



The University of the West Indies
St. Augustine Campus
Faculty of Humanities and Education
Caribbean Studies Project
HUMN 3099

Student name: Kerrina Hypolite
Student ID no.: 816014858
Degree Program: BA in French and Spanish
Supervisor: Professor Elizabeth Walcott-Hackshaw

Title of Thesis:

“An in-depth Comparison of the Treatment of Domestic Abuse against Female Children in Gisèle Pineau’s *L’Espérance Macadam* and Wendy Guerra’s *Todos se van.*”

Declaration

1. I declare that this thesis has been composed solely by myself and that it has not been submitted, in whole or in part, in any previous application for a degree. Except where stated otherwise by reference or acknowledgment, the work presented is entirely my own.
2. I authorise The University of the West Indies to make a physical or digital copy of my thesis/research paper/project report for its preservation, for public reference, and for the purpose of inter-library loan.
3. I consent to have my attached thesis used in any publication comprising Caribbean Studies Projects by The University of the West Indies. I understand that I will receive no compensation. I hereby assign publishing rights for the contribution to The University of the West Indies, including all copyrights.

Signature of Student: Kerrina Hypolite _____ Date: 15/04/2021 _____

THE UNIVERSITY OF THE WEST INDIES
The Office of the Board for Undergraduate Studies

INDIVIDUAL PLAGIARISM DECLARATION

This declaration is being made in accordance with the University Regulations on Plagiarism (First Degrees, Diplomas and Certificate) and should be attached to all work submitted by a student to be assessed as part of or/the entire requirement of the course, other than work submitted in an invigilated examination.

Statement

1. I have read the Plagiarism Regulations as set out in the Faculty Handbook and University websites related to the submission of coursework for assessment.
2. I declare that I understand that plagiarism is the use of another's work pretending that it is one's own and that it is a serious academic offence for which the University may impose severe penalties.
3. I declare that the submitted work indicated below is my own work, except where duly acknowledged and referenced.
4. I also declare that this paper has not been previously submitted for credit either in its entirety or in part within the UWI or elsewhere.
5. I understand that I may be required to submit the work in electronic form and accept that the University may check the originality of the work using a computer-based plagiarism detection service.

TITLE OF ASSIGNMENT – “An in-depth Comparison of the Treatment of Domestic Abuse against Female Children in Gisèle Pineau’s *L’Espérance Macadam* and Wendy Guerra’s *Todos se van*.”

COURSE CODE – HUMN 3099

COURSE TITLE - CARIBBEAN STUDIES PROJECT

STUDENT ID – 816014858

By signing this declaration, you are confirming that the work you are submitting is original and does not contain any plagiarised material.

I confirm that this assignment is my own work, and that the work of other persons has been fully acknowledged.

SIGNATURE – Kerrina Hypolite

DATE – 15/04/2021

ACKNOWLEDGEMENTS

I would like to extend a special thanks to the Almighty God for the countless blessings he has bestowed upon me because without him nothing is possible. I would also like to thank my supervisor Professor Elizabeth Walcott-Hackshaw for her constant guidance, support, and feedback throughout this research project. Furthermore, I want to thank my family and friends for their unconditional support and words of encouragement that helped to motivate me during this tough academic year and throughout this research process.

ABSTRACT

Domestic Abuse is a phenomenon that plagues Caribbean societies. Therefore, as domestic abuse is a part of Caribbean culture, many Caribbean authors incorporate this topic as an integral part of their work. Hence, this thesis explores this topic in two texts by authors from both the French and Spanish Caribbean. This study focuses on domestic abuse against female children in the household in the novels *L'Espérance Macadam* by Gisèle Pineau and *Todos se van* by Wendy Guerra, which represent both Guadeloupean and Cuban societies during the 1980s. Consequently, this thesis analyses the types of abuse young female victims endure in both texts, and its impact on their lives. Additionally, this dissertation seeks to examine the abusers that inflict this type of violence on young females in the home and the factors influencing these perpetrators' abusive behaviours. Furthermore, this study explores witnesses' reactions towards the abuse these female victims face in the home in both.

Keywords: Domestic Abuse, Guadeloupe, Cuba, Abuser, Perpetrator, violence, behaviours

TABLE OF CONTENTS

Acknowledgements.....	i
Abstract.....	ii
Table of Contents.....	iii
Introduction.....	Error! Bookmark not defined.
Rationale	1
Thesis Statement	2
Parameters.....	2
Objectives	2
Chapter Outline.....	3
Methodology	3
Literature Review.....	5
Victims and Witnesses of Domestic Abuse	5
Factors Influencing Men’s Abusive Behaviour	6
Domestic Abuse in French and Spanish Caribbean Literature	7
Chapter One: Victims of Domestic Abuser	9
Chapter Two: Abusers	16
Chapter Three: Reactions to Domestic Abuse	22
Conclusion	27
Works Cited	29

INTRODUCTION

Domestic abuse is a prominent phenomenon in the Caribbean. In the Caribbean region, women and their children in the home are more likely to be victims of this type of abuse as opposed to being abusers. This concept is a normalised aspect of Caribbean culture that is used to resolve conflict within the home. Furthermore, domestic abuse is linked to the Caribbean's violent past of colonisation and slavery as well as the traditional male. This view of Caribbean men as powerful and the perception of women as weak fuels an imbalance of power within the home that increases the risk of women and children experiencing domestic abuse. Hence, many Caribbean authors employ domestic violence in their work as it is an indication of the society in which they live. Therefore, this study seeks to analyse this phenomenon of domestic abuse against female children in the texts, *L'Espérance Macadam* by Gisèle Pineau and *Todos se van* by Wendy Guerra as they both reflect the Guadeloupean and Cuban society, respectively.

Rationale

Domestic abuse is a phenomenon that not only involves the victim but also includes abusers and witnesses. However, previous scholars have placed more emphasis on victims of domestic abuse. Therefore, in addition to examining domestic abuse against female children in the home, this study explores both perpetrators and witnesses involved in this type of violence. Thus, this research is important as it helps to change the misconception that only women are victims of domestic abuse by exploring young females as the main victims of violence in the home. Additionally, this study's examination of abusers who inflict violence on their female children enhances the information on this topic since more emphasis is placed on the victims of domestic violence instead of abusers. Furthermore, analysis of witnesses' reactions to these young female

victims of domestic abuse adds substantial information to this research as it shows the impact of domestic violence on both victims and other individuals.

Thesis Statement

Within the context of French and Spanish Caribbean literature, it can be argued that female children are also victims of domestic abuse, which is largely due to gender-role socialisation factors.

Parameters

There are limits to this thesis. This work is set within the 1970s to the 1980s since both texts were set during that time period. Additionally, this work focuses on both Guadeloupe and Cuba as the texts are based on these two countries. Furthermore, this work focuses on the different implications and origins of domestic abuse against female children as well as responses to this type of abuse. Lastly, this work assesses three types of people; the young female victims of domestic abuse, the abusers and the witnesses who react to the abuse these victims face.

Objectives

This work is intended to:

- Outline the ways in which the authors of the texts use language and narrative techniques to convey domestic abuse against female children in their work.
- Examine the impact of domestic abuse on the victims and witnesses to this event.
- Evaluate the psychological state of the abusers and the factors that influence their abusive behaviours.

- Explore the notion of trauma faced by young female victims of domestic abuse, abusers and witnesses to this type of violence.
- Shed light on this subject of domestic abuse and the persons it can impact.
- Add to the already existing research on victims of domestic abuse, abusers and witnesses to the phenomenon.

Chapter Outline

This study consists of an introduction, three chapters and a conclusion. The introduction presents the topic of domestic abuse and the factors to be discussed in this thesis. As this research is based on the novels *L'Espérance Macadam* by Gisèle Pineau and *Todos se van* by Wendy Guerra, the three chapters included in this study provide a comparative analysis of domestic abuse against female children in both texts. Chapter 1 entitled, *Victims of Domestic Abuse*, presents the young female children abused by their fathers, how they cope with this abuse and its impact on their lives. Chapter 2 entitled, *Abusers*, examines the fathers who are abusive to their own daughters and the reasons behind their violent behaviours. Chapter 3, entitled, *Reactions to domestic abuse*, presents the different reactions of persons around the victims concerning the abuse that they face. Additionally, this study also incorporates a conclusion which reiterates the factors discussed concerning domestic abuse against female children in both Pineau's and Guerra's novels.

Methodology

Data Collection

For this research, the texts, *L'Espérance Macadam* by Gisèle Pineau and *Todos se van* by Wendy Guerra are the two primary sources used as domestic violence against female children are

the main themes of these books. Furthermore, multiple secondary sources such as online books and articles are acquired from UWIlinc, the information portal of the Libraries of the University of the West Indies, as well as online encyclopaedias and websites obtained through Google. These sources are crucial to this study as they are based on domestic abuse and gender-based violence which relate to abuse against female children.

Data utilization

This study is described as a literature study as it utilizes literature to guide the research. This study is also hypothetical as it is guided by the theory that female children are also victims of domestic abuse due to gender-socialisation factors.

LITERATURE REVIEW

Victims and Witnesses of Domestic Abuse

Jan Cooper and Arlene Vetere define domestic abuse or domestic violence as, “any criminal offence arising out of physical, sexual, psychological, emotional or financial abuse by one person against a current or former partner in a close relationship, or against a current or former family member” (qtd in 3). Thus, domestic abuse occurs within the household in both intimate and other familial relationships. Cooper and Vetere recognise that males can also be victims of domestic abuse, although most times women are attacked by their male partners (3). Additionally, these researchers place emphasis on adults and children as victims and witnesses of abuse. However, despite this study’s claims that children are also victims of domestic abuse, it fails to provide any in-depth information on this topic and examine children as witnesses of abuse. For instance, Cooper and Venere explore the trauma faced by children exposed to domestic abuse in the home. These researchers posit that, “children exposed to violent behaviour at home are at increased risk of interpersonal violence in their adulthood, as both victims and perpetrators” (56). Hence, children witnessing domestic abuse are more likely to either become abusers or victims of domestic abuse in the future. As a result, it is necessary to consider children and parents as victims and witnesses of domestic abuse, respectively.

Contrarily, other literature establishes the connection between domestic abuse and child abuse. Lisa Rapp-Paglicci and Polly Loeber view child abuse as an aspect of domestic abuse, and consequently define child abuse as, “at a minimum, any recent act or failure to act on the part of a parent or caretaker, which results in death, serious physical or emotional harm, sexual abuse or exploitation” (124). Hence, children can repeatedly experience sexual, physical, and psychological

abuse as well as neglect from a parent or caretaker. Despite these researchers' acknowledgement that different forms of child abuse result in distinct reactions and behaviours, they focus mainly on its relationship with juvenile delinquency as child abuse is a main factor that influences this phenomenon. Nevertheless, Rapp-Paglicci and Loeber expose other factors such as exposure to domestic violence and association with delinquent peers that possibly lead to youths' delinquent behaviour (125). Furthermore, like Cooper and Vetere, both Rapp-Paglicci and Loeber explore the impact of exposure to domestic abuse on children's behaviour. Both researchers underscore that "multiple exposures to violence and victimization interact and intensify the negative impact on children" (Rapp-Paglicci and Loeber 128). Therefore, children that are both victims and witnesses of abuse tend to be even more traumatised from these experiences. Nonetheless, just like Cooper and Vetere, Rapp-Paglicci and Loeber fail to focus on witnesses to the abuse children face and the trauma they experience. These scholars also neglect other ways in which trauma from child abuse is manifested in children. Therefore, it is fundamental to shed light on different types of trauma faced by child abuse victims as well as witnesses to this phenomenon and the trauma they also experience.

Factors Influencing Men's Abusive Behaviour

James O'Neil and Michele Harway proclaim that there is a "multiplicity of factors that contribute to men's violence against women" (12). Therefore, they posit that multiple factors are responsible for men's abusive behaviour towards children. These researchers explore macrosocietal, biological, gender-role socialisation and relational factors as the four main elements that explain men's violent behaviour towards women. Therefore, many hypotheses related to each factor are highlighted to reinforce the ways in which these factors can influence men's abusive behaviour. For instance, O'Neil and Harway hypothesise that, "men's misogynistic attitudes

toward women, learned during gender-role socialization, contribute to men's violence against women” (15). This hypothesis relates to gender-role socialization factors and consequently underscores the impact of gender roles on men as it causes them to develop certain prejudices against women which lead to their abusive tendencies. However, O’Neil and Harway lack certain aspects that need to be addressed as they do not consider men abusing their own children, particularly their daughters. These researchers also don’t address the trauma faced by abusers or other factors like substance abuse that lead to abusive behaviour. Therefore, it is necessary to discuss men’s violent behaviour towards their children, the trauma related to this type of violence as well as other factors apart from gender-role socialization factors that influence men’s abuse against children.

Similarly, Krim Lacey et al. recognise gender norms as a factor influencing domestic violence in the Caribbean. These researchers propose that, “gender inequality serves as a driver in the high rate of violence against Caribbean women as compared to other ethnic women” (Lacey et al. 5). However, in addition to gender inequality, other factors like intergenerational transmission and alcohol abuse can lead to domestic violence. For instance, Lacey et al. posit that experiencing or witnessing household violence in one’s childhood may lead to intimate domestic violence (4). Therefore, abusive behaviour can be directly linked to one’s past experiences with domestic abuse. Nevertheless, despite the recognition that men can be violent towards women and children, Lacey et al. focus mainly on men’s abusive behaviour towards their female partners and don’t explore this violent behaviour towards children. Thus, it is crucial to analyse men’s abuse of their children.

Domestic Abuse in French and Spanish Caribbean Literature

Certain scholars explore the phenomenon of domestic abuse in the works produced in the French and Spanish Caribbean. Ida Heckenbach studies the treatment of domestic abuse in French

Caribbean literature as she focuses on books written by Haitian and Guadeloupean writers. Therefore, Heckenbach proclaims that, “l’absence de l’autre, l’imposition de la volonté d’une personne sur une autre, que ce soit par force physique ou par le biais des structures sociales a pour conséquence la violence” (88). In other words, this scholar attributes violence such as domestic abuse to a lack of respect and imposing one’s will on another individual. Thus, Heckenbach examines domestic abuse in French Caribbean literature and concentrates mainly on women as victims and men as abusers. Nonetheless, this scholar neglects children as victims of domestic abuse and witnesses to this phenomenon in French Caribbean novels. Furthermore, Heckenbach only highlights domestic abuse in French Caribbean literature and fails to look at this phenomenon in Spanish Caribbean literature.

On the contrary, Ana Martín looks at domestic violence in Spanish Caribbean literature as she examines works published on this topic by Cuban writers. Therefore, she suggests the presence of “[una] relación existente entre la violencia del ámbito y la del ámbito público” (178). As such, there is a correlation between domestic violence and the wider society. Additionally, this researcher analyses women and children as victims of domestic abuse in Cuban novels but fails to examine abusers and witnesses to domestic abuse, aspects that must be discussed with regards to this topic. Furthermore, Martín’s sole focus on domestic abuse in the Spanish Caribbean novels creates a space to compare this phenomenon in both French and Spanish Caribbean literature.

CHAPTER ONE: VICTIMS OF DOMESTIC ABUSE

Female children as victims of domestic abuse are a central part of both Gisèle Pineau's *L'Espérance Macadam* and Wendy Guerra's *Todos se van*. In both books, these authors are preoccupied with different types of domestic abuse, as Gisèle Pineau's focus is sexual abuse while Wendy Guerra explores physical abuse and child neglect. However, both authors, through their young female protagonists, detail the psychological impact of these types of abuse on female children, their behaviours, and their relationships with others.

Gisèle Pineau focuses on sexual abuse of the female child as the core of her work *L'Espérance Macadam*. In this novel, the author highlights the incestual rape that the protagonist Éliette faced at the hands of her father at the age of 8, the evening before the 1928 hurricane. Since this book is set in the 1980s, the author uses flashback to revisit this traumatic event and compares the destruction of the natural landscape of Guadeloupe to Éliette's rape. According to Valérie Loichet and Gisèle Pineau, "the hurricane jumped on the island like someone who rapes, who wants to annihilate everything" (331). Therefore, the author connects the destruction of the physical landscape to the violence inflicted upon the female body. This comparison is evident through the words, "Elle racontait comment, pour mes huit ans, le Cyclone de 1928 avait démembré la Guadeloupe, m'avait jeté cette poutre au vitan the ventre" (Pineau 11). Therefore, "Le Passage de la Bête" (Pineau 18) becomes a metaphor that symbolizes Éliette's rape and her father's role as her abuser. Nevertheless, Régine Jean-Charles posits that Pineau's novel presents two incest narratives, two cyclones, and two survivors of sexual violence (405). Thus, *L'Espérance Macadam* explores two cases of incestual rape because Éliette's fifteen-year-old neighbour Angela has been repeatedly raped by her father since the age of 10. Pineau vividly details the first rape Angela endures at the hands of her father through the quote, "elle voulut se débattre aussi, mais la

bête avait déjà forcé l'entrée, saccagé, embouti. Était déjà en elle. Au plus profond de ses entrailles. Serpentait dans son ventre. Remontait dans sa gorge. La bête fouaillait en elle, brûlante. Du feu oui. Il y avait du feu entre ses cuisses" (157). This graphic image of the father penetrating his own daughter and her reaction enhances the destruction of incestuous rape. As such, Chantal Kalisa claims that, "if Guadeloupe is geographically situated in the "eye of hurricane," it is the woman or the female child that is at the center of the perverted eye of the father, "La Bête," within domestic and intimate space" (121). Hence, Kalisa reinforces that, through the raw and uncensored depiction of child sexual abuse faced by both Éliette and Angela in *L'Espérance Macadam*, a link is established between the geographical and intimate space.

On the other hand, Wendy Guerra draws inspiration from personal childhood experiences for her novel, *Todos se van*, whereby the protagonist Nieve undergoes constant physical abuse and neglect from her father. Therefore, this "auto-ficción diarística" or "diario autofictiva," (Mesa 146)¹ has an autobiographical element as Guerra incorporates personal diaries from her childhood into the novel, specifically during the period of 1978 to 1990. As a result, Riska Perez-Castiello asserts that Wendy Guerra uses Nieve's character in her novel to expose her own experiences (7). Therefore, Guerra's childhood experiences, especially as a victim of domestic abuse is manifested through the protagonist Nieve's ordeals. This novel is considered to be both a Bildungsroman² and a Künstlerroman³ whereby the author spends most of the first section entitled "Diaría de infancia" detailing the different forms of abuse Nieve endures while staying with her father from December

¹ This term is defined by Daniel Mesa as "una ficcionalización del diario íntimo, cuya existencia real se da por supuesta y se afianza en otras instancias" (146)

² This concept signifies "novel of formation" or "novel of education." M. H. Abrams states that this type of novel illustrates "the development of the protagonist's mind and character, in the passage from childhood through varied experiences—and often through a spiritual crisis—into maturity" (193).

³ This term means the "artist-novel" and is characterized as a subtype of the Bildungsroman. M.H. Abrams states that this type of novel "represents the growth of a novelist or other artist from childhood into the stage of maturity that signalizes the recognition of the protagonist's artistic destiny and mastery of an artistic craft" (193).

1979 to 1980. Nieve is subjected to physical abuse, which the father uses as a form of punishment for what he sees as her wrongdoings. For instance, after revealing to the boss of the dining hall that she hasn't eaten in days, Nieve faces her father's wrath for speaking out. The physical abuse she faces is revealed through the words, "Mi padre me llevó arriba y me golpeó la cabeza contra la mesa. Pensé que me sacaba el ojo" (Guerra 34). Therefore, the father's violent behaviour towards his daughter is a form of punishment which also guarantees Nieve's silence as it reminds her of the consequences she would face for speaking out against her abuse. Additionally, Nieve experiences many forms of neglect as her father fails to meet her needs concerning the provision of food and adequate supervision. In *Todos se van*, the father's constant inability to provide food is a motif for neglect since Nieve "[Sigue] teniendo problemas con [su] padre y la comida. Nunca [se] trae nada" (Guerra 54). Consequently, Nieve often suffers from hunger, which is evident through the phrase, "tengo mucha hambre" (Guerra 30). Nieve also faces neglect through lack of supervision as her father regularly leaves her alone and unsupervised in the house for long periods. The father's regular disappearance is underscored through the quote, "Mi padre no vino a dormir en dos días" (Guerra 34).

Furthermore, in both novels, the main characters face trauma from their experiences with domestic violence. The American Psychiatric Association views trauma as one's reaction from exposure to stressful events like threatened death, serious injury or sexual violence (271). Therefore, trauma incorporates the event and the individual's adverse response as its two main aspects. Additionally, Cathy Caruth asserts that trauma is caused by, "a shock that appears to work very much like a bodily threat but is in fact a break in the mind's experience of time" (*Unclaimed Experience* 61). In other words, trauma from an event is manifested in an individual's mental state. Consequently, domestic abuse against female children in Pineau's and Guerra's books reinforce

these concepts of trauma. Furthermore, Christiane Sanderson asserts that, “attachment trauma refers to interfamilial abuse and child sexual abuse” (*Introduction to Counselling* 20). Thus, in both authors’ novels, attachment trauma is also evident as female children are victims of domestic abuse. The trauma from incestual rape is evident throughout *L’Espérance Macadam* as both victims suffer from PTSD (Post Traumatic Stress Disorder). The American Psychiatric Association defines PTSD as “the development of characteristic symptoms following exposure to one or more traumatic events” (274). Thus, PTSD is manifested in different ways like emotional and behavioural responses or dissociative symptoms. Therefore, Angela’s PTSD is evident in her behavioural reaction to the sexual abuse she suffered as she becomes more withdrawn and socially isolated to protect herself. Angela’s change in behaviour is highlighted through the phrase, “Je sais pas quand Angela a perdu son rire comme on perd la parole. Enfermée dans un silence. Rien à dire. Jamais rien à raconter” (Pineau 180). Angela’s trauma is also revealed through her increasingly overprotective behaviour towards her younger sister. This overprotectiveness is underscored through the quote, “elle avait de couvrir Rita à la manière d’une manman-poule” (Pineau 180).

Contrarily, in Pineau’s novel, Éliette’s PTSD from incestual rape is manifested in her inability to recall the rape she endured. Nevertheless, Cathy Caruth proposes that the space of unconsciousness preserves the traumatic event in its literality (*Trauma: Explorations* 8). Therefore, Éliette reinforces Caruth’s suggestion that trauma is subconsciously preserved because, despite the loss of memory of her rape, this experience lives on in Éliette’s self-isolation and her fear of men and hurricanes. The impact of rape on Éliette’s behaviour is reinforced through the words, “sauvageonne, voulait voir personne. Parler à personne. Avait peur de tout et de chacun. Peur des hommes et des cyclones” (Pineau 159). Therefore, Éliette is unable to develop

relationships with others, particularly the opposite sex. Éliette's experience with abuse also causes her to suffer from dissociation. Mark Greenberg and Bessel van der Volk describe dissociation as a concept whereby an individual disowns aspects of their identity and certain experiences (191). These scholars view dissociation as one's ability to disconnect from their own identity and certain experiences. Thus, Éliette's dissociation is evident in her detachment from other incidents of violence in Savane-Mulet in Guadeloupe. Her dissociative state is revealed through the words, "voilà pourquoi elle avait jamais voulu rien entendre des tourments et des misères du monde. Juste vivre à côté" (Pineau 170). This shows Éliette's disconnection from her own traumatic experience and her surrounding environment. Nonetheless, despite her dissociation, Éliette's PTSD is exacerbated as she is plagued by her own trauma and violence against women in Savane-Mulet. Éliette is triggered by events like, "Rosan dans la voiture de police" (Pineau 29). These triggers cause Eliette to remember the multiple acts of violence committed against women in the town. The impact of these violent acts on Éliette is underlined through the quote, "Ésabelle, Hortense, Gladys et toutes les ombres qui, passant devant sa porte, étaient entrées dans sa case pour laisser un peu de leurs odeurs sures et beaucoup de leurs âcres pensées" (Pineau 92). Consequently, Régine Jean-Charles asserts that, "these incidents constantly come back to the protagonist and occupy her psychic space as they occupy her physical space" (408). Therefore, Jean-Charles claims that these events impact Eliette both physically and psychologically as they constantly haunt her.

Similarly, in Wendy Guerra's novel *Todos se van*, Nieve is traumatised by her father's continuous abuse. Just like Éliette in Pineau's novel, Nieve becomes fearful of her father since he abused both Nieve and her mother. This is revealed through the phrase, "mi padre siempre termina pegándonos" (Guerra 9). Therefore, Nieve's fear of her father even before the state grants him custody of her shows that she suffers from PTSD. Consequently, the protagonist's actions

throughout her stay with her father betrays her constant fear of him. This fear is manifested through the quote, “no me voy a dormir hasta que él se duerma” (Guerra 41). Thus, the house in which she stays with her father becomes a symbol of abuse and fuels her fear, which the protagonist makes clear through the admission that, “llegando me da el salto en el estomago y me pongo a temblar” (Guerra 44). Additionally, Nieve’s experience with domestic abuse affects her relationships with others. The protagonist forms a secure attachment with her mother, especially as they both faced domestic abuse from Nieve’s father. According to Dorota Iwaniec, “there is a sense of harmony and mutual trust between mothers and their children, with well-timed reciprocal interactions and communications of feelings” (105). This level of trust and harmony is evident in Nieve’s relationship with her mother as they secretly communicate with each other during her stay with her father. This secure relationship and Nieve’s ability to confide in her mother is revealed through the phrase, “escondidas las dos pudimos comunicarnos. Con mucho trabajo y hablando bajito le conté todo a mami” (Guerra 50). Contrarily, Nieve has a tumultuous relationship with her father, which is evident when she states, “me gusta lo que hace mi padre pero no me gusta él” (Guerra 41).

Nevertheless, in *Todos se van*, Nieve’s experience with domestic abuse leads to abandonment issues. Despite the secure attachments she has with her mother and Fausto, her stepfather, when the father wins custody of the young protagonist, she becomes separated from these individuals. These separations and her father’s regular disappearance for long periods cause Nieve to feel abandoned as she believes that everyone leaves her. Nieve’s abandonment issues are evident through the phrase, “nada era peor de ser abandonada” (Guerra 191). Maria del Mar López-Cabrales suggests that Nieve suffers from “el sentimiento de abandono generacional y la ausencia de todos los amigos y familiares que se han ido o que han huido de Cuba en busca de una mejor

vida, en busca de hacer realidad de sus sueños” (384). Lopez-Cabrales’ notion that Nieve experiences generational abandonment is underscored as Nieve’s sense of loneliness, isolation and abandonment intensifies every time someone in her life leaves Cuba. However, Nieve uses her diary to cope with the domestic abuse that she faces. The diary’s importance is evident through the words, “vivo refugiada en el Diario y sólo me comporto cómoda y normal entre sus páginas” (Guerra 5). According to Lilian Hall, “el Diario simboliza también el único espacio donde la libertad es posible, y por eso Nieve lo defenderá con denuedo de todos los (hombres) que constantemente quieren acabar con la costumbre de la niña/ joven de escribir.” Hall claims that Nieve protects her diary as it is her form of freedom. Nieve’s protection of her diary from her father is revealed through the citation, “no le gusta el Diario, por eso lo tengo escondido” (Guerra 25). In this way, Nieve reclaims her power and freedom through her testimonies of her childhood from her perspective. More importantly, Christiane Sanderson posits that, “the journal represents survivors’ triumph over trauma” (*Counselling Survivors* 223). Sanderson’s notion of the journal as a symbol of triumph is evident in Guerra’s novel as Nieve’s diary is a confession of her experiences of domestic abuse, which becomes therapeutic for the protagonist.

Hence, in *L’Espérance Macadam* by Gisèle Pineau and *Todos se van* by Wendy Guerra, certain techniques are employed to expose the types of domestic violence faced by female children in the novels. These authors also examine the impact of domestic abuse on these young female victims, especially the ways in which their trauma from this experience is manifested.

CHAPTER TWO: ABUSERS

Christiane Sanderson posits that “the majority of domestic abuse appears to be directed at females by male perpetrators” (*Counselling Survivors* 15). In Gisèle Pineau’s *L’Espérance Macadam* and Wendy Guerra’s *Todos se van*, both authors reinforce this predominance of male abusers as they explore fathers’ abusive behaviours towards their female children. Therefore, this chapter seeks to examine the impact of gender-role socialisation factors on these fathers’ violence against their children in both books. Additionally, these authors focus on other factors influencing these fathers’ abuse towards their female children as Pineau explores transgenerational trauma while Guerra examines substance abuse.

The impact of gender-role socialisation factors on fathers’ abusive behaviour towards their children in *L’Espérance Macadam* must be examined. Rosan’s role as Angela’s abuser reveals his socialisation based on the gender-role stereotype that males dominate women and children. Sandra Butler suggests that, “men choose their own children as the sexual objects through whom they attempt to relieve feelings of uncertainty about their manhood” (65). Butler asserts that men who feel insecure and powerless sexually assault their children as they believe that “the exercise of the power of their genitals will assure them of their ultimate competence and power” (65). Pineau explicitly portrays this sense of inferiority and powerlessness through Rosan who resorts to raping his own daughter. Consequently, in order to exert his dominance over his daughter, Rosan also manipulates Angela by grooming her before he rapes her. Wyre refers to grooming as, “the process by which a potential sex offender skilfully manipulates a child into a situation where he or she can be more readily sexually abused and is simultaneously less likely to disclose” (qtd in McAlinden 92). Pineau reinforces this type of manipulation through Rosan’s close relationship with Angela which allows him to gradually develop intimate physical contact with her. This increasing intimacy

is evident in the quote, “ses doigts marchaient, montaient et descendaient sur le ventre d’Angela, galopèrent d’une manière comique, faisaient l’entour du nombril et venaient piaffer doucement autour de la petite coucoune bombée” (Pineau 154). According to McAlinden, “the abuser escalates boundary violations of the child’s body in order to desensitise the victim to further abuse” (96). This scholar proposes that abusers gradually violate a child’s personal boundaries to prepare them for further abuse. Therefore, Rosan’s regular sexual contact with Angela is a form of desensitization that eventually leads to him raping her under the pretence of wanting to show her a secret. Rosan’s pretence is evident when, “il promet de revenir plus tard pour lui montrer un secret” (Pineau 155). Consequently, this highlights that fathers dominate and render their female children powerless through psychological and emotional manipulation which normalize traumatizing acts like rape.

Similarly, in Wendy Guerra’s novel *Todos se van*, gender-role socialisation plays a major role in fathers’ abuse against their female children. Jess Hill proclaims that “domestic violence is a cultural phenomenon that arises out of rigid gender norms and gender equality” (99). Guerra’s novel reflects this notion since Nieve’s father uses his dominant position as a male to abuse his daughter. As mentioned in Chapter One, Nieve’s father’s abusive behaviour was highlighted through his relationship with her mother, as both females were physically abused in the household. Like *L’Espérance Macadam*, they were both abused to fulfil the father’s innate desire to assert dominance. As such, Hester et al. assert that males who abuse women are also more likely to abuse children (42). These scholars propose that males abuse children to affect a mother’s emotional and psychological wellbeing. Therefore, Nieve describes her father’s need to dominate the mother as “su manía de probar fuerzas con ella” (Guerra 21). This indicates the father’s obsession to control her mother which further intensifies after she leaves him. Hence, it reinforces

his powerlessness as he no longer controls her, and propels him to fight for custody of Nieve. His intent is highlighted through the words, “mi padre puso un juicio contra mi madre por inmoralidad, abandono y unas cuantas cosas más. Exige la guarda, custodia y patria potestad de su hija” (Guerra 12). His desire for custody enhances the notion that men pursue any means to maintain their dominance over women. Thus, in Nieve’s father’s case, his custody battle was a form of revenge against the mother and a reassertion of his dominant position rather than ensuring Nieve’s protection and wellbeing. This idea is reinforced when, after her father’s victory, Nieve states, “mi padre ha estado muy contento todo el resto del día, los amigos celebran con él. Él ganó y nosotros perdimos” (Guerra 24).

Additionally, in Guerra’s novel, the father’s victory grants him control over every aspect of Nieve’s life. This is emphasized when he physically abuses her to exercise his power over her, particularly her physical appearance. When Nieve decides to cut her hair, she faces punishment as her father detests short hair since it makes Nieve look like a man. His dislike for this haircut and consequent punishment is evident through the words, “a mi padre no le gustó nada verme con el pelo corto. Otra vez me pegó” (Guerra 36). Consequently, Nieve’s father’s powerlessness in her decision is reinforced through the quote, “no entiende cómo me fui a pelar sin su permiso” (Guerra 36). Jess Hill suggests that, “when men feel powerless and ashamed, it’s their entitlement to power that fuels their humiliated fury, and drives them to commit twisted, violent acts” (130). Nieve’s father exemplifies Hill’s view on male entitlement, as he believes that he has the right to control Nieve’s physical appearance, which only emphasises the psychological entrenchment of male dominance. Therefore, in Riska Perez-Castiello’s view, “la acción del padre tiene una grave connotación de acuerdo a los patrones de una cultura patriarcal” (24). Thus, she accentuates that

Nieve's father's actions and need for control is a direct reflection of the patriarchal Cuban society whereby the relationship between males and females are unequal.

Furthermore, Gisèle Pineau explores transgenerational trauma as a factor influencing fathers' violent behaviour towards their female children in *L'Espérance Macadam*. Yael Danieli posits that transgenerational trauma is a notion whereby trauma is passed down as a family legacy (qtd. in Lev-Wiesel 22). In other words, transgenerational trauma involves the transference of trauma through generations. This concept is evident in Nicolas Abraham's notion of the phantom of memory where, "what haunts us are not the dead, but the gaps left within us by the secrets of others" (287). As such, the concept conveys that ancestors unconsciously transmit their secrets to their descendants. Lorna Milne exposes this connection in *L'Espérance Macadam* because, "the forms of violence depicted in Pineau's novel can be conceptualised as a re-enactment of the traumatic violence that Caribbean people have experienced in the past." (qtd in Rathnayake 73). Thus, both Éliette's father and Rosan raping their daughters embody Milne's connection between violence and the past as their actions are a form of transgenerational trauma. Hence, these actions are linked to Guadeloupe's violent past of colonisation and slavery from which the island has not fully recovered. Rosette, Rosan's wife, makes this connection through the words:

Non, rien n'avait changé depuis qu'on avait transbordé les premiers Nègres d'Afrique dans ce pays qui ne savait qu'enfanter des cyclones, cette terre violente où tant de malédiction pesait sur les hommes et femmes de toutes nations. Rien n'avait changé... Le sabre, la corde, les chaînes... Jah! Et les mêmes démons au-dessus du troupeau soufflant la convoitise, la scélératesse, le crime, l'inceste... Non Seigneur, rien n'avait change. (Pineau 177)

Therefore, violence is perceived as a curse passed from one generation to the next. Rosan views his violent actions towards his daughter Angela as a tendency inherited from his father who also raped his daughter Éliette. Consequently, he admits that, “La vieille savait toute la maudition qu’il portait en lui. Il avait hérité ça de son vieux papa à l’oreille coupée” (Pineau 186). This justification of incestual rape highlights the generational curse from the past that still plagues the Guadeloupean society.

On the contrary, in *Todos se van*, Wendy Guerra exposes substance abuse as a major factor influencing Nieve’s father’s abusive behaviour. The American Heritage dictionary of Medicine defines substance abuse as “excessive, inappropriate, or illegal use of a substance, such as a drug, alcohol or an inhalant, especially when resulting in addiction.” Therefore, Nieve’s father’s constant alcohol consumption influences his abusive behaviour. Both McCoy and Keen contest that “parents who struggle with issues such as depression, low self-esteem, substance abuse, emotional instability, or poor impulse control are more likely to maltreat” (23). These scholars reiterate the increased chance that parents dealing with problems like substance abuse may abuse their children. In Guerra’s novel, this issue is evident through Nieve’s father’s alcoholism which affects his behaviour. Nieve alludes to this change when she states, “mi padre no ha tomado hoy, es por eso que está tan amable” (Guerra 41). Therefore, Nieve implies that alcohol changes the father and causes his abusive behaviour as it prevents him from restraining his aggressive impulses. His impaired judgement and aggressive behaviour due to alcohol abuse is evident when he prohibits Nieve from obtaining food. The following quote solidifies this decision: “tomaba y escribía en la mesa sin mirarme a la cara. Me prohibió salir, pero no me gritó. Sólo me lo dijo serio” (Guerra 30). Scholars like Jess Hill refute this relationship between abusive behaviour and substance abuse and claim that domestic abuse is a by-product of patriarchy (97). However, this

perspective is contested as Nieve's father proves that substance abuse encourages men's violent behaviour because, "cuando toma cambia completamente" (Guerra 28). Therefore, although Hill suggests that substance abuse is not the cause of domestic abuse, Nieve's father's alcoholism justifies his abusive behaviour towards his daughter.

Thus, it is evident that gender-role socialisation factors play a major role in fathers' abusive behaviour towards their female children in *L'Espérance Macadam* and *Todos se van*. However, the authors of these novels explore other factors like transgenerational trauma and substance abuse that also influence fathers' violent behaviour.

CHAPTER THREE: REACTIONS TO DOMESTIC ABUSE

Gisèle Pineau and Wendy Guerra both examine reactions to domestic abuse against female children in *L'Espérance Macadam* and *Todos se van* respectively. These authors are preoccupied with mothers' responses to their daughters' experiences of domestic abuse at the hands of their father, especially as victims of secondary traumatic stress. Figley and Kleber define this concept as the behaviours and emotions resulting from the knowledge of a traumatizing event experienced by a significant other, hearing about the event or helping the traumatised person (78). Nevertheless, Pineau's focus is mothers' reactions to domestic abuse against their female children while Guerra explores both mothers' and societal institutions' response to this abuse.

Gisèle Pineau's novel *L'Espérance Macadam* examines the mothers' differing reactions to their children's incestual rape. In this book, Séraphine and Rosette highlight the phenomenon of secondary traumatic stress through the ways in which their daughters' abuse impacts them. Séraphine, Éliette's mother's behaviour suggests that her daughter's sexual abuse traumatises her. Janet Jacobs proposes that the mother is seen as an all-powerful and all-knowing figure that can protect the child from all harm despite the power relations that exist in the household (510). Therefore, the mother's role as her child's protector is evident through Séraphine who resorts to violence against her husband in response to him sexually abusing her daughter. Her violent act, which highlights the secondary traumatic stress from which she suffers, is underlined when she admits, "juste une oreille que je lui ai coupée pour cette immense offense. Juste une oreille" (Pineau 174). Séraphine's violent act of cutting off Éliette's father's ear reinforces the impact of her daughter's rape on her behaviour. Therefore, this response is perceived as Séraphine's way of coping with the fact that she hasn't fulfilled her role as her daughter's protector, even from her own husband. Consequently, Éliette's incestual rape on the evening of the 1928 hurricane affects

Séraphine's behaviour as she constantly reverts to this traumatic night. The impact of Éliette's rape on Séraphine is evident through the quote:

Tout le restant de son existence, jusqu'à la veille de sa mort des années plus tard, Séraphine s'essayait chaque après-midi devant la case, sur un ti-blanc. *Un Nouvelliste* de l'époque ouvert sur les genoux, la pauvre femme devenue folle, sans doute à force de revoir éternellement les mêmes séquences de la nuit du Cyclone, fixait un endroit pas de ce monde, loin derrière l'horizon. (Pineau 94)

Hence, Séraphine's constant obsession with the night of the hurricane accentuates the fact that she is a victim of secondary traumatic stress disorder since she is constantly haunted by her daughter's rape to the extent that she goes crazy.

On the other hand, in Pineau's novel, Rosette, Angela's mother's secondary traumatic stress is proven as her response to her daughter's rape differs from Séraphine's. At first, Rosette refuses to believe her daughter and beats her for admitting that her father raped her. This reaction reinforces McIntyre's claim that mothers who do not act to stop incest deny that the daughter was assaulted (463). As a result, Rosette's denial of Angela's incestual rape shows that she is suffering from secondary traumatic stress which also affects her interaction with her daughter. Thus, Rosette resorts to beating her daughter after her admission of abuse. Her violent behaviour is underlined when she admits : "quand elle avait commencé à frapper Angela, dans le noirceur de la chambre, c'était juste pour soulager sa peine qui lui pétait la tête, juste pour déloger le mensonge de la bouche de son enfant" (Pineau 80). Rosette's initial violent actions and unwillingness to believe that her husband Rosan abused Angela also emphasises her reluctance to face the truth. However, this secondary trauma is magnified when Rosette passes this stage of denial and believes her daughter's claim of abuse. This type of trauma is evident in Rosette's behaviour, particularly her

obsession with the past to recall any signs of abuse that she missed and consequent self-blame for her daughter's abuse. Thus, Angela's mother emphasises McIntyre's proposal that "mothers in families in which father- daughter incest occurs are scapegoated for the actual assault in a variety of ways" (462). This notion that mothers are to be blamed for fathers' incestual rape of their daughters is exemplified through Rosette who blames herself for Angela's abuse. Her self- blame is emphasised through the words, "Rosette avait rien vu, rien entendu. Peut-être que durant tout ce temps- là, elle avait été dans l'extase de son paradis, occupée à suspendre des étoiles au ciel" (Pineau 181). Therefore, Rosette blames her preoccupation with paradise for her inability to recognise her daughter's abuse. Nina Hellerstein postulates that Rosette's refusal to face reality is manifested in her search for paradise (49). Hence, even though Rosan is solely responsible for raping his daughter, Rosette holds herself accountable for his actions since her obsession with paradise and her unwillingness to face reality made her ignorant of the signs of her daughter's abuse.

Similarly, in Wendy Guerra's *Todos se van*, Nieve's mother's reaction to her abuse implies that she is a victim of secondary traumatic stress. As mentioned in Chapter One and Chapter Two, both Nieve and her mother were abused by her father in the home. Therefore, in addition to her own trauma as a victim of domestic abuse, Nieve's mother also faces secondary traumatic stress from her daughter's experience with abuse. This secondary trauma is magnified when Nieve's father is granted custody of her. The impact of the father's custody win on Nieve's mother is evident through the words, "ví cómo Fausto se llevaba a mi madre aguantada, suavcito para que no se desplomara" (Guerra 24). According to López- Caprales, "[la madre de Nieve] no tiene el coraje de oponerse a su ex esposo porque no consigue el apoyo por parte de la sociedad ni de las instituciones para hacerlo" (385). Therefore, the mother's inability to protect her daughter from

her father, especially as she isn't supported by the judicial system within the society, severely impacts her as she becomes weak both physically and mentally. Hence, the father's custody of Nieve haunts her mother as she is aware that he could abuse her daughter. Therefore, Nieve's mother is constantly fearful for her well-being which is underlined through the quote, "me preguntó muchas veces si mi padre me había pegado. Le dije que no, pero ella no me cree, para mi madre las cosas siempre pueden estar peor de lo que están" (Guerra 31). Nieve's mother's constant speculation of her daughter's abuse highlights her secondary traumatic stress which is further exacerbated when her speculations are materialised and she sees physical marks of abuse on her daughter. Her emotional response to Nieve's abuse is indicated through the quote, "mi madre vio las heridas y empezó a llorar" (Guerra 37). Nieve's mother's tears enhances the powerlessness she feels, a concept whereby "an individual barely has any influence on the occurrence and development of the event" (Figley and Kleber 78). Nieve's mother's tears act as a response to her failure to protect her daughter from the abuse she faced at the hands of her father. According to Perez-Castiello, "la madre es una mujer muy temerosa incapaz de defender a su hija de los abusos cometidos por el padre" (22). Therefore, Perez-Castiello's claim that Nieve's mother is unable to protect Nieve reinforces Figley and Kleber's notion of powerlessness experienced by victims of secondary traumatic stress.

Contrarily, the institutions within the Cuban society react differently to fathers abusing their children. In Guerra's novel, the educational institution's reaction to Nieve's abuse is distinct from her mother's response. While Nieve's mother believes that her daughter is abused by her father, the education system ignores the signs of abuse. For instance, Nieve's teacher punishes her for her lack of attendance at school after she states that her father forgets to send her to school. The teacher punishes Nieve by giving her the task of writing "soy una pionera revolucionaria que

asiste diariamente a la escuela” (Guerra 32) a hundred times. Nieve’s punishment suggests that the teacher blames her for her father neglecting her education. Lynne Harne postulates that there is, “institutional neglect of violent fathers or father figures as major contributors to significant harm to children” (70). Nieve’s teacher highlights Harne’s notion of institutional neglect with regards to abusive fathers because she represents the educational institution that blames and punishes Nieve, the victim of abuse and neglect, for her father’s actions. Consequently, Nieve resorts to physically harming herself to evoke a certain response from the school system and get away from her abusive father. Nieve’s drastic act is evident through the quote, “me fui al gimnasio y me di golpes y golpes contra los tubos, me tiré desde la torrecita de los tanques del agua, me raspé las rodillas” (Guerra 60). By intentionally injuring herself, Nieve invokes a protective response from the school director who acts out of fear for her life. His reaction is underlined through the words, “dice que la justicia la pone él porque si no mi padre me va a matar” (Guerra 60). Hence, the director’s fear for Nieve’s life causes him to protect her from further abuse and ultimately allows her to escape the abusive environment in which she lives.

Consequently, both Gisèle Pineau and Wendy Guerra analyse mothers’ reactions to their female children’s abuse, particularly as victims of secondary traumatic stress, in the novels *L’Espérance Macadam* and *Todos se van*, Nevertheless, while Pineau’s main preoccupation is how mothers react to this phenomenon, Guerra explores both the mother’s and societal institutions’ response.

CONCLUSION

This study into the books *L'Espérance Macadam* by Gisèle Pineau and *Todos se van* by Wendy Guerra provides a different approach to the phenomenon of domestic abuse. Both authors are preoccupied with female children who are abused by fathers in the home, although they explore distinct narrative styles and types of abuse. Through the narrative technique of flashback, *L'Espérance Macadam* exposes incestual rape, as opposed to *Todos se van* which uses the autofiction format of a diary to present physical abuse and neglect. Hence, this study reveals that despite their differing styles, types of abuse and context explored by Pineau and Guerra, both authors reinforce the presence of domestic abuse against female children in both the Guadeloupean and Cuban societies, respectively. These authors achieve this goal through the implementation of characters as victims, perpetrators and witnesses of domestic abuse.

As outlined in Chapter 1, both authors mutually employ young female daughters as victims of domestic abuse to shed light on the trauma experienced from the abuse female children face, especially as victims of PTSD. Therefore, there should be further investigation into the methods used to help young female victims overcome trauma from domestic abuse. Additionally, as explored in Chapter 2, both novels examine fathers' roles as abusers towards their female children. They indicate that gender-socialization factors are responsible for fathers' abusive behaviours, although other factors like transgenerational trauma and substance abuse influence this type of behaviour. Thus, both authors justify and provide explanations for fathers' abuse towards their female children. However, as this research only explores the factors influencing fathers' abusive behaviours, further research must be done on the steps to be taken to avoid violent behaviour. Furthermore, as seen in Chapter 3, both novels showcase differing reactions to domestic abuse against female children. These reactions highlight the impact of this phenomenon on witnesses as

they suffer from secondary traumatic stress. Nevertheless, further research should also examine the impact of domestic abuse on the community and the community's role in this phenomenon.

Conclusively, it can be determined that by comparing *L'Espérance Macadam* and *Todos se van*, similarities are evident in domestic abuse against female children, factors influencing fathers' abusive behaviours and reactions to female children's experiences with domestic abuse. In both novels, these authors also conclude by reinforcing the harsh realities of the Guadeloupean and Cuban societies, as Pineau brings awareness to the continuation of domestic abuse in the future and Guerra sheds light on the unchanging Cuban society. Nevertheless, in both books, the authors show the resilience of the young female victims as they overcome domestic abuse. In this way, both Gisèle Pineau and Wendy Guerra use their novels as a lesson that persons can overcome traumatic experiences. Hence, both authors use their books as a platform to give a voice to the voiceless and powerless females within the Guadeloupean and Cuban societies that suffer from and witness domestic abuse.

WORKS CITED

- Abraham, Nicolas. Notes on the Phantom: A Complement to Freud's Metapsychology, translated by Nicholas Rand. *Critical Inquiry*, vol. 13, no. 2, 1987, pp. 287-292, www.jstor.org/stable/1343493. Accessed 15 Mar. 2021.
- Abrams, M. H. *A Glossary of Literary Terms*. 7th ed., Heinle & Heinle, 1999.
- American Psychiatric Association. *Diagnostic and Statistical Manual of Mental Disorders*. 5th ed., American Psychiatric Publishing, 2013.
- Butler, Sandra. *Conspiracy of Silence: The Trauma of Incest*. Volcano Press, Inc., 1982. (Archive)
- Caruth, Cathy. Introduction. *Trauma: Explorations in Memory*, edited by Cathy Caruth, PDF ed., The Johns Hopkins University Press, 1995.
- . *Unclaimed Experience: Trauma, Narrative and History*. PDF ed., The Johns Hopkins University Press, 1996.
- Cooper, Jan and Arlene Vetere. *Domestic Violence and Family Safety: A systemic approach to working with violence in families*. PDF ed., Whurr Publishers Limited, 2005.
- Figley, Charles R. and Rolf J. Kleber. "Beyond the "Victim": Secondary Traumatic Stress." *Beyond Trauma: Cultural and Societal Dynamics*, edited by Rolf J. Kleber et al., PDF ed., Springer Science and Business Media, 1995, pp. 75-98.
- Greenberg, Mark S. and Bessel A. van de Kolk. "Retrieval and Integration of Traumatic Memories with the 'Painting Cure.'" *Psychological Trauma*, edited by Bessel A. van de Kolk, American Psychiatric Publishing, Inc., 1987, pp. 191- 216.
- Guerra, Wendy. *Todos se van*. PDF ed., Editorial Anagrama, 2014.

- Hall, Lilian F. "Testimonio y poesía en Todos se van de Wendy Guerra." *Letras.mysite*, <http://www.letras.mysite.com/lf110707.htm>. Accessed 6 Mar. 2021
- Heckenbach, Ida E. *La Violence et Le Discours Littéraires Féminins chez Des Romanciers Francophones des Caraïbes*. 1997, U of Southwestern Louisiana, PhD dissertation.
- Harne, Lynne. *Violent Fathering and the Risks to Children: The Need for Change*. PDF ed., The Policy Press, 2011.
- Hellerstein, Nina. "Violence, mythe et destin dans l'univers antillais de Gisèle Pineau." *LittéRéalité*, vol. 10, no. 1, 1998, pp. 47-58.
<https://litte.journals.yorku.ca/index.php/litte/article/download/27998/25760/0>. Accessed 25 Mar 2021.
- Hester, Marianne et al. *Making an Impact: Children and Domestic Violence*. 2nd ed., Jessica Kingsley Publishers, 2007.
- Hill, Jess. *See What You Made Me Do: Power, Control and Domestic Abuse*. PDF ed., Black Inc., 2019.
- Iwaniec, Dorota. *The Emotionally Abused and Neglected Child : Identification, Assessment and Intervention- A Practice Handbook*. 2nd ed., John Wiley & Sons Ltd., 2006.
- Jacobs, Janet L. "Reassessing Mother Blame in Incest." *Signs: Journal of Women in Culture and Society*, vol. 15, no. 3, 1990, pp. 500-514. *Jstor*,
<http://www.jstor.org/stable/3174425?origin=JSTOR-pdf>. Accessed 25 Mar 2021.
- Jean-Charles, Régine M. "Trauma Lost in Translation: Teaching Gisèle Pineau's "L'espérance-macadam / Macadam Dreams."" *Callaloo*, vol. 37, no. 2, 2014, pp. 404-412. *Jstor*,
<https://www.jstor.org/stable/24265016>. Accessed 6 Mar. 2021.

- Kalisa, Chantal. *Violence in Francophone African and Caribbean women's literature*. PDF Ed., University of Nebraska Press, 2009.
- Lacey, Krim K. et al. "Domestic Violence Through a Caribbean Lens: Historical Context, Theories, Risks and Consequences." *Journal of Aggression, Maltreatment & Trauma*, 11 Sep. 2019, pp. 1-20. Semantic Scholar, <http://drcarolynwest.com/wp-content/uploads/2020/02/2020-Domestic-Violence-Through-a-Caribbean-Lens-Historical-Context-Theories-Risks-and-Consequences-Published-Copy-.pdf>. Accessed 22 Dec. 2020
- Lev-Wiesel, Rachel. "Intergenerational Transmission of Trauma across Three Generations: A Preliminary Study." *Qualitative Social Work*, vol.6, no. 1, 2007, pp. 75-94, https://www.researchgate.net/publication/249675081_Intergenerational_Transmission_of_Trauma_across_Three_Generations_A_Preliminary_Study. Accessed 6 Apr. 2021.
- Loichet, Valérie and Gisèle Pineau. "'Devoured by Writing': An Interview with Gisèle Pineau." *Callaloo*, vol. 30, no. 1, Winter 2007, pp. 328-337. *Jstor*, <https://www.jstor.org/stable/30135929>. Accessed 6 Mar. 2021.
- López-Cabrales, María del Mar. "Abandono, escisión y trauma en la narrativa y el arte de dos cubanas: Sandra Ramos y Wendy Guerra." *A Contracorriente: una revista de estudios latinoamericanos*, vol. 9, no. 2, 2012, pp. 372-390, <https://acontracorriente.chass.ncsu.edu/index.php/acontracorriente/article/view/167>. Accessed 25 Mar 2021.
- Martín Sevillano, Ana B. "Violencia de género en la narrativa cubana contemporánea: deseo femenino y masculinidad hegemónica." *Hispanic Review*, vol. 82, no. 2, 2014, pp. 175-197. *Jstor*, <https://www.jstor.org/stable/43278980>. Accessed 22 Dec. 2020.

- McAlinden, Anne-Marie. *'Grooming' and the Sexual Abuse of Children: Institutional, Internet and Familial Dimensions*. PDF ed. Oxford University Press, 2012
- McCoy, Monica L, and Stefanie M. Keen. *Child Abuse and Neglect*. 2nd ed., Psychology Press, 2014.
- McIntyre, Kevin. "Role of mothers in father-daughter incest: a feminist analysis." *Social Work*, vol. 26, no. 6, pp. 462-466, *Oxford University Press Academic*, <https://doi.org/10.1093/sw/26.6.462>. Accessed 25 Mar 2021
- Mesa Gancedo, Daniel. "La Imagen del yo en la novela-diario femenina del Siglo XXI: Todos se van, de Wendy Guerra." *Mitologías Hoy: Revista de pensamiento, crítica y estudios literarios latinoamericanos*, vol. 10, 2014, pp. 145-159, doi.org/10.5565/rev/mitologias.205. Accessed 6 Mar. 2021.
- O'Neil, James M., and Michele Harway. "Preliminary Multivariate Model Explaining the Causes of Men's Violence Against Women." *What Causes Men's Violence Against Women?*, edited by Michèle Harway and James M. O'Neil, PDF ed., Sage Publications Inc., 1999, pp. 12-17.
- Perez-Castiello, Riska. *Memorias del desencanto: Una lectura de Todos se van de Wendy Guerra*. 2017. U of Mary Washington. Bachelor's dissertation. *Student Research Submissions*, scholar.umw.edu/student_research/144. Accessed 15 Mar.2021
- Pineau, Gisèle. *L'Espérance Macadam*. 2nd ed., HC Éditions, 2006.
- Rapp-Paglicci, Lisa A., and Polly Loeber. "Child Abuse and Juvenile Delinquency." *Encyclopedia of Domestic Violence*, edited by Nicky Ali Jackson, PDF ed., Taylor & Francis Group, 2007, pp. 124-131.

- Rathnayake. Mudiyanse, N. D. K. R. *A comparative analysis of works of Maryse Conde and Gisele Pineau: literary representations of trauma and its transgenerational effect on the postcolonial Caribbean family*. 2013. U of Western Australia. PHD dissertation, Research-Repository. [uwa.edu, research-repository.uwa.edu.au/en/publications/a-comparative-analysis-of-works-of-maryse-conde-and-gisele-pineau](http://uwa.edu.au/research-repository/uwa.edu.au/en/publications/a-comparative-analysis-of-works-of-maryse-conde-and-gisele-pineau). Accessed 13 Mar. 2021
- Sanderson, Christiane. *Counselling Survivors of Domestic Abuse*. PDF ed., Jessica Kingsley Publishers, 2008.
- . *Introduction to Counselling Survivors of Interpersonal Trauma*. PDF ed., Jessica Kingsley Publishers, 2010.
- “substance abuse.” *The American Heritage Dictionary of Medicine*, edited by Editors of the American Heritage Dictionaries, Houghton Mifflin, 2nd ed., 2015. Credo Reference, http://ezproxy.sastudents.uwi.tt:2048/login?url=https://search.credoreference.com/content/entry/hmmedicaldict/substance_abuse/0?institutionId=1795. Accessed 15 Mar. 2021.