

Healing the Feminine Mind/Body Split through Spiritual Performance

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Abstract

In Nalo Hopkinson's novels *Brown Girl in the Ring* and *Midnight Robber*, the female protagonists, Ti-Jeanne and Tan-Tan, are forced by the patriarchy to live in uncivilized areas. The danger of living in such areas requires these protagonists to work much harder to satisfy their physical needs, including food, water, and safety. Because these protagonists must spend the majority of their time satisfying their physical needs, their mental halves suffer from neglect, creating a mind/body split. The protagonists in these two novels attempt to heal their mind/body splits with the help of spirit guides. Both Ti-Jeanne and Tan-Tan take on the identity of their spirit guides through their performances of dances and speeches. This adoption of the spirit guides' identities helps to heal the mind/body split, which then allows characters to rise above the reach of the oppressive patriarchy, a government controlled by men, and subsequently become empowered.

Introduction

"Feminine experience is often one in which mind and body, mind and matter, are joined and, jointly, are ripped off."¹ This quote by Muriel Dimen claims that feminine experiences can result in a split between the mind and body. In *Brown Girl in the Ring* and *Midnight Robber*, this experience of the mind/body split is a strictly feminine one because mind/body splits occur when the female protagonists are forced to reside in unsuitable living conditions created by the patriarchy. In both of Nalo Hopkinson's texts, the oppressive male characters are responsible for the horrendous environments the female protagonists are living in. In *Brown Girl in the Ring*, Rudy, a crime lord, has complete control of the now-decayed city of Toronto and through his actions and the actions of his hired thugs, he continuously pushes the city further and further from its happy past. In *Midnight Robber*, Tan-Tan's father, Anthony, forces Tan-Tan to go into exile with him when Anthony kills a man. The location they are exiled to is very different from the civilized world Tan-Tan is used to, and the home atmosphere created by Anthony when he beats and rapes Tan-Tan makes her environment even more uncivilized. The environments created in the novels by Rudy and Anthony are called literary dystopias, which can also be thought of as anti-utopias, or the opposite of paradise.

Dystopias in novels often function as a way to draw attention to an imbalance in the world—a disunity and an un-wholeness—and it is this un-wholeness that can lead to a mind/body split in the female characters. Individuals living in dystopias often reside in Third World conditions, making the simple acts of finding food and water or ensuring physical safety incredibly difficult. Because individuals living in dystopias have to work hard to satisfy their physiological needs, the harmony between their minds and bodies begins to suffer. When individuals are forced by their situations to choose to accommodate either the needs of their body or the needs of their mind, as Ti-Jeanne and Tan-Tan are both forced to do in Hopkinson's novels, a disconnect or a split between these two aspects is created because only one need is being satisfied. Deborah Harter argues that in Hopkinson's novels, "this promotion of the part in fantastic narrative would seem also to reflect a quest for unity in a world whose wholeness has been lost to view."² In these two novels, Ti-Jeanne and Tan-Tan are indeed on a "quest for unity," trying to simultaneously meet their physical needs as well as their mental needs in order to reconnect their minds and bodies, which have been disconnected due to the environments created by the patriarchy. They are able to do this with the help of spirit guides with whom they merge through dance and speech.

In *Brown Girl in the Ring* and *Midnight Robber*, religion plays a large role in the reunification of the protagonists' physical and mental halves. Karen McCarthy Brown asserts that African religions, including Haitian Voodoo, work past "the mind/body splitting" that has characterized Western thought."³ Brown proposes that it is necessary to remedy the mind/body split, and that using religion is one possible solution. This is exactly the path that Ti-Jeanne and Tan-Tan choose to follow through their use of spirit guides, who operate as god-like entities for the protagonists.

Through the use of spirit guides, with Esu-Legbara acting as spirit guide for Ti-Jeanne and the Robber Queen acting as spirit guide for Tan-Tan, the female protagonists become empowered. Claude F. Jacobs explains that "spirit guides are . . . symbols of protest and empowerment for the largely low-income and working-class female[s]."⁴ In Hopkinson's novels, the Robber Queen and Esu-Legbara follow Jacobs' definition by allowing the female protagonists outlets for protest and opportunities for empowerment. Without the aid of their spirit guides, it would be more difficult for Ti-Jeanne and Tan-Tan to protest injustices and attain empowerment. Also, Ti-Jeanne and Tan-Tan can both be classified as low-income and working class, hence their need for empowerment. The path to empowerment for these two protagonists can be found in their performances throughout the novels; the performances directly connect them to their spirit guides and reconnect their minds to their bodies. Ti-Jeanne forms these connections through dancing, while Tan-Tan gives speeches.

Barbara Frey Waxman examines the role of dance in multiple works by African American female writers.⁵ While all the authors mentioned in her article use the act of dancing in unique ways, they have many similarities that can be carried over to the works of Hopkinson, who is also an African American female writer. One characteristic of dance that is often referred to in African American women's writing is "dance's ability to heal the mind/body split."⁶ The actions of Hopkinson's female protagonists support the healing capacity of dance and music.

I am also carrying over Waxman's assertions about dance to the performance of speeches because "like spoken or written discourse, it [music] can act as a medium

to represent thoughts, transmit ideas, and incite reactions.”⁷ Given the similarities between the uses of speech and music and the similarities between the purpose of Ti-Jeanne’s dances and Tan-Tan’s speeches, any point made about dance in Waxman’s article can also be applied to speech performances. I will present information that proves there exists a very noticeable mind/body split in the female protagonists of these two novels. I will also show that the female protagonists mend this split through performances that allow them to form a connection with their spirit guides, who function as the protagonists’ religious icons.

Brown Girl in the Ring

Hopkinson’s *Brown Girl in the Ring* follows the experiences of Ti-Jeanne, a young single mother with great spiritual abilities. Ti-Jeanne lives in the crumbling city of Toronto, which is controlled by a crime lord named Rudy. At first Ti-Jeanne is afraid of her powers, which appear in the form of uninvited visions, because her mother went mad and disappeared after seeing similar visions. This fear helps to further the split between Ti-Jeanne’s mind and body. As the novel continues, Ti-Jeanne learns how to better control her powers with the help of her grandmother, Mami, a respected spiritual leader in the community. By the end of the novel, Ti-Jeanne is able to control both her mind and body and use this newly acquired control to harness her spiritual powers and defeat Rudy.

In *Brown Girl in the Ring*, Ti-Jeanne is often unable to control her own mind; she sees visions of people dying, and they frighten her because she does not understand their origins or meanings. Her mind acts as a medium through which the spirits (namely Esu-Legbara) attempt to speak to her, but Ti-Jeanne’s lack of understanding of what is being expressed inside her mind creates a disconnect between her mind and body. Only Ti-Jeanne’s body is under her control at this point in the novel. Dancing or wordplay on dancing that makes references to dances historically done by the god Esu-Legbara is what leads Ti-Jeanne toward the synchronization of her body and mind.

Hopkinson answered a question about her hobbies in an interview with Gregory Rutledge, saying, “I like dancing for fun.”⁸ Like Hopkinson, Esu-Legbara, a major character in *Brown Girl in the Ring*, also enjoys dancing. According to Henry Louis Gates, “Esu [-Legbara] is also a highly accomplished dancer.”⁹ In *Brown Girl in the Ring*, Esu-Legbara acts as Ti-Jeanne’s spiritual guide. Once Esu-Legbara’s affinity for dancing is understood, readers will notice a variety of wordplays on the word *dance* throughout the novel. This play leads the reader to make multiple connections between Esu-Legbara and the character of Ti-Jeanne. Gates makes the assertion that when Esu-Legbara dances, it is a ritualistic “dance of generation, of creation, [or] of translation.”¹⁰ Every play on the word *dance* that Hopkinson uses can be classified as related to the dances of generation, creation, or translation, directly connecting Hopkinson’s writing to the legends of Esu-Legbara. When Ti-Jeanne comes to an understanding of the connection between herself and Esu-Legbara, the result is a healing of the mind/body split and a regaining of identity, which ultimately leads to her empowerment. Due to the similarity of the meaning of generation and creation, I will refer to these dances as a single dance, simply referred to as the generation/creation dance.

Hopkinson describes Ti-Jeanne’s visions saying “childhood songs . . . replayed in her mind, and dancing to their music were images.”¹¹ Later in the book, Ti-Jeanne

discovers these visions are a gift from the spirit, Esu-Legbara, who operates as a messenger and interpreter of “the gods to man.”¹² The “dancing” of the images in her visions is a depiction of the dance of translation done by Esu-Legbara. Through Ti-Jeanne’s visions, Esu-Legbara is translating to her the “will of the gods.”¹³ In this case, the will of the gods is the death(s) of the individuals she sees in her visions. These visions illustrate a mind/body split because Ti-Jeanne does not understand these visions and cannot control them, making her body the only thing she can truly control at the beginning of the novel. This mention of dance—the dancing visions—does not operate as a healing agent of the mind/body split at this point in the novel. It is not until later, when Ti-Jeanne realizes it is better to use her visions than to fear them, and begins to harness her spiritual powers, that her dancing visions can be interpreted as healing agents.

Another example of the dance of translation is found in the mention of Mami’s tarot cards, which are decorated with “pictures of men and women dancing in colourful, oversized Carnival costumes.”¹⁴ Tarot cards are used to interpret the will of the gods, which means that Mami’s dancing cards Ti-Jeanne uses in this scene are another representation of Esu-Legbara’s translation dance. This specific mention of dance works to heal the mind/body split. At this point in the novel, Ti-Jeanne has been informed by Mami, her grandmother, that her visions do not mean she’s crazy; instead they are “a gift from God Father. Is a good thing, not a evil thing.”¹⁵ This knowledge allows Ti-Jeanne to be unafraid of her visions and potential spiritual powers. The tarot cards, a physical representation of her visions, provide a way for Ti-Jeanne to reconnect her mind and body. The working together of her mind and body in a translation dance brings Ti-Jeanne closer to the god Esu-Legbara. This translation dance also results in a reconnection of her mental and physical halves, bringing her closer to her ultimate goal of obtaining power.

Later in the novel, Mami expects “Ti-Jeanne to dance to her tune or find somewhere else to live.”¹⁶ Ti-Jeanne does not dance to Mami’s tune; instead she creates her own tune. She threatens Mami’s control by illustrating that she is willing to leave Mami’s home before conceding to her demands. “She [Ti-Jeanne] stood up and marched toward the front door, Baby on her hip, Tony following uncertainly after her.”¹⁷ Mami is forced to give up some of her power in order to keep Ti-Jeanne from leaving, which Mami does by asking Ti-Jeanne to stay. Ti-Jeanne also demands that Mami must try to help Tony (Ti-Jeanne’s love interest) if she wants Ti-Jeanne to stay: “If I stay, Mami, you have to talk to Tony.”¹⁸ Her demand illustrates an attitude of independence in Ti-Jeanne, an attitude that was not present in her prior interactions with Mami. This reference to dance mirrors Esu-Legbara’s dance of generation/creation. By dancing to her own tune, Ti-Jeanne is exhibiting independence, which results in the generation of a new relationship between Mami and Ti-Jeanne. “Something had changed between them. They were two women now, no longer an adult and a child.”¹⁹ This generation/creation dance illustrates a connection between Ti-Jeanne’s mental desires and her physical actions. Throughout the novel, Ti-Jeanne’s narrative often suggests that she disagrees with Mami’s lifestyle and her religious practices, referring to Mami’s beliefs as “that duppy business” and “old-time nonsense.”²⁰ Yet this is the first occasion in which Ti-Jeanne physically stands up to her grandmother rather than silently disagreeing with her. Ti-Jeanne’s act of independence

shows a collaboration of her mind and body; the belief of her mind is brought to a physical realization through her show of independence, continuing the healing of her mind/body split.

However, the major turning point in the healing of Ti-Jeanne's mind/body split occurs during Mami's ritualistic ceremony when Ti-Jeanne becomes a vessel for the spirit of Esu-Legbara. "She [Ti-Jeanne] rose smoothly to her feet and began to dance with an eerie, stalking motion that made her legs seem longer than they were."²¹ It is only after being physically embodied by the spirit of Esu-Legbara that Ti-Jeanne's spiritual center becomes truly controllable. This specific dance operates as both a translation dance and a generation/creation dance for Ti-Jeanne. It is a translation dance because Esu-Legbara is expressing the will of the gods to Mami through Ti-Jeanne's body; he is telling her exactly what Ti-Jeanne and Tony must do in order to leave town without being seen. It is also a generation/creation dance, because this is the instance that leads to a close spiritual relationship between Esu-Legbara and Ti-Jeanne. Recognition of this spiritual relationship helps Ti-Jeanne understand the specific origin of her visions and leads her to a realization of her spiritual potential. After this possession by Esu-Legbara, Mami explains to Ti-Jeanne the true meaning of her powers: "It mean you could ease people passing, light the way for them. For them to cross over from this world or the next."²² When Ti-Jeanne realizes that her mental half is not something to be feared but something to be used and channeled, she is able to regain control of her mind, healing her mind/body split.

Evidence of Ti-Jeanne's healed mind/body split can be found at the end of the novel when Ti-Jeanne is able to use her newly controllable mind to defeat Rudy. The power that Ti-Jeanne's wholeness has created is illustrated when she calls to the spirits and to the souls of those that Rudy murdered to help her kill him. The spirits and souls answer her call: "Rudy screamed as the weight of every murder he had done fell on him."²³

Waxman proposes that the "reintegration of body with mind is central to women's empowerment."²⁴ Esu-Legbara's possession of Ti-Jeanne during their dance is what leads to the reintegration of Ti-Jeanne's body and mind. This is apparent when the reader realizes that before Esu-Legbara possessed Ti-Jeanne's body and forced her to dance, she had no control over her spiritual powers or her mind. Had she not been forced to dance by Esu-Legbara and as a consequence synchronized her mind and body, she would not have been able to ask eight spirits and countless souls to help her defeat Rudy and his henchmen. Therefore, Ti-Jeanne's defeat of Rudy relied entirely on Esu-Legbara's decision to possess her and dance through her.

The instances that connect Ti-Jeanne to dancing can be interpreted as dances resulting in a translation of the gods' will or dances resulting in the creation/generation of new relationships. These dances progressively bring Ti-Jeanne to a closer relationship with Esu-Legbara, which helps her better understand the mental part of her identity. This understanding enables Ti-Jeanne to regain control of her mind, and once both her mind and body are under her control, Ti-Jeanne is given the opportunity to realize her full spiritual potential. Ti-Jeanne acts upon that potential at the end of the novel when she defeats Rudy and the final result is her empowerment.

I have explained the mind/body split, religious performances, and consequent empowerment of Ti-Jeanne. I will be examining the same aspects in Hopkinson's character Tan-Tan from *Midnight Robber*.

Midnight Robber

Midnight Robber recounts the experiences of Tan-Tan, a young woman who was exiled with her father at a young age. She is continuously raped and beaten by her father while growing up, but reaches her breaking point on her sixteenth birthday. She finds courage by taking on the identity of the Robber Queen spirit and kills her father in self-defense. After killing her father, Tan-Tan flees her town and lives in the wilderness with a tribe of bird and lizard creatures called douens. As the novel continues, Tan-Tan strengthens her relationship with the Robber Queen identity to allow herself an outlet for expression that would otherwise have been denied because she is wanted by the authorities for the murder of her father. As the novel progresses, Tan-Tan is able to use her newfound courage to heal her mind/body split by defeating the bad Tan-Tan, the mental remnant of her father's abuse.

Tan-Tan, the female protagonist of *Midnight Robber*, pretends she is the Robber Queen, who has not historically been a religious figure, but rather a source of entertainment. The Robber Queen is a female depiction of the Midnight Robber, a traditional Mardi Gras figure. However, in *Midnight Robber*, the Robber Queen appears as a god-like entity for Tan-Tan. As Hopkinson said in an interview with Diane Glave, "In *Midnight Robber* I haven't given an overt form of religion to the world I created. But I did build in spiritual beliefs."²⁵ For Tan-Tan, the Robber Queen is the only spiritual entity in whom she strongly believes, and Tan-Tan chooses to form a connection with her in order to make use of the Robber Queen's identity. This supports the assertion made by Gale Jackson, which claims that the tendency of African performances to place emphasis on individuals "becoming gods [themselves]" comes from the Yoruba culture.²⁶ Becoming a god, like the Robber Queen, is exactly what Tan-Tan does throughout *Midnight Robber*.

The creation of Tan-Tan's mind/body split occurs on her ninth birthday when her father rapes her for the first time. She is forced to divide her identity to reconcile the perceived division of her father's identity: "Daddy's hands were hurting, even though his mouth smiled at her like the old Daddy, the one from before the shift tower [a form of travel] took them. Daddy was two daddies. She felt her own self split in two to try to understand, to accommodate them both."²⁷ At this point attainment of wholeness becomes more difficult because now there are two mental entities vying for the use of Tan-Tan's body rather than just one. This struggle is created because Tan-Tan's strongest relationship is with her father; he is the only connection she has with her past life, the life she led before she and her father were forced into exile. When her father, the person she loves most, begins to hurt her, Tan-Tan just cannot understand: "Why was Daddy doing this to her? Tan-Tan couldn't get away, couldn't understand."²⁸ To keep her father in the esteemed position he held before he raped her, Tan-Tan divides her father into "old [good] Antonio" and "bad Antonio."²⁹ In order to keep from feeling that she deserves Antonio's abuse, Tan-Tan divides herself into good Tan-Tan and bad Tan-Tan. It is only the bad Tan-Tan who deserves Antonio's cruelty, which allows Tan-Tan to escape the abuse through good Tan-Tan, or the Robber Queen. Tan-Tan chooses to take on the identity of the Robber Queen in addition to her original identity to deal with the traumatic experience of her incestuous rape: "She wasn't Tan-Tan, the bad Tan-Tan. She was Tan-Tan the Robber Queen . . . and strong men does tremble in their boots when she pass by. Nothing bad does ever happen to Tan-Tan the Robber Queen.

Nothing can't hurt she."³⁰ This situation creates the identity conflict that Tan-Tan must work to remedy throughout the rest of the novel. As Tan-Tan continues to deal with distressing experiences, she always turns to the persona of the Robber Queen to solve any issues. Tan-Tan does this because she has no reason to believe her own personality is strong enough to solve anything, since her own personality could not keep her father from raping her.

Tan-Tan's choice to identify with the Robber Queen comes from a childhood memory. On one occasion, when Tan-Tan was a young girl, she stood up to her father: "the time when she'd been playing Robber Queen in the julie-mango tree and talking back so breezily to Daddy."³¹ In addition to "talking back" to her father, Tan-Tan disobeys her father's order to "stay up there [in the julie-mango tree]."³² Tan-Tan recognizes that the first time she ever stood up to her father was when she dressed and acted like the Robber Queen. This experience operates as the major factor in Tan-Tan's decision to take on the Robber Queen's identity. By embodying the Robber Queen, Tan-Tan is mentally rejecting her father's actions. When she is being raped, she goes to a place in her mind where she cannot be hurt, a place where she can be the Robber Queen.

As the novel continues, Tan-Tan's Robber Queen embodiment progresses from a mental act to a physical one. At the age of 16, Tan-Tan is beaten and raped again, but this time she takes a more active role as the Robber Queen: "It couldn't have been she. It must have been the Robber Queen who pulled out the knife. Antonio raised up to shove into the person on the bed again. It must have been the Robber Queen, the outlaw woman, who quick like a snake got the knife braced at her breastbone just as Antonio slammed his heavy body right onto the blade."³³ This situation, just like the earlier rape scene, results in the assumption of the Robber Queen identity to be in control once more. The end result of this assumption of identity is a transcendence of her own identity to the identity of the Robber Queen. This transcendence of identity allows Tan-Tan to bring about an end to her father's continuous raping, letting her once more control her own body.

After murdering her father in self-defense, fear of persecution forces Tan-Tan to leave her home. She has no other option but to live with the douens, where the lack of human language and contact begins to affect Tan-Tan. The only outlet that will allow Tan-Tan to once again use human language is the performance of rhetoric under the disguise of the Robber Queen. As Tan-Tan shares her Robber Queen identity with others, the entity she embodies begins to more closely reflect the traditional figure of the Midnight Robber. The traditional Midnight Robber "functions as a social and political critic, humorist, and educator in the manner of the calypsonians [musicians of the Afro-Caribbean style of music, calypso]" through the art of oratory performances or speeches.³⁴ Tan-Tan's increasing embodiment of the Robber Queen is apparent in her actions, but more specifically within her oratory performances.

The first time Tan-Tan performs as the Robber Queen in front of an audience, she criticizes flawed relationships between humans. Tan-Tan finds inspiration for her speech when she sees a mother beating her grown son. The reason this evoked such strong feelings is because of her own experiences of being beaten by her father. In traditional Mardi Gras songs, similar to Tan-Tan's speeches, "strong feelings rise spontaneously into improvised lyrics."³⁵ Kathryn VanSpankeren proposes that

improvised lyrics, which have historically been a part of Mardi Gras performances, allow individuals to freely express themselves. For example, Tan-Tan expresses herself by saying "I shamed to be of your kind. . . . You treat he worse than dog, yet he loves you like hog love mud. . . . Me tell you, don't hurt your son no more. Me will know. Me, Tan-Tan, the Robber Queen."³⁶

Tan-Tan uses her Robber Queen identity as a means of moral expression because it provides her with a sense of anonymity. When an audience sees Tan-Tan as the Robber Queen, no one sees her past. When Tan-Tan is the Robber Queen, she feels no guilt and no shame. She does not hear the bad Tan-Tan inside her head, constantly criticizing her, saying things like "[you] only good for dead" or "you is a wicked crosses for people to bear."³⁷ The Robber Queen identity silences the bad Tan-Tan, leaving Tan-Tan as the Robber Queen free to fight injustice. When Tan-Tan again confronts humans about the wrongs they are committing, she physically assaults a bar owner who has been giving his customers watered-down drinks while charging them for strong drinks. Here, the "strong feelings" that give way to Tan-Tan's improvised lyrics come from her experiences of being exploited by her father and her desire to stop exploitation wherever she can. She forces the bar owner to drink multiple buckets of water as punishment and warns him "When them ask you who bring about your ruination this day, tell them Tan-Tan the Robber Queen . . . if you start watering your drinks again, you won't see me, but I go know."³⁸

In both of these situations, Tan-Tan, as the Robber Queen, acts as an advocate for social change, informing and warning individuals of the wrongs they are committing. Performing as the Robber Queen reconnects Tan-Tan's mental and physical parts: "She [Tan-Tan] realised what she had to do to quiet the inner voice that never ceased. Bad Tan-Tan had given her peace for a while when she intervened on the behalf of the abused son."³⁹ Tan-Tan comes to the understanding that only aiding others can silence her ever-critical mental half, the bad Tan-Tan. Therefore, in order to reconnect her mind and body, Tan-Tan must continue to use her body to express the identity of the Robber Queen, or the good Tan-Tan. This is the only course of action that can keep her two halves acting in harmony without any interference from the bad Tan-Tan.

Conclusion

In conclusion, both Ti-Jeanne and Tan-Tan undergo significant transformations throughout Hopkinson's novels. These transformations occur because these two female protagonists are attempting to heal mind/body splits that occur as a result of residing in environments created by the patriarchy. Living in such conditions can be incredibly harmful but, fortunately, both Ti-Jeanne and Tan-Tan are able to heal the discord between their minds and bodies. Ti-Jeanne heals her mind/body split through dancing, which acts as a way to form a spiritual relationship with Esu-Legbara. Similarly, Tan-Tan heals her mind/body split by giving speeches under the identity of the Robber Queen. In both of these characters, the healing of their mind/body splits occurs with the help of their spiritual guides through ritualistic performances, which ultimately leads to a realization of empowerment.

Notes

1. Dimen, "Power, Sexuality, and Intimacy," 37.
2. Harter, quoted in McGregory, "Nalo Hopkinson's Approach," 6.
3. Brown, quoted in Cartwright, "Voodoo Hermeneutics," 163.
4. Jacobs, "Spirit Guides," 45.
5. Waxman, "Dancing Out of Form," 91–106.
6. Ibid., 91.
7. Garrison, "Echoes of Influence," 321.
8. Rutledge, "Speaking in Tongues," 598.
9. Gates, *The Signifying Monkey*, 20.
10. Ibid., 20.
11. Hopkinson, *Brown Girl*, 9.
12. Gates, *The Signifying Monkey*, 6.
13. Ibid., 6.
14. Hopkinson, *Brown Girl*, 50.
15. Ibid., 47.
16. Ibid., 57.
17. Ibid., 57.
18. Ibid., 58.
19. Ibid., 62.
20. Ibid., 36–37.
21. Ibid., 94.
22. Ibid., 103.
23. Ibid., 226.
24. Waxman, "Dancing Out of Form," 92.
25. Glave, "An Interview with Nalo Hopkinson," 155.
26. Jackson, "The Way We Do," 20.
27. Hopkinson, *Midnight Robber*, 140.
28. Ibid., 140.
29. Ibid., 140.
30. Ibid., 140.
31. Ibid., 31.
32. Ibid., 14.
33. Ibid., 168.
34. Honore, "The Midnight Robber," par. 22.
35. VanSpanekeren, "The Mardi Gras Indian Song Cycle," 43.
36. Hopkinson, *Midnight Robber*, 244–45.
37. Ibid., 193, 214.
38. Ibid., 254.
39. Ibid., 248.

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