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The paradoxical interplay between the British colonial enterprise, masculinity, and reparation in the Caribbean in Lovelace's The Schoolmaster

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Abstract
Novelist and thinker, Earl Lovelace posits a humanistic revision of postcolonial readings of the concept of reparation in his essays in Growing in the Dark, particularly in "Reparation: For &and From Whom," and "Working Obeah." While he does not supplant the fundamental argument that European beneficiaries of slavery should assume some responsibility for the restitution and repair of descendants of Africa, he questions the idea of reparation as an act of dependency, something handed out by the "other," – be it European or post-independence Caribbean governments. Instead, he imagines reparation to include the agency of the colonial subject who assumes authority and responsibility for his repair. Consequently, while Lovelace recognizes the importance of the social and economic requirements of reparation, he privileges the psychological processes. Earl Lovelace's, *The Schoolmaster* provides a useful platform from which to examine the applicability of the author's reading of the concept of reparation within the framework of repressive and hegemonic framework enforced by the British colonial administration in pre-independence, Trinidad and Tobago. This study investigates the influence of British colonizing policies on the development of masculinity in the pre-independence Caribbean, specifically the ongoing struggle for reparation. Whereas a number of prior studies use the West Indian novel to demonstrate how the crises within masculinities result from patriarchal standards of ownership and control, this study also uses Caribbean fiction to prompt meaningful discussions on the healing of maimed masculinities. Due to the psychological implications encoded in Lovelace's conceptualization of reparation, this paper, understandably, privileges a psychoanalytic approach.

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Introduction

This study affirms the role of the Caribbean literary canon in the multiplex relationship between the British colonizing project in the Caribbean, the construction of masculinity, and the ongoing discourses on reparations for the descendants of African slaves in the Caribbean. More precisely, it looks at Earl Lovelace's contributions as a novelist and thinker from the Caribbean to this intricate subject. In his thought-provoking psychoanalytic explanation in his essay, "Reparation: For and From Whom," Lovelace explicates reparation as the reparative mending of the psyche of the descendants of African slaves. In his essay, he argues that this aspect of reparation is a psychological process that the African Caribbean subject alone has control over. It cannot be achieved through external compensations from Europe for the genocide and trauma generated from the transatlantic African slave trade**.** Put another way, it cannot be viewed as a "handout". In this essay and another piece, "Working Obeah," Lovelace appears to be in agreement with traditional Freudian and Jungian psychology regarding the importance of the

unconscious in the personhood process. Like Caribbean psychiatrist Frantz Fanon, he does not, however, accept the notion that the African subject's psyche can be repaired using the collective unconscious as envisaged by Jung, arguing that this approach cannot meet both the liberating psychological and cultural needs of the colonized subjects and the colonizing goals of the Europeans at the same time. In "Working Obeah," he suggests that the Caribbean subject's quest for selfhood through reparations is more likely to materialize through the workings of the "African unconscious." According to him, the African customs that still exist, including shango, voodoo, cumfa, and ceremonies; folklore; dance; music; and literature, are really signifiers that might cause introspection and rebirth in the African subject. According to Lovelace, the deciphering of the concept of working obeah by the African Caribbean is a crucial aspect of the rehabilitation process. He is adamant about re-educating the subject such that instead of reading remnants of African tradition as markers of shame and terror, he interprets them as calls to healing, restoration, and liberation from the African unconscious.

Significantly, Lovelace's reparative discourse highlights the intersectionality of critical introspection, self-reflection, and change in order for the subject to achieve true selfhood, personal growth, and empowerment. It also highlights the significance of colonized black subjects' cultural and ideological reorientation. By means of the stories and characters in his created universe, he also extends an invitation to readers to investigate and contemplate these intricate relationships as well as the potential for individual growth. Lovelace also illustrates through the use of imaginative literature the important point he made about reparation in the 2003 interview with Kelly Hewson: that there is never "a final conclusion of repair" and that one is always in what Stuart Hall refers to as a condition "of becoming." While Lovelace does not refute reparation activists like Kimani Nehusi and Hilary Beckles about the ethical and legal responsibilities of Europe to address economic and social problems resulting from colonial activities in the region, he does differ from these scholars in that he suggests that Europeans also require psychological reparation because of the dehumanizing masculinity philosophies that have historically shaped the continent. Lovelace in this regard, in the same vein as the Guyanese writer, Wilson Harris, locates philosophies of masculinity such as power and conquest, cultural hegemony, the veneration of the phallus, stoicism and repression of feelings, and the domination other gender groups, at the centre of masculinity crises in the white European colonizer. Lovelace submits that the white patriarchal establishment interprets power as “the taking away of the world” (Lovelace 2003, p.17) [11] and in the process have taken “human differences in appearance” and made “a fetish of superiority out of them” (Lovelace 2003, p.176) [11]. Within this paradigm, he observes the establishment and maintenance of the link between power and racism on a worldwide scale. He posits two interrelated principles of this interpretation of power within the masculinities within these narratives. For starters, he posits that the supposed power that the Black Caribbean male sees as underpinning masculinity in white colonial patriarchal authority, is illusionary**,** largely because the masculinities therein are unstable and insecure. The second is that regardless of how well the black Caribbean male subject masters the education and culture of the colonizer, his power is restricted to “the livery the white man has fabricated for him” (Fanon 2008, p.17) [7]. Although Lovelace's writings should not be considered canonical, they do offer a good platform from which to assess the connections between colonial ideology in Britain, pre-independence masculinity construction, and the Caribbean's fight for psychological healing through works like The Schoolmaster (1979).

The Troubled Psychopathology of the Jesuit Colonizer

Immersed in rural Trinidad during the 1930s-1950s, *The Schoolmaster* provides a discursive platform to delve into the contradictory aspects of the British colonial system. This system was both a formidable hegemonic force and a susceptible one due to its inconsistent patriarchal operations. Lovelace’s writings suggest that during the colonial era manifestations of personhood were shaped in part by four significant developments: the Roman Catholic Church's operations, the suppression of the Shouter Baptist Faith, US Army bases, and universal suffrage in 1946. To comprehend how British colonial actions affected the pre-independence community's processes of psychological healing and the building and rebuilding of masculinity, one must examine the dynamics of the relationships depicted in The Schoolmaster between the Roman Catholic priest Father Vincent and Christiana Dandrade, a female rape victim; Mr. Warrick, the schoolmaster; Ben, the peasant; and Ignacio Dardain.

Father Vincent, the white Roman Catholic priest, serves as a reminder that European masculinities are in a state of crisis and in need of urgent repair. Through the white subject, Lovelace chronicles expressions of chronic anxiety within the Jesuit priesthood, establishing in the process how the ideologies of stoicism and altruism have failed to provide psychological fulfilment. Seemingly, Lovelace reinforces Fanon's psychoanalytic finding about white colonial subject, which states that "many of the assertions... regarding the subjective attitude of the white man are unreal" (Fanon 2008, p.128) [7]. Nevertheless, Lovelace goes beyond the stereotypical white colonial missionary as an agent of colonization when he employs the Roman Catholic priest. He is a symbol of the white male subject's unhappiness as he seeks psychological solace in the teachings of the Western Church, to which he belongs, and a victim of British colonialism. The Irish background, which Lovelace assigns him, serves as well a reminder that there are also susceptible white masculinities. As Lovelace recalls the mutterings to the priest’s dying father, "The Irish will fight, the Irish will fight" (Lovelace p.32), he stresses the importance of considering the white subject in the context of the Irish people's fight for their souls, set against the backdrop of British colonial oppression. The priest he depicts follows the same philosophical line as the one he lays forth in his essay "Reparation: For & From Whom":

As victims of injustice, we must reclaim our innocence, our faith, and our trust; reclaim our people and our humanity—and by extension, the humanity of all people—restore confidence, and then start creating again, not for protection but for the benefit and joy of all (Lovelace 2003, p.183) [11].

Further, the priest's portrayal lends credence to the idea that masculinity "imposes a false unity on a fluid and contradictory reality" (Connell 2005, p.836). He is as much a victim of white colonial patriarchal tyranny as an Irishman, as the black colonial subject is of European imperialism. In this manner, Lovelace demonstrates the universal need for psychical reparation to restore “the humanity of all people.”. Subsequently, in Lovelace's representation of the European

priest, we see that mortification, rather than fostering a higher level of human spirituality, desensitizes the soul and, as a consequence, problematizes the repair process. "Became a priest, believing that in that choice he could reduce the nothingness and lift the spirit of man,"(Lovelace 1979, pp. 32-33) Lovelace writes, in tracing the white subject's yearning for healing through Roman Catholicism. In fact, the narrative's structure highlights the feminist argument that traditional Western religion is oppressive and sexist, undermining the therapeutic and emotional benefits of faith. Since the governing ideologies of patriarchal institutions are not designed to humanize subjects "a masculine institution has difficulty claiming that which has been attributed to women, even if its religious tradition espouses these same virtues" (Brabeck 1992, p5). Lovelace supports Brabeck's claim in the scene that follows from *The Schoolmaster* where he shows the censoring superego of the priest stifling the priest's capacity to feel and to live. The scene that follows provides an opportunity to psychoanalyze the effectiveness of the subject's Faith.

Oh, how he became engrossed in studying the bird's necks! He completely lost track of time as he listened to and observed the birds' songs. Eventually, the birds took flight in pairs, with one bird leading the way and the other following close behind. They soared over the trodden hillside devoid of grass, flying beyond the now-deadly schoolyard... Even before he turned to face the sound, he felt a rush of regret and shame for his defection; he was no longer a man; he had returned to his vows and priesthood; and he heard the gate bell ring.

The depiction of the tensions caused by the priest's violation of the vows of mortification of the senses underscores what Lovelace sees as a flawed spirituality that does not offer reparative healing. It exemplifies how the male-centered stoic ideology of the priesthood suppresses the feminine trait of emotion and, in doing so, hinders the healing of the wounded male subject. The moralizing surveillance that keeps control at the level of the mind is brought to light by the ringing of the bell. Thus, the subject reverts to a condition of "sadness and guilt" after rejecting the feminine "anima" and losing his identity as "a man" (1979, p.32). Therefore, the "calling" is portrayed as a damnation to "sadness and guilt" and a denial of the subject's ability to function as a "priest" and as "human." By means of the Priest, Lovelace asserts that the mortification code serves primarily to solidify patriarchal authority by banishing the metaphorical "Sycorax" from the individual's mind. For (Blystone 2012, p.73) [4], "Sycorax" "symbolizes everything that questions patriarchy" (and all things feminine). Therefore, in the priest's conflicting reactions to the "bird" and the "bell," Lovelace symbolizes the subject's internal conflict between masculine qualities like "Prospero" and feminine traits like "Sycorax," which include emotions. Within this framework of manhood, "Sycorax" must stay banished.

Orthodox religious therapy: A destabilizing colonizing Gaze

Lovelace now shows how this masculinity is unsuitable for facilitating healing within the African-Caribbean community. Seemingly supporting the psychopathology of Frantz Fanon regarding the relatedness between mental oppression and chronic psychotic episodes, Lovelace's depiction of the priest as a counselor of the traumatized rape victim, Christiana Dandrade, suggests that the restrictions imposed by the Holy Orders of the priesthood have had a debilitating effect on the humanness of the male subject. The narrative provides scope for a psychological evaluation of the priest in the symbolic role as a signifier of psychical healing, as well as for a deconstruction of his humanism. The masculinity, framed within the racist tenets of colonial discourse is conditioned to reinforce the labels of promiscuous black slave girl onto the pre-independence teenaged victim of rape, is presented as morally deficient. Subsequently, there is a conflict between actions and beliefs which impede rather than facilitate psychical repair in this male subject. The rigorous training as a Jesuit priest has rewarded him with the power to engage in the "promotion of justice**,"** (Brabeck 1992, p.2) and to "help souls" (Brabeck 1992, p. 2). However, since the dogma of the said Roman Catholic faith has a history of "[marginalizing] women and explicitly [exclude] them from the hierarchy" *(*Brabeck 1992, p. 1), there is the ongoing tension within the Jesuit who, if he is to offer the female Caribbean subject humane counsel, must first see her as human and as his social equal. Consequently, the psychoanalytic intervention by priest to restore healing in the oppressed female Caribbean subject demonstrates that a shared historical experience with patriarchal oppression does not correspond with an absence of a philosophy which legitimizes male dominance. Thus he has fantasies of enacting "his rage and desire to hurt" (Lovelace 1979, p.118) the black female subject and in his state of not knowing is oblivious regarding "what prayer to say" (121) for the traumatized female subject. Subsequently, his promise "Child, I will pray" (121) to the raped victim's plea "What must I do Father?" emerges as an empty mechanical response to mask his own state of moral lack and spiritual impotence. The probe appears to be an occasion for the reinforcement of "Elizabethan statutes of rape [that] operated to legitimize violent colonial masculinity which was never called rape" (Alexander 1994. P. 12). Thus he catechizes, "Why couldn't you wait?" reasoning that "boys play with girls, then it happens." Moreover, Lovelace posits that the procedure of counseling has become a dehumanizing process of interrogation, which brings gratification to repressed sadistic sexual desires in the male subject forbidden by the Holy Orders. These are evidenced in the subject's response to the raped victim's narrative of her traumatic experience. Reactions such as "the back of the priest straightened, and the priest groaned audibly," (119) "the priest's ear gazed at her" (119) and the sensual echo which came "out of the river of his ear" (119) demonstrate his having sadistic vicarious sexual pleasure at the cost of her pain. In this regard, while Lovelace underscores Joanna Burke's study Rape: A history from 1860 to Present that oftentimes during male intervention in cases of the rape of female subjects that traits of otherness combine in rape myth he also exposes the perverted nature of the priestly humanism which exists beneath the mask of morality and purity. Subsequently, his dismissive reaction to the girl's narrative "Not my will…Father" (118) of the rape and his insistence that she assumes responsibility for the act, are represented as causal factors for the female subject assuming the responsibility for the impact of her rape. The suicidal death of the female subject seems then to be an indictment on the contradictory humanism operating within the priest and the strand of masculinity he embodies.

The white colonizer "Father"/ Black colonized "Son" Dualism

The relationship between Father Vincent, the Jesuit priest, and Mr. Warrick, the schoolmaster, as depicted by Lovelace, links Western humanism to the normalization of a racist "gaze." Lovelace claims that the Orthodox Catholic Church played a pivotal role in enabling this colonizing "gaze" in rural Trinidadian communities, where he asserts that religion, philanthropy, and altruism are used as tools for control and indoctrination, reducing community members to the position of innocent, dependent "children." In this context, "gaze" means a nonviolent method of hegemonic control that involves the use of various structures, institutions, and systems to influence people's ideological, cultural, and psychological perceptions of themselves and the world. Lovelace imagines the "gaze" of the Orthodox Catholic Church to be limiting the rural black Caribbean community to a subordinate status and to be leading to the "collapse of the ego" of both the colonizer and the colonized. The "collapse of the ego" refers to the total dissolution of the subjective identity, as it does in Freud's and Jung's work, and in Fanon's work, it refers to the internal disintegration of the essential principles of humanity that govern civilized, empathic, and rational behavior. In keeping with the ideology that asserts that the pre-independence Caribbean's crises in masculinities were mostly created by men's preoccupation with power, he uses the priest and headmaster to demonstrate how this obsession has impacted their subjectivities. Taking what appears to be a postcolonial stance against Freud's Oedipus complex, Lovelace argues that the black Caribbean "son" still has castration concerns due to the racist patriarchal practices of the white colonial "father." The Caribbean man, who is considered the "son" in this context, discovers that despite his fervent attempts to imitate the "father" by mastering his language, religion, education, culture, and behavior, he does not achieve psychological healing. Instead, he finds himself with a fragmented psyche, which the colonial "father" is unable to repair since his own psyche is also in need of restoration.

Lovelace's psychoanalytic description of Father Vincent's interrogation of Mr. Warrick over the sexual assault of the female student, Christiana Dandrade, delves mainly into the masculinity crises of the two male subjects. The novelist's cyclical approach of time, which serves as a continuous meeting point for the past, present, and future, enables a valuable examination of the unsolved inner problems of the two men. Furthermore, this narrative style assists the reader in assessing the influence of power dynamics within the colonial administration on the development of masculinity It reveals a paradox in the reparation struggles of the white colonizer "Father" and the black colonized "son," as they both grapple with the need to conceal their complicity in the crime. Before the schoolmaster's arrival, the priest's thought exposes a mind consumed by fear, confusion, and a sense of inadequacy regarding the assigned task of establishing a school to colonize a rural community. He was confused by his lack of visibility in a system intended to make sure the "observer" is also "observed," where he has just served as a conduit, needing to go via the bishop, who in turn had to go through other members of the religious order's hierarchy. Furthermore, he is confined within a profound state of uncertainty regarding the moral and ethical validity of the colonial education initiative. This initiative has produced individuals, such as the schoolmaster, who has internalized the values of colonialism, but his education has failed to suppress the instinctual desires, leading to the sexual assault of a student in the very institution he had sought validation from.

Thus, by depicting Father Vincent as assuming a role of moral and legal authority over the black schoolmaster, who has sexually assaulted the Caribbean woman, Lovelace also prompts the reader to assess the power dynamics between the two men and to explore the thoughts of the individuals, who share equal responsibility for the traumatization of the African-Caribbean woman. The derogatory and condescending tone of the interview conducted by the Jesuit priest toward the schoolmaster serves as a reminder of the racial implications of the "Elizabethan statutes of rape" (Alexander 12). These statutes, which uphold the notion of forceful white colonial masculinity, do not label such acts as rape, but instead criminalize black masculinity. The interviewee's approach exemplifies the warped humanism inherent in the white priest's conviction of moral superiority, while also exposing the folly of the black male character's pursuit of the same. The priest, exhibiting characteristics of a self-absorbed father, dismissively rebuffs the schoolmaster's efforts to reassure him of his capability to address the consequences of his irresponsible actions, asserting unequivocally, "You cannot right any wrong." However, with closer examination of the narcissistic facade, we can observe the concealed feelings of incompetence and uncertainty in the white colonizer, who is scrutinizing the individual in front of him and relying on a miraculous act of belief: ""testing the man before him and playing to a miracle of faith." Religion is posited then a means through which the white colonial leader utilizes social distance and racial superiority to assert dominance over the black Caribbean male, thereby establishing restrictive psychological systems to ensure that regardless of the black Caribbean male's advancements in the colonial hierarchy, he is perpetually kept in an inferior position through constant surveillance. Therefore, even though the only recommended remedy is from the black schoolmaster, stating "not even if I repent" (127) and "pray and ask for forgiveness and marry the girl," (127) the priest must firmly assert his race and social position over the black schoolmaster, declaring "Mr. Warrick, you trifle with me"(127). It is only after the black subject has submitted to his role as an inferior being "I am at your mercy, Father" (128) and acknowledges his state of lack and dependence "But what can I do" (128) that the priest from a position of moral authority offers him absolution, "I will pray for you, Mr. Warrick" (128). This resolution exemplifies Jacqui Alexander's position on the dubious nature of legal statutes that regulate the sexual assault of black women. It emphasizes that the resolution does not prioritize the social justice of the female victim, but instead seeks to maintain the black female subject's violation by granting the black Caribbean male the same liberty to perpetrate abuse as the white male. Lovelace strongly rejects the patriarchal norm in *The Schoolmaster* by portraying Constantine Patron shooting the white horse that the schoolmaster tried to ride away on to escape from Kumaca, resulting in the death of the black Caribbean male. The white horse represents both the dominant power of British colonialism and the oppressive and harmful aspects of masculinity linked to that epoch, which Lovelace metaphorically connects with death.

A Reparation Model for the Colonizer and the Colonized

Aligned with the concept of "redeeming and repairing the isolated person as a human being in a modern society confronted with the dreadful manifestations of horror and absurdity of existence through art," (Lovelace 2003 p. 183) [11] Lovelace introduces a new power model for psychologically dysfunctional masculinities through the manner in which he resolves the relationship between Father Vincent and Benn, the peasant. Building on an argument that the moral and ideological impact of colonialism, specifically the belief in conquering and dominating, has played a significant role in the emergence of psychologically imbalanced forms of masculinity in both white colonizers and black Caribbean men who have experienced colonization, he surmises that there is a requirement for a mutually agreed upon philosophical framework centered on a form of humanism that can facilitate psychological healing for both groups of men. Fanon's ideas on the need for a new humanism have noticeably influence Lovelace's notion of reparative healing. According to Fanon (2008, p. 197) [7], there is need of a form of humanism that can "induce man to be actional, by maintaining in his circularity the respect of the fundamental values that make the world human." Lovelace proposes that this new humanism can lead to the reevaluation of intrapersonal and interpersonal communication and expression methods, particularly in relation to hierarchical and dominant/submissive frameworks.

Seemingly assuming the philosophy that artists are responsible for raising awareness about social issues and as well as providing potential solutions, Lovelace demonstrates through the relationship between Father Vincent and Benn, the peasant how this new model of humanism can be facilitative in the reconstruction of psychologically dysfunctional masculinities. Expanding on the notion that the moral and ideological influence of colonialism, particularly the belief in conquest and dominance, has had a substantial impact on the development of psychologically unstable forms of masculinity in both white colonizers and black Caribbean men who have undergone colonization, the author posits that a shared philosophical framework centered around a reformed humanism can enable psychological recovery for both groups of men. This emerging form of humanism promotes the reassessment of techniques in communication and enunciation, specifically in hierarchical and dominant/submissive structures.

Similar to Bhabha's concept of the "Third Space," Lovelace envisions the potential of this novel form of humanism to arise from the intersections between the conflicting realms of the colonizer and the colonized - the paternalistic colonizer and the subordinate colonized. However, whereas Bhabha (1994) refers to "enunciation" as the many identity reactions that arise from cultural conflicts and lead to societal transformation, Lovelace focuses on the psychoanalytic situations and solutions that might be found in this "Third space of enunciation". Lovelace suggests that since the moral and ideological influence of colonialism, particularly the philosophy of conquer and dominate, has significantly contributed to the development of psychologically unbalanced forms of masculinity in both white colonizers and black Caribbean men who have been colonized, that there is need for a negotiated philosophical space on how ideologies on humanism may bring about psychical healing to both groups of men. The trail of conversation between the two men symbolizes the search for this negotiated space.

Caribbean literary critic, Kenneth Ramchand, suggests that these conversations enable a crucial "repositioning" of the Caribbean male subject, allowing him to navigate the past of rage, resentment, and revenge in order to discover a path towards personal growth and contentment (Lovelace 1979, p. 186). He perceives this process as a means for the colonizer to escape from the state of feeling isolated, burdened by guilt, and experiencing conflicting emotions, and instead, to embrace "friendship" and humanity as a method to initiate the process of truly living.

Although I largely agree with Ramchand's conclusion, I also interpret these conversations as a transformative process in which the fundamental beliefs about masculinity, traditionally associated with manliness with qualities like power, dominance, stoicism, and self-reliance, are dismantled and rebuilt. Therefore, Lovelace argues that for the white male subject to attain psychological balance, it is imperative for him to directly confront the psychological problems stemming from the ideology of racism that molds his identity. Hence, reinventing the notion of masculinity in the Western priesthood necessitates a deliberate departure from the perspective that highlights colonial discourse and superiority and instead recognizes the imperative of acknowledging the narrative of Caribbean males. This demonstration illustrates a shift in mindset from a Western white male, who embodies a morally superior concept of manhood as a Jesuit priest, engaging in meaningful dialogue with a black peasant named Benn, who holds a lower social status. Through this interaction, the priest becomes aware that all humans are equally sinful, leading him to realize that instead of praying for Benn, he should pray alongside him. Given both parties' moral vulnerability, prayers must be approached as an interdependent process.

Furthermore, his realization of the detrimental effects of colonial racism on the formation of black Caribbean masculinity signifies a significant advancement in acknowledging his humanity. The shift from interpreting the narrative of Captain Grant shooting Ben's horse as a mere anecdote fueled by alcohol to comprehending it as a representation of the psychological and emotional mistreatment suffered by colonial subjects within a system of white male dominance is a noteworthy milestone in the journey towards recognizing their humanity. Fundamentally, the conversations provide a forum for an examination of possibilities of a philosophical and psychological shift in the perception of Western males towards Caribbean male subjects**.** This shift of viewpoint is regarded as an essential measure to mend the bond between the white colonizer and the Caribbean male.

Similarly, this new way of seeing the self and the world causes the resentful and violated Caribbean male subject to embark on a psychological journey that begins the process of restoring his humanity and, consequently, reinventing his manhood. Here Lovelace addresses a recurring issue in his initial work While Gods are Falling by highlighting the fact that, despite the challenging and intricate nature of his past, the black Caribbean male must take on the responsibility for his own healing and restoration. In line with the idea of restitution as an individual's decision rather than something bestowed upon them, the narrative highlights Ben's increasing realization that he must actively choose to embrace life rather than be trapped in the suffering of the colonial past. This decision requires the black Caribbean male to take on the societal obligation linked to masculinity,

such as providing assistance for the restoration of the Caribbean lady. The narrative emphasizes that without addressing the psychological wounds resulting from colonial dehumanization, it is impossible to truly live. Lovelace suggests that engaging in respectful interactions between colonizers and the colonized, while acknowledging each other's humanity, has the potential to alleviate tensions between the two masculine identities. This resolution is seen in Ben, who demonstrates that he no longer relies on alcohol as an anesthetic, but is capable of living independently and even supporting his family by cultivating a garden, growing yams, and selling them at Kumaca

Likewise, this novel method of seeing and being prompts the Caribbean male subject, who feels bitter and violated by the brutality and inhumanity of colonial racism, to undertake a psychological expedition that initiates the restoration of his humanity and, subsequently, the redefinition of his masculinity. Lovelace discusses a reoccurring problem in his first work, *While Gods are Falling*, by emphasizing that, despite the difficult and complex experiences the African Caribbean male has had in the past, he must bear the burden of his process of healing and recovery. Towards this end, Lovelace demonstrates through Benn that it is crucial for the black Caribbean male to arrive at a state of consciousness where he understands that his reparative healing is not something that the white colonial establishment can restore unto him, but something that he has to give to himself**.** It is not the "horse," which ironically is a symbol of white patriarchal colonial power and a reenactment of the slave master's surveillance over the former slaves, that Benn needs to restore his maimed manhood. Rather, it is a recognition that the black Caribbean man has to use the power within himself to break the chains of toxicity triggered by the trauma of his encounter with racism from the white colonial establishment. This power is consistent with what Foucault (1995) refers as "knowledge power", which Lovelace views within the context of the struggle for reparation in the pre-independence Caribbean, as the ideological awareness that the authority the black Caribbean male subject sees in, and seeks through the white European establishment, is illusionary and destructive to the humanity. Rather Lovelace posits forgiveness as a source of real power through which the black Caribbean male subject can source his healing. This power of forgiveness is depicted by Lovelace as a simultaneous gateway for the removal of the toxicity that encumbers the healing of black Caribbean male subject, and the restoration of wholeness within the masculinity of the Caribbean man. Thus, Benn must initially forgive captain Grant in order the receive the atonement he needs to heal and restore wholeness to his masculinity. Only then is he able to enact the kind of repair on the self, which empowers him to abandon alcohol as a coping mechanism**,** and assume his rightful place as a responsible husband and caretaker for his family.

Conclusion

An ideological reading of Lovelace's *The Schoolmaster* has provided me with the basis to do an analysis of the concept of reparation as construed by Caribbean novelist and thinker, Earl Lovelace. I have sought to clarify Lovelace's contention in his essay "Reparation: For & From Whom" that any discussion on the concept of reparation should include the agency of the colonial subject assuming authority and responsibility for their psychological and ideological repair. In so doing, in the first phase of my argument, I focused on three male characters through whom Lovelace highlighted how the internalization of dominant hegemonic colonial ideologies such as racial and cultural superiority, stoicism, and dominance had compromised, undermined and incapacitated the masculinity of men of almost every stratum in the pre-independence Caribbean era. Moreover, by paying close attention to Father Vincent, the white Jesuit priest and missionary, Mr. Warrick, the colonized black schoolmaster, and Benn, the peasant, I was able to argue how the hegemonic masculinities which dominated the colonial era triggered psychopathologic disorders such as chronic anxiety, paranoia and oppositional defiant disorder.

Thereafter, by means of a psychoanalytic reading of the relationship between Benn and Father Vincent, I was able to interrogate Lovelace's theory regarding how a new humanism based on empathy, forgiveness, mutual respect and an openness to difference offered the possibility of removing racial and social barriers and more importantly the emergence of more humane masculinities in both the white colonizer and the black colonized. Furthermore, this analysis of Lovelace's *The Schoolmaster* has highlighted the fact that if a colonial subject lacked the determination and ideological consciousness to take control of their own reparative healing, they were likely to experience self-destruction. Therefore, Benn, an uneducated peasant, and the Caucasian Jesuit clergyman successfully freed themselves, redefined their concepts of manhood, and restructured their identities by actively questioning the ideologies of hierarchical authority that had trapped them in a condition of oppositional defiant disorder and chronic anxiety. This decision resulted in them adopting revised forms of masculinity that promoted the development of compassionate and empathetic connections within themselves and with others. Contrary, Mr. Warrick, the black academic, achieved great success in colonial education and culture was captivated by the allure of prestige and the honorary title of a distinguished black Caribbean male, who served the colonial agenda of oppressing his own people. This way of thinking and being caused him to maintain loyalty to harmful masculine ideologies, rather than seeking change. As a result, his decision resulted in his own downfall.

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