were treated as subhuman who must obey their masters otherwise they lose all what is dear to them. As for the second chapter, we have explored the intertextual connections and similarities in the two plays in relation to the characters and the themes. We used the concept of Intertextuality by Kristeva (1986) which allowed us to build a comparison at the level of characterization and themes following a socio-cultural analysis. Both writers devoted their plays to denounce slavery and racism highlighting its negative impacts on the people submissive to it. In the third chapter we focused on the literary side of the plays, that is tragedy. It is considered as

the dramatic genre of both plays, and an inevitable result of the circumstances and themes discussed in the previous chapters. This is carried out relying on the concept of transposition which provided the opportunity to displace signs from one narrative to another. We made use of it to find out all the signs transposed by the writers from Shakespearean tragedy.

It is obvious that as students of literature and civilization we seek new interpretations of books from various perspectives. The same thing applies to *Oroonoko* and *Juliet of the Tropics*. Therefore, we suggest further research. For instance, a new study can shed light on the psychological inner sides of slaves rather than focusing only on physical abuse since slavery is not only a matter of physical mistreatment but a bitter experience in which slaves are deprived from their humanity, happiness and love.

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