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Inkle and Yarico [supplemental materials]

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Inkle and Yarico; or, Love in a Cave. An Interesting Tale (1805) by Sarah Scudgell Wilkinson.

Contents

| | |
|---|---|
| MLA Citation..... | 1 |
| MLA Citation from the Gothic Archive..... | 1 |
| Full Title..... | 1 |
| Summary | 1 |
| Constellation of Knowledge/Historical Context | 2 |
| Key Words | 2 |
| Atavism | 2 |
| Boundaries | 3 |
| Doubling | 3 |
| The Romance Paradigm..... | 4 |
| Bibliography of Related Information..... | 4 |

MLA Citation

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Full Title

Inkle and Yarico; or, Love in a Cave. An Interesting Tale.

Summary

Narcissa Curry and Thomas Inkle are informed in the beginning of the story that they are engaged to be married. In England, Thomas is happy to hear of his impending marriage, while Narcissa mourns in Barbadoes because of her love of Captain Campley. Enroute to

Barbadoes, Thomas' ship crashes in the Americas and all the passengers are killed by Indians except him and his servant, Trudge. They are rescued by the beautiful Indians Yarico and Woski. Thomas and Yarico fall in love and decide to return to England together. Two events are triggered by Thomas's arrival in Barbados enroute to England: (1) Inkle sells Yarico to the governor whom he believes to be a slave trader in order to follow through with the marriage to Narcissa and save his family's money and (2) Captain Campley goes to the Governor to request permission to marry Narcissa and is given it because he is mistaken for Inkle as the Governor has never met Inkle or Campley. Before the wedding of Campley and Narcissa, the Governor, a slave trader to Thomas, agrees to buy Yarico from Thomas, an unknown slave peddler to the Governor. After the Governor meets Yarico, who reveals that she is pregnant, Thomas's Uncle Medium appears and reveals that he is in fact Narcissa's true betrothed. When the Governor hears that Thomas was trying to sell Yarico because he loved her and wanted her to be taken care of because he had to fulfill his family duty and that Campley and Narcissa are in love, the Governor consents to the marriages of these respective couples.

Constellation of Knowledge/Historical Context

Based on George Coleman's opera, Inkle and Yarico.

Key Words

Atavism

Found on: page 7, paragraph 1, page 9 through 13, page 17 paragraph 1, page 23, paragraph 4 through page 25, paragraph 4

The term atavism is usually used to express the recurrence or reappearance of certain 'primitive' traits, physical or psychical, which presumably match those of an ancestral form. This notion of reversion and evolutionary 'throwbacks' was closely linked to criminality and class anxieties (see <http://www.criminology.fsu.edu/crimtheory/lombroso.htm> for more information about Cesare Lombroso's theory of the born deviant) in the nineteenth century. In imperial-colonial gothic discourse, these atavistic elements can be read as a reflection of anxieties about the decay of the gentry and the declining colonial enterprise. Gothic narratives typically subvert and complicate these conventional perceptions of the 'social other' by problematizing the supposedly clear (but ultimately revealed as superficial or at the least, unreliable) distinctness between the 'proper', respectable self and its anti-thesis. Via characteristic gothic devices such as doubling, irony and linguistic /narrative indeterminacy (which highlight the uneasy closeness between these two binaristic oppositions), the geographically, socially and/or biologically transgressive figure of the atavist becomes even more perturbing because he/she blurs the established boundaries drawn between the civilized and the savage, mirroring back to society its own fears and concerns (racial decline, the overlapping of animal and human, etc). Thus, the atavistic being not only presents a direct threat to civilization, but even more disturbingly, undermines the scientific taxonomies and social classifications that it rests on from within.

In this chapbook, Yarico is distinctly an “other” who represents primitive traits and customs such as her dress, but challenges it because she speaks English and is not presented as a savage like the other Indians in the story. Yarico also plans, through Inkle’s persistence, that she return to England with him, thus transgressing geographical boundaries between savage and civilized. Also, it is troubling to the civilized social order that, towards the end of the novel, Yarico is a more sympathetic character than Thomas Inkle.

Source: Sherlyn, Quek. "Gothic Keywords." <http://courses.nus.edu.sg/course/ellgohbh/gothickeywords.html>. Last Updated 2004. Last Accessed 11/1/2013. Web.

Boundaries

Found on: page 7 paragraph 1, continued on page 8, page 11 paragraph 3, page 16 paragraph 3

Anne Williams in her book *The Art of Darkness: A Poetics of Gothic* suggests that Gothic literature is “pervasively organized around anxieties about boundaries (and boundary transgressions)” (Williams 16). Gothic literature, however, deals not only with boundaries (and transgressions) of “self and other”; it attempts also to show the problematic nature of boundaries in the first place. Social boundaries, for example, define what is correct, but at the same time repress the individual. The idea of “self and other” extends also to geographical boundaries, where everything within the boundary of civilized world is good and everything beyond it is either seen as exotic or dangerous. In Stoker’s *Dracula*, London is seen as civilized and safe (at least prior the arrival of Dracula) and everything in Romania is considered to be dark, ominous and dangerous.

In this story, England is considered the civilized and safe place and America is seen as savage and dangerous. As soon as Thomas and Trudge land in America, their fellow passengers are slaughtered savagely by the Indians and now must wander through a perilous forest. Then, Inkle threatens the boundaries of civilized and savage by asking Yarico to return to London with him. Yarico leaving the savage land and geographically crossing boundaries to become a member of civilized society. Both Yarico’s ability to stand out from her savage surroundings as civilized, and her crossing boundaries and becoming the more sympathetic character in a civilized land as opposed to Inkle who supposed belongs within these boundaries.

Source: Ang, Ivan. "Gothic Keywords." <http://courses.nus.edu.sg/course/ellgohbh/gothickeywords.html>. Last Updated 2006. Last Accessed 11/1/2013. Web.

Doubling

Found on: page 19, paragraph 1 through page 20, paragraph 8

Doubling refers to a multiplication by two, such as when two or more characters parallel each other in action or personality, for example. Often, seemingly disparate characters are shown through doubling to be fundamentally similar, hence collapsing the self-other dichotomy and imparting a worrying sense of indistinguishableness between the supposed

opposites. This implies that boundaries between deliberately demarcated groups of people are actually slippery and unstable. External identity markers such as dressing and mannerisms are hence undependable, allowing social categories to become permeable and vulnerable to transgression by virtue of their easy imitation.

The character of Captain Campley is mistaken for Thomas Inkle, but Narcissa's father, Sir Christopher. This fits into the gothic idea of doubling because Campley, a military man, is mistaken for a man above his station. In the moment of confusion, these two characters are interchangeable, thus challenging the idea that higher social classes are impregnable.

Source: Chan Tsui Li, Diana. "Gothic Keywords."

<http://courses.nus.edu.sg/course/ellgohbh/gothickeywords.html>. Last Updated 2004. Last Accessed 11/1/2013. Web.

The Romance Paradigm

Found on: page 5 paragraph 2 [continued in same paragraph on page 6], page 18, paragraph 2

The gothic narrative very often is a mirror and subversion of the romance paradigm. The romance framework, given definition by Northrop Frye, involves a (relatively) young hero undergoing a transformative experience in overcoming the obstacles that stand in his way of attaining the heroine of his dreams, the *jeune fille* (Fr. 'young girl'). The main obstacle usually takes the form of a *senex iratus* (Lat. 'angry old man'), often her father, who thwarts the fruition of his desires of a marital union with her. The gothic typically ends not in marriage, but in the interruption of *coitus* (Lat. 'sexual intercourse'), where the hero does not attain his desired union with the heroine.

This chapbook contains two romance paradigms in it, both of which end in marriage.

Narcissa is barred by her father from marrying Captain Manly, and Inkle is initially bound to his Uncle Medium to marry Narcissa which is why Inkle is seeming barred from marrying Yarico. The opera by George Colman the younger, *Inkle and Yarico*, which this chapbook is based on, does not end in a marriage, but rather in death. Wilkinson has kept the romance paradigms alive but added a happy ending.

Source: Chia, Jacqueline. "Gothic Keywords." <http://courses.nus.edu.sg/course/ellgohbh/gothickeywords.html>. Last Updated 2006. Last Accessed 11/1/2013. Web.

Bibliography of Related Information

Other Edition:

London: T. Maiden, Sherbourne-Lane, for Ann Lemoine, 1805, 3rd edition