CONCLUSION

In this critical overview, I have considered nine Caribbean novelists and seventeen novels. In making the selection, I have given preference to diversity in terms of ethnicity, region and gender. Most of the novels have protagonists drawn from the author's own ethnic group, Jane's Career by De Lisser being an exception, which was included as a pioneering work in Caribbean fiction. The novels selected range from works published in the early part of the twentieth century to those in the nineteen sixties. The purpose was to survey the development of the genre in terms of style, technique and theme. Another significant question that has to be answered pertains to the identity of Caribbean fiction in the world of literature in the present day. This is of special relevance as the genre of fiction forms an integral part of Caribbean cultural identity.

Though the novels are classified on an ethnic basis, there are many questions that transcend mere ethnicity. These common features are related to the historical and social background of the Caribbean and
may be classified as facets of the Caribbean experience. Though the concerns of the individual are universal, the ways in which they are appraised and apprehended are flavoured by the Caribbean experience. The ramifications of a multicultural and multiracial inheritance make the struggle of attaining selfhood a complicated one with dialectical opposites striking against each other both within the psyche and in the outer world. Both Antoinette Cosway in *Wide Sargasso Sea* and Mohun Biswas of *A House for Mr Biswas* get caught up in situations beyond their control in childhood. Both of them develop feelings of insecurity in later life though their experiences are vastly different. The struggles of Tiger to come up in the world are similar to the struggles of Jane to gain respectability, though Tiger is an East Indian and Jane, a Negro girl. Both have to survive in the Caribbean milieu where the social hierarchy is dependent upon race and colour. At the same time, there is little resemblance between Antoinette Cosway and Rosalind Maybury of *The Harrowing of Hubertus* though both are white women belonging to the planter class. Neither their economic circumstances nor their attitudes match. But Hendrickje of *Children of Kaywana*
shares her lust for power and grim ruthlessness with Annie Palmer of *The White Witch of Rosehall*. Of the two, Annie is a white woman and Hendrickje is coloured but both belong to the planter class. The struggles of Bita in *Banana Bottom* present a different picture when compared to Jane's in *Jane's Career*. In both cases the ethnicity of the authors influence their portrayal. In the case of the Indian woman Kaywana portrayed by Mittelholzer, there is little resemblance to the old Arawak woman who appears in *Palace of the Peacock*. The Chinese characters portrayed by Selvon have little in common with Chiung in *The Secret Ladder*. But Beti in *The Far Journey of Oudin* shares her grit and resilience with Urmilla in the Tiger novels. Both of them act as counterparts to their men providing them with strength and comfort. The man-woman relationships also share certain similarities that are determined by the social set up. For example, the Negro couples do not seem to give much importance to weddings solemnized in the church. In the cases of Brother Man and Minette and Girlie and Papacita, there is no mention of a wedding ceremony at all. Even Bita Plant postpones the wedding for a convenient date though she starts living with
Jubban earlier. In the case of Jane, in Jane's Career the wedding comes after she has given birth to a son and is looked upon as the symbol of social acceptance. The Kaywana novels depict how the earlier loose structure of society gets replaced by rigidity as time passes. Adriansen van Groenwegel was not married to Kaywana, the half-caste Indian woman but his children inherited his name and estate and he himself became the Governor. But later on, through approximation to white values, Rose in Kaywana Blood came to grief because she could not marry Dirk on account of her black blood. But the loose structure had its disadvantage too. In Lamming's novel G's mother is his sole guardian, the father not being mentioned at all. In the Papacita-Girlie relationship, Girlie had to work and provide for Papacita but when he got tired of her, he left her without any qualms. Financial aspects also influence marriage as is depicted in some novels. Rochester marries Antoinette for her money in Wide Sargasso Sea but Jane seeks financial stability through Vincent in Jane's Career. In Tiger's case, Urmilla brings him a dowry but that does not make Tiger subservient to her. In contrast, Mohun Biswas gets incorporated into the Tulsi work-force after his
marriage to Shama. Yet both of them belong to the same ethnic group. Annie Palmer in *The White Witch of Rosehall* marries three men and murders them when she tires of them. Sharon in *The Whole Armour* is identified with the white witch as she brings death to the men who love her. Catalena in *The Secret Ladder* becomes the cause of Poseidon's death and Mariella kills Donne in *Palace of the Peacock*. The institution of marriage gets satirized through the inset tales of *In the Castle of My Skin*. The same novel also treats the preachers of Christianity with irony, a characteristic that seems to be common to most of the novels discussed, with the exception of *Brother Man*. At the same time, the simple, sincere faith of the people is treated with sympathy. The functionaries of ritualistic Hinduism are criticized by V.S. Naipaul. As for obeah, eventhouyh it is of African origin, the white writers seem to be more interested in it than the black writers. The obeahman is a symbol of greed and evil in *Brother Man* and a figure of ridicule in *Banana Bottom*. In *Wide Sargasso Sea*, Christophine is pictured as a dignified person by the white author. Similarly Takoo, the black obeahman, is picturized as a better, more humane person than Annie
Palmer in *The White Witch of Rosehall*. At the same time there is a difference between De Lisser and Jean Rhys in attitude. De Lisser uses witchcraft and obeah as the exotic phenomena of the Caribbean that startle the visitor from England. The incident at the end, where the white people run to rescue Annie Palmer despite her misdeeds, shows his sense of identification. In sharp contrast, Rhys uses obeah not as a negative value but as a positive one. She internalizes the cultural aspects of it and identifies herself as "the white witch," an alien among the inhabitants of England. Claude McKay also presents a white man, Squire Gensir, who defends obeah as part of the racial culture of the blacks, like their folk songs and digging jammas. At the same time he does not believe in spending money either on Christianity or on obeah as money could be more usefully spent on other activities.

The political angle of the novels tend to be general rather than partisan. Petty politicians are ridiculed by one and all, the one who stands out, being Mr Slime in Lamming's novel. The black writers adopt an anticolonial stance as the blacks have to suffer the
most under the 'colour' hierarchy. In contrast, De Lisser who is white, adopts an obviously reactionary stand against trade unionism in *Jane's Career*. But Jean Rhys presents white people who are as oppressed as the blacks. *The Harrowing of Hubertus* outlines the need to widen one's horizon of thinking by transcending barriers of nations and races. Wilson Harris in his novels underlines the need to study the present by imbibing the past, accepting the dual inheritance of guilt and protest, a viewpoint that narrow politicians seldom take.

From a chronological vantage point, De Lisser's novels precede the rest. *Jane's Career* was published in 1914 and *The White Witch of Rosehall* in 1929. The next in line are McKay's *Banana Bottom* (1933) and Jean Rhys's *Voyage in the Dark* (1934). Jean Rhys and De Lisser are white while McKay's novel is considered the first West Indian classic to be written by a West Indian Negro. The narrative styles of all these novels tend to be similar, reminiscent of the novels of the Victorian age rather than of the twentieth century. But Jean Rhys surprises us by the singularly modern concerns of her
novel. McKay too differs from De Lisser in attitude, presenting an anti-colonial stand in the language of the colonial masters. De Lisser and McKay follow the orthodox method of omniscient narration. In Jean Rhys's case, Francis Wyndham's introduction to the Penguin edition of Wide Sargasso Sea sheds light on the relative modernity of her concerns: "One has only to compare Miss Rhys's early books written during the 1920s, with contemporary work by Katherine Mansfield, Aldous Huxley, Jean Cocteau and other celebrated writers of the period, to be struck by how little the actual text has 'dated': the style belongs to today. More important, the novels of the 1930s are much closer in feeling to life as it is lived and understood in the 1960s than to the accepted attitudes of their time. The elegant surface, and the paranoid content, the brutal honesty of the feminine psychology and the muted nostalgia for lost beauty, all create an effect which is peculiarly modern" (1968, 9-10). Unfortunately however, recognition was slow in coming to Jean Rhys and it was Wide Sargasso Sea (1966) that established her as a Caribbean writer of eminence rather than a British writer of obscurity. Both the novels present protagonists who are close to
the author and the nostalgia for the warmth and colour of the tropical islands establish Jean Rhys's identification with the Caribbean. *Wide Sargasso Sea* is incidentally the most recent of the novels covered under this survey.

The years between 1914 and 1966 were crucial years in the development of the genre. The early fifties form a significant stage of development with many expatriate writers coming on the scene. Mittelholzer's *Children of Kaywana* and Selvon's *A Brighter Sun* were published in 1952, followed by *In the Castle of My Skin* by Lamming in 1953. *Brother Man* by Roger Mais and *The Harrowing of Hubertus* were published in 1954. Of these, both Lamming and Roger Mais experiment with style incorporating the rhythms of Negro speech into the narrative. Mais makes use of the "Chorus of People in the Lane" to provide the general commentary, followed by a narrative and an almost dramatic presentation of characters. The chorus itself is divided into two phases: the first one with the author describing in picturesque detail, the setting and the characters and the second one with the people
talking. Two language styles are thus used, the first one in an elevated style rich in musicality, augmented by the second one in the rhythm of ordinary speech, and that too the speech of the illiterate slum dwellers. Edward Brathwaite comments that the language has to be studied in relation to urbanized black folk music in his introduction to the novel (xiv). As the narrative proceeds the choice of words, images and metaphors create an authentic picture of Kingston and its people. Lamming too shifts from one kind of narrative to another - first person, omniscient narrator, dialogue between characters and back again to first person. Often the characters are nameless called just First Boy, Second Boy etc., and the conversation between Ma and Pa act as the chorus, providing general information about the changes taking place in society. The unorthodox style deconstructs the restraints imposed by colonial education as the novel itself is aimed at satirizing the colonial set up. About Selvon, Bruce. Macdonald makes the following comments in his article, "Language and Consciousness in Samuel Selvon's A Brighter Sun", published in Critical Perspectives on Sam Selvon edited by Susheila Nasta: "In colonial society, where the use
of language, vocabulary, accent, emphasis and rhythm were often an index of social standing, ambition, emotion or the measure of alienation or conformity, the artist with an ear for subtleties of language was at a great advantage. A short dialogue between characters in a novel could establish a great many facets of their personalities. Selvon is writing with full consciousness of the potential of dialect especially in A Brighter Sun (1952). By playing on the different registers of speech he is able to differentiate his characters and also to give an idea of the structure of society and the sort of tensions and changes which develop in the relations and ambitions of his major characters" (1985, 176). In the Kaywana novels Mittelholzer is more traditional than in his Morning at the Office for example. Mittelholzer uses dialect sparingly, just in conversation. He allows omniscient narration throughout the novels though psychological probing is done through introspective analysis of the characters. This method limits the scope of enquiry as no alternative viewpoints are provided. For example, the Kaywana novels depict history solely from the viewpoint of the planter class. Though Mittelholzer is
scrupulously accurate about historical details and handles them with great vividness of imagination, he lacks innovativeness in matters of style.

Selvon's *Turn Again Tiger* and the last novel of Mittelholzer's trilogy, *Kaywana Blood* were published in 1958. The style of these two novels tend to follow the trends set by their authors in their preceding works. The next stage of development comes with the 1960s. Harris's *Palace of the Peacock*, published in 1960, establishes a unique style of narration. Harris exhorts his readers to study both the text and texture of his novels. Usually people get carried away by the ideas and ignore the narrative completely. Harris criticizes the conventional adherence to realism by pointing out that it ignores the deeper reality by concentrating on surface realities. His style is rich in poetry, interlaced with metaphors and paradoxes built upon the framework of myth. Amerindian, European, African and Oriental myths are made use of by Harris to recreate the rich, multicultural heritage of Guyana. The landscape also becomes a living presence in his novels as it contributes to the history of individual and nation.
The narrative travels from the past into the present and blurs sharp definitions of character. The crew in Palace of the Peacock are dead even before they set off on their mission. Oudin in The Far Journey of Oudin is both the nameless wanderer without home and the murdered half-brother of Mohammed. Cristo's flight through the forest identifies him with the mythic hero who slays the tiger. In Palace of the Peacock, the first person narrator is the double of the cruel taskmaster Donne. Later on the omniscient narrator takes over. At the end, Donne merges completely with the visionary 'I' narrator. In sharp contrast to Harris, Naipaul's A House for Mr Biswas published in 1961 makes use of conventional methods of narration. Michael Thorpe's work on Naipaul describes A House of Mr Biswas as a work of rare distinction in spite of its conventional narrative:

Though Naipaul's raw material is new, the plot structure of Mr Biswas has behind it a long British novelistic tradition, as English readers must quickly have recognized: the tracing of a common hero's fortunes from birth to death or some climactic event, the hero rising from low status or obscurity through many reverses to some degree of success, often moving in the social spectrum from the stagnant country to the city (symbolizing life)
searching always for self-fulfilment and a marked place in the eyes of his fellows. From Dickens and Thackeray on, through Hardy, Wells, Bennett to Lawrence and our contemporary regional novelists, this has been a recurring, seemingly inexhaustible pattern. In the long course of English literature such patterns have built up a complex, many-sided series of impressions, moving with the times, of the individual's relation to society, of that connexion between literature and life which in his essay 'Jasmine' Naipaul states is vital to him. For West Indian literature A House for Mr Biswas forged this connexion with unbreakable strength and set up a model for emulation which no other 'Third World' literature in English has yet equalled. (1976,15)

Naipaul also adopts an allusive style making references to a wide variety of subjects ranging from European literature and Hindu culture to cinema and calypso. This aspect has been pointed out by John Thieme in The Web of Tradition: Uses of Allusion in V.S. Naipaul's Fiction (1987). These allusions tend to universalize the theme of rootlessness. Though vastly different from each other Naipaul and Harris mark significant stages of development in the genre.

Kenneth Ramchand states that more than hundred and fifty novels were published in the years 1903-1967 (The West Indian Novel and Its Background,3). I have not examined in detail any novel published after 1967
but the current trends seem to be a continuation of the pattern elucidated so far. This, I would try to establish with reference to a few works published since then.

Thematically, social and historical concerns continue to be the most popular but significant advances have been made in select areas. One such area is that of women's writing. Since the advent of Jean Rhys, more women writers have emerged on the scene. Merle Hodge's *Crick Crack Monkey* (1970) Erna Brodber's *Jane and Louisa Will Soon Come Home* (1980) and Zee Edgell's *Beka Lamb* (1982) mark significant advances in fiction by presenting social and individual concerns from the woman's point of view. *Beka Lamb* for example focusses on the emergence of selfhood of the black heroine by portraying the influences of home, school, church and the political world on the mind of the growing girl in the twentieth century. Folklore and folk traditions mark another area of interest. Earl Lovelace's novel, *The Dragon Can't Dance* (1979) presents a calypsonian in a lead role and depicts the degeneration he is forced to accept under hostile circumstances. The novel also
explores the meaning of Carnival to the deprived masses of the city. Calypso is a folk art, in the tradition of verbal arts, and offers biting commentary on the general situation. It is characterized by frequent asides and humorous interpolations. Its emergence was linked with the celebration of Carnival. The freed slaves celebrated Carnival with songs and steel bands, street dancing and stick fighting creating a general street theatre. The masked dancers would use the opportunity to abuse rival groups. The lead singer of the Carnival became the calypsonian who constantly monitored what was happening around him and offered satirical commentary. The pose of the calypsonian is that of the bystander. Calypso features in Caribbean fiction both as theme and as form. The Calypsonian style of writing uses dialect with all its oral rhythms and combines the asides of 'old talk' and 'popular joke' in the manner of the singer. Earl Lovelace's novel is calypsonian in form and content. His sentences recreate the rhythms and movements of the song and dance that is part of calypso. His tale is that of the calypsonian protagonist. Another area of interest in Caribbean fiction is sports, especially cricket. Selvon's short story, "The Cricket Match" is one among many stories that explore the theme.
Of the recent novelists, Orlando Patterson, Ismith Khan, Austin Clarke, Andrew Salkey, Shiva Naipaul, Garth St. Omer and Caryl Phillips are men of promise. Some of them started writing in the early sixties and continue to be creative even now. The two novels of Ismith Khan, *The Jumbie Bird* (1961) and *The Obeah Man* (1964) have been reprinted in 1985. Orlando Patterson's *An Absence of Ruins*, Austin Clarke's *The Meeting Point* and Andrew Salkey's *Riot* were published in 1967. Garth St. Omer's novels, *Room on the Hill* (1968) and *J.Black Bam and the Masqueradors* (1972) make use of the sin-guilt-punishment syndrome in the tradition of Catholic novelists like Graham Greene. Shiva Naipul's novel, *Fireflies* (1970) offers a vividly detailed portrait of Trinidad society. Caryl Phillips's *A State of Independence* (1986) offers a critique of social problems through the protagonist Bertram Francis who comes back to his native island after twenty years to celebrate its independence. By and large, the concerns of fiction continue to be the individual's dilemma in a multicultural society in the aftermath of colonialism. It is the style and technique that show marked individual differences.
Some of the writers considered under this survey have published novels in the recent past. Jean Rhys's *Tigers are Better Looking* (1972) is a collection of stories depicting experiences in different parts of Europe. Sam Selvon's novel, *Moses Ascending* (1975) is a sequel to *The Lonely Londoners* (1956) and focuses on immigrant life in London. Selvon makes use of literary burlesque to poke fun at snobbery, racism and deceit and satirizes the Black Power movement and the illegal Asian immigration into England. Selvon does not approximate to white values but his style subverts them by indulging in pun, parody and allusion creating a hilarious effect. George Lamming's *Water with Berries* (1971) returns to the themes of two earlier works, *The Emigrants* (1954) and *The Pleasures of Exile* (1960), of colonization, emigration and exile. *Water with Berries* uses Shakespeare's *The Tempest* as a frame of reference and explores the problem of the West Indian artist in exile. Lamming's next novel, *Natives of My Person* (1972) gives a fictional account of a sixteenth century voyage to the Americas via Africa. It offers a fictional history of Europe and the West Indies in terms of colonialism. V.S. Nailpa and Wilson Harris are prolific writers and
continue to contribute to the genre. Naipaul has been singularly lucky in getting awards and recognition from the very beginning of his career. The Mimic Men (1967) was awarded the W.H. Smith Award in 1968 and In A Free State (1971) won the Booker Prize. Both The Mimic Men and Guerrillas (1975) are political satires. In A Free State is a sequence of episodes set in a free state in Africa bound together by a prologue and epilogue. The loose structure makes its claim as a novel questionable. The Mimic Men makes use of the confessional narrative, the protagonist being a failed politician and visionary. Guerrillas is set in an unnamed Caribbean island resembling Jamaica and Trinidad. Through Jimmy Leung, the half-Negro half-Chinese protagonist, who assumes the name James Ahamed, Naipaul satirizes the Black Muslim movement. The multiplicity of viewpoints and lives presented in this novel mark a significant development in V.S. Naipaul's fictional career. Wilson Harris has contributed numerous novels since 1966. The Waiting Room (1967), Tumatumari (1968), Ascent to Omai (1971), Black Marsden (1971) and Da Silva da Silva's Cultivated Wilderness and Genesis of the Clowns (1977) are some of his works. In Tumatumari, Prudence, the prevailing
consciousness of the novel, makes an imaginative journey into the past through the labyrinth of memory. She is identified with Mnemosyne, the Greek Muse of memory.

In Black Marsden, the hero, Clive Goodrich sees the landscape of Scotland as inextricably interwoven with that of his native South America. This becomes possible because he has gained freedom from his own imprisoning "I."

Harris's next novel, Da Silva da Silva's Cultivated Wilderness, makes use of his favourite theme of interior journey with great technical skill. The hero lives in a Holland Park flat in Kensington. Born in Brazil of Spanish, Portuguese and African stock, he survives cyclone and flood to be adopted by the British Ambassador. Growing up in England with access to his rich benefactor's library, he gradually becomes convinced that his 'parentless' condition obliges him to create, to paint himself and his world anew. His canvases and his awareness multiply in proportion.

Da Silva cultivates the static wildernesses of identity, historical fact and urban existence. Genesis of the Clowns presents Wellington who lives in London but who had earlier been a surveyor in British Guyana. One day in the 1970s, he receives news of the death of Hope, who
had been a member of his survey team thirty years ago. At the same time, a letter arrives from Hope Street that he has been left a small inheritance by a relative in Scotland. This marks the beginning of a number of coincidences. As the novel moves from past to present, a critique of contemporary Guyana is offered examining the inter-racial hostilities that are still very much in existence. But the novel proceeds from the concerns of Guyana to the concerns of the human species as a whole in the world of today.

Caribbean fiction has now assumed an identity of its own by the pluralistic nature of its experience. The question that now arises is one of qualitative judgement. Has the Caribbean produced timeless classics in fiction that are of universal significance? Is there a Caribbean novelist of the same calibre as D.H. Lawrence or James Joyce or William Faulkner or Ernest Hemingway? These questions have to be answered with reference to present critical canons. In the post-modern era the concept of literature including fiction is being subjected to radical reconsideration. The earlier concepts of greatness have now given way to opinions
that tend to look upon literature not as an exalted but isolated sphere, but as a cultural medium or more precisely as a semiotic field that articulates the cultural goings-on in a given region or ethnic community. Post-colonial writers have questioned the norms of greatness that prefer to keep a sizeable population of writers outside its pale, by pointing out discrepancies in language and texture. They prefer to use their own idioms and techniques to portray their experiences in an authentic manner. The attractive feature of Caribbean fiction is its basic ethnic orientation. But how long can it survive on the motif of ethnicity alone? Will it not tend to become redundant in the times to come? These questions lead us to speculate on what form Caribbean fiction is likely to take in the future. Michael Gilkes's comments are pertinent in such a context:

Caribbean writing, then is no longer simply caught between two 'styles,' two competing cultures, but has begun to move in the direction of a paradoxical mixture of the oral and the scribal, a non-linear yet representational mode. It is a diverse, reticular movement: a complex, experimental and shamanistic art: an art which must be enacted imaginatively and one in which both writer and reader are involved. And it is in the riddle of the work that the unravelling of the meaning can take place. (The West Indian Novel 1981,157)
He sees the future of the Caribbean novel in the promising trends of Lamming, V.S. Naipaul, Denis Williams and Wilson Harris. Most of the new novelists experiment in form and style partaking of archetypal, post-modernist and deconstructionist techniques. Thematically however, the Caribbean novelist should seek newer pastures as historical and racial preoccupations tend to get repetitive. There is very little science fiction in the Caribbean for example. Reader's Guide to West Indian Literature (1987) talks about the influence of the metropolitan experience on the West Indian literature of the 1980s. This is in sharp contrast to the earlier emphasis on the land and the peasant. The future novel is likely to follow more in the direction of the problems faced by the faceless millions of the metropolis in quest of the meaning of existence.

The novel in the Caribbean has played a key role in creating a sense of pride in their own ethnic cultures among the people of the Caribbean. Its questioning and subverting attitude has helped them to recognize some of the fallacies of colonial education. Though the earlier novelists were expatriates their preoccupation with the social, racial and historical
concerns of the Caribbean attest to their sense of identification. Today with better facilities for education more novelists have emerged from the Caribbean. Side by side with this the novel reading public has also increased. Rex M. Nettleford epitomizes the role of the creative arts in the cultural awakening within the Caribbean:

Despite the clinging colonial biases and constant quest outside ourselves for the promise of liberation, increasing numbers of us are discovering some challenging truths about ourselves through cumulative study, unique insights, and the hard fact of existence. Many of us have discovered that there is no basis in fact for this relegation of ourselves to being a mere footnote to Europe's history and experience, nor for the charge frequently levelled against us that we are the irredeemable victims of primitive innocence and intellectual poverty. None of these myths of Caribbean existence have successfully withstood the test of close and serious examination of our historical experience. For in this experience are to be found a richness of texture, a dialectical complexity and creative dynamic in the resolution of conflict and the forging of definitive forms—all of which are seen by many as the greatest authenticated source of energy summoning us who live in the Caribbean to a determination of the will and a creative urge in continuing what is aptly called "the struggle." For as long as our people have cause to harbour a feeling of having been wronged and deprived, and to be without a sense of place or purpose, so long will that battle be waged for ultimate integrity and identity no less than for social justice and economic freedom. (Caribbean Cultural Identity 1978, 227-223)
The situation in the Third World which includes the Caribbean as well, is hardly promising at present. So the struggle for economic and social justice will have to continue for quite some time. The United States of America exerts a considerable influence on the Caribbean both in terms of economics and in terms of ideas that are perpetrated through films and the media. The advancement in technology also exerts considerable influence on the literature and the lifestyle of the people. These trends indicate that the fictional genre would develop in two directions in the future. The first one would cater to popular taste that is nurtured through the films and the media. Such fiction would yet be classified as Children's fiction, Sports fiction, Science fiction, Adventure stories, Campus novels, Detective fiction and the like. In contrast to this trend, serious fiction would continue to be written criticizing stagnant attitudes and creating awareness about deprivation and corruption. This would be in keeping with the tradition of Caribbean fiction so far. Its survival would depend upon the innovativeness of the writers.