

THE MIDDLE PASSAGE: AN ESOTERIC PILGRIMAGE IN WILSON'S *GEM OF THE OCEAN*

Yao Katamatou KOUMA
Université de Lomé, Togo
gilbertoyao@gmail.com

Abstract: The Middle Passage has been interpreted by several playwrights as a route invented by slave trade. It is a commercial journey employed by the greatest forced and humiliating migration in humanity. However, in his play, August Wilson (2006) gives another version through a metaphoric description of the city of bones on an imaginative map of the ocean. The objective of this article is to show how slavery is an esoteric pilgrimage to a transitory death, but also, to resurrection. In light of esoteric psychological theory by Alice Anna Bailey, this article figures out that slavery through mnemonic voyage becomes a psychological medication and a source of motivation to black freedom.

Keywords: slavery, esoteric, memory, temporary death, renaissance

LE PASSAGE DU MILIEU : UN PÈLERINAGE ÉSOTÉRIQUE DANS *GEM OF THE OCEAN* DE WILSON

Résumé : Le passage du milieu a été toujours interprété par plusieurs dramaturges comme un trajet inventé par le trafic des esclaves. Il est une route commerciale qui a servi à la plus grande immigration forcée et humiliante dans l'histoire de l'humanité. Cependant, dans sa pièce théâtrale, August Wilson (2006) donne une autre version par la métaphore de la ville aux os localisée sur une cartographie imaginaire de l'océan. L'objectif de cet article est de montrer comment l'esclavage est un pèlerinage ésotérique vers une mort transitoire, mais aussi vers une renaissance. À la lumière de la théorie psychanalytique ésotérique d'Alice Anna Bailey, cet article souligne que l'esclavage à travers le voyage mnémorique devient aussi une médication psychologique et une source de motivation vers la liberté des noirs.

Mots clés : esclavage, ésotérisme, mémoire, mort temporaire, renaissance

Introduction

Until recently the Middle Passage pilgrimage has been scarcely embraced in African American drama. Only a few playwrights, like Amiri Baraka (1978), and Suzan-Lori Parks (1996), (1995) have addressed it from their own perspective. But they narrowed its scope to one-dimensional meaning: "the tight-packing of the slave ships." (Henry Louis Gates, Jr, Carl Pedersen and Maria Diedrich, 1999, 6) It portrays the most striking image of the unimaginable suffering and horror experienced by the slaves. (ibid.) However, beside this prevailing hideous memory of African descendant extinction, August Wilson, in his drama, describes the Middle Passage as a twofold initiatory pilgrimage. Either in *Joe Turner's Come and Gone* (1988), in *The Piano Lesson* (1990), or in *Two Trains Running* (1992), he considers transatlantic cruise a metaphoric description of the "resurrection of those Africans who were lost, tossed overboard during the Middle Passage, and whose bones right now still rest at the bottom of the Atlantic Ocean." (Jackson R. Bryer and Mary C. Hartig, 2006, 168). It embodies the process to renaissance of African descendants.

The objective of this article is double. It is a dialectical discourse of slavery, depicted in Wilson's *Gem of the Ocean* (2006) as an esoteric journey to a symbolic death, on the one hand, and, on the other hand, to renaissance. In other words, it explores slavery as a two-face initiatory trip, firstly, to a temporary death, and secondly, to emergence. Esoteric pilgrimage denotes, in this context, an initiatory travel during which the novice through the trials discovers his weaknesses and strengths. Esoteric Psychology by Alice Anna Bailey is the main theoretical tool. She explains that "[W]hen the soul, immersed in substance, is simply sentiency, it produces through its evolutionary interplay an addiction, and we find emerging quality and capacity to react to vibration and to environment". (Alice A. Bailey, 1998, 32). This means, the immersion into memories, teachings, knowledge and wisdom through initiations, reshapes the neophyte's inner world who, in turn, responds to the outer sphere. From this literary groundwork, the methodology consists of collecting characters' behavioral data, focusing on the impact of the imaginative pilgrimage to the city of bones (as an immersion into memories) to trace back his history and unveil the aftermaths on his interior and exterior environmental momentum.

1. The Journey to the Dead

The voyage to the city of bones in Wilson's *Gem of the Ocean* is a metaphor that conjures up slavery process. In this part of the work, the journey encompasses the captivity, the Middle Passage, the enslavement per se, and the fugitivity. It is the first round of a challenging initiatory trip where the salve (initiate) loses his roots, ancestral legacies and a whole body of human values including personhood and self-identity.

1.1. The Loss of Personhood

The most striking consequence of slavery is the loss of personhood, which is a tangible behavioral fact among characters. Personhood, according to *Collins Dictionary*, is the state or fact of being an individual or having human characteristics and feelings. [Example] a harsh prison system [...] deprives prisoners of their personhood. Basing on this definition, the esoteric psychological theory terms 'losing one's personhood', (self) "disinterestedness" (Alice A. Bailey, 1998, 5) because "[T]he mark of the initiate is his lack of interest in himself" (1998, *ibid.*). In other words, self-disregard signifies loss of self-esteem. It is a key feature of the novice who is subdued to oppressive conditions. Solly, in Wilson's play has experienced this, in the Middle Passage where he visited the city of bones. The visit in addition to the atrocity of the voyage, mentally affect him to the point that he lost his self-esteem. In his conversation with Citizen, he says:

SOLLY: Hey Citizen Barlow, so you going to the City of Bones. I been to City of Bones. It's something like you ain't never seen. A whole city a half mile by a half mile made of bones. All kind of bones. Leg bones. Arm bones, Head bones. It's a beautiful city. That's where I'm going when I die. I know where I'm going. Got twelve Gates and it's got Twelve Gateskeepers. That's what I always want to be. A keeper of the Gate! [...] Ain't nothing worse than slavery! I know, I was there...

August Wilson (2006, p.56)

Solly, refers to his enslavement, may be up from his captivity to the Middle Passage where he enters the city of bones, and to his fugitivity. Throughout this, he has gone through all kind of challenges that make him conclude that nothing is worse than slavery. Though he euphemistically describes this horrible city as a beautiful one, built

up of various forms of bones, he keeps the chain to remember that passage: “That piece of chain used to be around my ankle” (57). It was a harsh ritual to death where he lost his personhood, because it has psychologically traumatized him. He can even imagine himself as a dead person whose bones will be used in the construction of that city. At that very moment, he realizes his worthlessness. He stresses “I know where I’m going”. That is to say he knows he is not considered a human being. He believes he will die in the same condition. In addition to this, his loss of personhood tangibly appears in his escaping pathways to Canada. Like the pilgrimage to the city of bones, his fugitivity is another form of initiatory journey to self-discovery.

I got the way to Canada...I stood right there in Freedomland. That’s what they called it. Freedomland. I asked myself. “What I’m gonna do?” I looked around, I didn’t see nothing for me. I tried to feel different but I couldn’t. I started crying...I breathed in real deep to taste the air. It didn’t taste no different. ..I just sat right down on the ground and started crying.

August Wilson (2006, p.57)

At the end of his trip to Canada, a far remote place from his relatives, he disregards himself. He started crying because he tried to feel better by overwhelming the distressful situation, but unfortunately he could not succeed. He pitied himself and his parents who are still under slavery. He comprehends that without collective liberation, he cannot enjoy his freedom as a full human being. The critic bell hooks highlights how slavery sequels continue to jeopardize African American mental state:

I heard folks talk about deep feelings of inadequacy, of not being “enough,” even when they could not define what the enough would be. I heard and hear feelings of shame, guilt, inferiority. Finally, after hearing confessions of self-loathing and self-distrust, I was compelled to face the reality underlying this testimony. I wanted to do something, to find the explanations and the solutions. From all my research I returned again and again to the issue of self-esteem. African Americans have collectively grappled with the issue of self-esteem from slavery to the present day. One of the growing causes of alarm has been the intensification of low self-esteem in the face of all manner of opportunities that were not there for our ancestors.

bell hooks (2003, p.12)

In her insightful assessment above, hooks blames slavery for being the principal genitor of low self-esteem among Blacks. It has stripped them of their personhood which becomes a collective feeling of disinterestedness, shame, guilty, and inferiority. Thus, Solly, in the same mood, cries bitterly because he pities himself and his enslaved relatives. From another angle, Citizen’s clandestine escape including its adversities is also compared to an initiatory pilgrimage to self-awareness as a low person. This is overtly illustrated when Aunt Ester asks Citizen: “Did you ever have love, Mr. Citizen?” (21) She notices a lack of self-love in him. That is the plight of Citizen who has never experienced love, because he has gone through traumatic situations which have created a void within him. The following conversation further illustrates:

AUNT ESTER: Where was you born, Mr. Citizen?

CITIZEN: Alabama. I only been up here four weeks. When I left Alabama they had all roads closed to the colored people. I had to sneak out. Say they didn’t want anybody to leave. Say we had to stay there and work. I told my mama I was going and she say okay. Told me, “There a big world out there.” I kissed her. She told me she loved me and I left. I almost got caught a couple of times. I had to go out the back way and find

my own roads [...] I was gonna go to another city but then before I had a chance killed a man. I don't know, Miss Tyler. I feel like I got a hole inside me.

August Wilson (2006, p.22-23)

Citizen suffers from emotional disequilibrium. His speech reveals a mixture of fear, shame, uselessness, culpability and profound distress that boils in his inner world. It creates an oppressive uneasiness within him. That depression is the hole in his heart he drags along seeking to fill it up. In the quotation above, he stresses, "they had all roads closed to the colored people. I had to sneak out." He is convinced that colored people are oppressed and dehumanized human beings. Roads are closed to them, so they have to find their way stealthily. It is a coercive condition that deprives them of selfness. In the same perspective, Garret Brown's death in the river is considered an esoteric voyage to the dead. He died in the river like thousands of slaves during the Middle Passage and it is their skeletons that form the city of bones in the ocean. Thus, Brown's death, like Citizen's wandering and Solly's captivity and fugitivity, are trials through which they experience a passing death that results from deep despair, low self-esteem, self-hatred and loss of personhood. Jacques Chevrier (1971, pp.45-46) explains that generally any initiatory process occurs in three phases [...] One of them is separation or departure from the village to a sacred forest, followed by reclusion which denotes temporary death. Any migration or forced displacement signifies uprootedness, and transitory death. In the same vein, Mathieu Labadie (2015, p. 306) states that in Ancient Greek tradition, the final stage in the initiatory process is termed, 'achievement', 'end' or 'death'. That ephemeral death marks a period of demolition, deep forgetfulness, and total deconstruction of human values. The esoteric psychological theorist, Bailey sheds much light on this initiatory phase that

We are treading the *Way of Release*, and on that way, all drops from our hands; everything is taken away, and detachment from the world of phenomenal life and of individuality is inevitably forced upon us. We are treading the *Way of Loneliness*, and must learn eventually that we are essentially neither ego nor non-ego.

Bailey Alice (1998, p.17)

An esoteric journey is a way on which the initiate drops all from his hand. All his properties are taken away from him including his ego. Because of the rudeness of the voyage, he ends up losing sense of self.

1.2 Loss of Self-Identity

The initiatory journey of slavery also results in the loss of self-identity. In the slavery process, like any ritual of passage, the captives get rid of their native names and they are renamed. Robert Bullock (2015, p.8) concisely notes that during the circumcision rite (*Ulwaluko*) in South Africa, the initiates (*abakhwetha*) surrender their original names. And their clothes are shredded in the days leading up to their exclusion. In the same vein, losing one's identity is a prerequisite requirement in initiation. It is part of things the novice drops. In Wilson's play, Solly, on his escape says: "My name is Two Kings. Used to be Uncle Alfred. The government looking for me for being a runaway so I changed it." (26) He was called after his master, Uncle Alfred, and later on he changed that name to Two Kings. He explains that:

I used to be called Uncle Alfred. Back to slavery. I ran into one fellow called me Uncle Alfred. I told him say "Uncle Alfred dead." He say "I'm looking at you." I told him,

“You looking at Two Kings. That’s David and Solomon” He must have had something in his ear ‘cause all he heard is Solomon. He say “I’m gonna call you Solly.” The people been calling me Solly ever since. But my name is Two Kings. Some people call me Solomon and some people call me David. I answer to either one. I don’t know which one God gonna call me. If he call me Uncle Alfred then we got a big fight.

August Wilson (2006, p.27)

Solly does not bear a standard name. The modification of his identity shows the various difficulties he has gone through. From Uncle Alfred to Two Kings (David and Solomon, (Solly)) he does not know which name God will call him. Name changing aims at dispossessing the initiate of his identity, past life, history and parental relationships. It uproots him unfixing his initial social connections. In esoteric psychological context, Alice Bailey (1998, p. 17) stresses on “Complete detachment and discrimination must finally lead us to a condition of such complete aloneness that the horror of the great blackness will settle down upon us” The complete detachment importantly refers to name changing to completely disconnect with communal, familial, historical and spiritual ties. It is self-isolation which to some extent, can mean unawareness to self and to the neighborhood. That means disconnecting with one’s interior (ego) and the external worlds (non-ego). These external worlds according to Carl Frankenstein (1966, p.35), refer to “inner and outer non-ego” He continues that: [It] “applies not only to the physical and the human environment but also to the inner non-ego, the universe of instincts, drives, impulses, affects, feelings, of the personal and the transpersonal unconscious.” Carl Frankenstein (1966, 35). The non-ego encompasses the inner and the outer spheres which in turn concern the physical and the unconscious fields. John Dewey briefly highlights “the implications of the idea of ego as a relationship (1) to oneself, (2) to one’s reality and (3) to the world.” (ibid. 20) Losing one’s name is dropping one’s personal identity, which signifies breaking the intrinsic link between oneself, one’s tangible plight and one’s environment. Vinicio Busacchi and Giuseppe Martini (2021, p.5) posit that “the full development of personal identity largely depends on social factors and aspects. We are social beings.” Thus naming permits to identify the community members, also it enables self-awareness and self-identification with regard to that community. It

constitutes the synthesis of an articulated psychological, sociological and philosophical perspective in which human beings are substantially seen as members of a society: they cannot experience a mind or a self-outside of the social human process. At the same time, human society cannot exist without an individual’s mind and self.

Vinicio Busacchi and Giuseppe Martini (2021, p.5)

The above quote stresses that human being is fundamentally social. This signifies that the individual must be conscious of himself as a human being endowed with qualities who lives in a given society. That self-awareness is achieved in a close relationship with one’s interior and external worlds. Thus, when Solly loses his name, he denies temporary himself, his past, familial and communal ties. From another angle, this attitude denotes transitional death. Commenting on Solly’s naming, Anthony Dwayne Boynton (2018, p.381) believes that it is “an abstract resistance symbol”. He says, the successive untimely nominations constitute a mock rite of baptism through which he drops his initial identity and past life to rebuild a new one. Eknath Bhalerao (2017, p.756) opines that he changes his name to rather escape from the terror of slavery. That escape constitutes a ritual passage strewn with struggles to

getting rid of his previous identity features and attitudes to completely engage into a new life. Consequently, his untimely nomination rite and the various burdensome trips constitute a spiritual initiatory passage to an ephemeral death, which opens, at the same time, a gate to another life round to renaissance.

2. The Pilgrimage to Renaissance

Slavery, in this last section, becomes a pedagogical material which conveys spiritual teachings and motivations to reshape the neophyte. Through memories, objects and places like the city of bones, the stick, the iron link, the boat, the Middle Passage, etc. the initiate imaginatively engages into a form of ritual journey back to his past. He is immersed into traditional and cultural values, spiritual and moral knowledge to regain sense of self.

2.1 Self-Reconstruction

Slavery, as a ritual passage to a new lifecycle, refers to an imaginative connection to memories. The famous places, figures and objects become a source of motivation that awakens the initiate's consciousness. They are embodied, in the play by Aunt Ester, a 349-year-old conjure woman, who believes that keeping and feeding memories rejuvenates:

I got a string memory. I got a long memory. People say you crazy to remember. But I ain't afraid to remember. I try to remember out loud. I keep my memories alive. I feed them. I got to feed them otherwise they'd eat me up. I got memories go way back. I'm carrying them for a lot of folk. All the old-timey folks. I'm carrying their memories and I'm carrying my own.

August Wilson (2006, p.43)

Self-reconstruction starts from memory which is the ability to revisit the history and to reconcile with the past. Ester hosts and feeds people's memories and hers too so that they can still be alive. People exist because they have history that can be retraced back. So memory plays a key role in that existence reconstitution. Annie Wood Besant (1935, p.8) recalls that memory comprises "[...] reproduction and recollection. Reproduction may occur without recollection, and then no recognition will ensue. Memory reproduces the image of a past perception; it will appear to consciousness as new [...]". The reproduction of the lost image triggers self-awareness and allows the individual to identify himself with regard to his environment. She continues emphasizing that "[T]he forgotten can be recalled to the active consciousness, and may revolutionize a life." (1935, p.7) Recalling to the active consciousness is travelling to the forgotten events. Basing on this assumption, it is clear that visiting Aunt Ester, the esotericist woman or navigating to the city of bones revives a life. For example, Citizen, who was psychologically dead because of the hole within him, pays a visit to Ester who welcomes him as follows:

It all will come to stand in the light. Mr. Citizen. Everything and everybody got to stand in the light [...]
(Citizen has fallen asleep in the chair. Aunt Ester begins to sing a lullaby)
 Go to sleep, my child
 You don't know the world yet
 Go to sleep, my child
 The world is not easy
 Go to sleep, my child
 I am here watching over you

The world is not easy.

August Wilson (2006, p.23)

Aunt Ester knows that sleeping is another form of medication process that allows to go into contact with subconscious, where dreams, lost images, forgotten events and repressed desires dwell. Sleeping becomes a mystic voyage to the repressed memory. Igor Grekov explains the importance of sleeping by referring to Georges Ivanovitch Gurdjieff's and Muravyov's idea of exotericism that it is a:

very initial stage of esoteric work, at which a person begins to rebuild his own personality, previously oriented outward and dissolving in the events of the external world, unconsciously floating along the flow of life, "sleeping" a deep sleep in reality in relation to his inner world. At this stage, a person comes into contact with esoteric ideas, assimilates the "Prolegomena" of esotericism, formulates initial concepts, judgments, and forms preliminary knowledge about the object of knowledge, which he himself, first of all, is. This is a period of intense spiritual, internal work on oneself, during which a person faces a number of psychological difficulties and obstacles of a psychological nature.

Igor Grekov, (2020, p.1)

In light of this quotation, sleeping is an esoteric medication prescription given to Citizen. Ester underscores: "You on an adventure, Mr. Citizen. I bet you didn't know that. It's all adventure. You signed up for it and didn't even know it." August Wilson (2006, 24) Indeed, Citizen, as a temporary dead patient, could not understand Ester's trick. Yet, he confesses that he slept well. August Wilson (2006, p.26) He regains his personhood. His mental state is reconstructed and he grows in self-confidence. Thus, it quietly appears that Citizen has been admitted in a mental health clinic where he is subdued to interpersonal psychotherapy that wholly boosted his psyche. Beside this psychological rehabilitation, the sleeping is reproduced as another esoteric pilgrimage to the city of bones. It is a spiritual practice proper that profoundly immerses Citizen into tangible slavery memories. Ester, the esotericist tutor instructs him:

Mr. Citizen, listen to what I tell you. I'm gonna help you. I'm gonna tell you about the City of Bones but first I'm gonna send you upriver. When you get there I want you to look around and find two pennies lying on the ground. They got to be lying side by side. You can't find one on one street and another on another street. They got to be lying side by side. If you see one lying by itself just let it lay there. When you found them two pennies I want you to put them in your handkerchief and bring them straight back to me.

August Wilson (2006, p.46)

Citizen is determinedly engaged into a caricatured spiritual initiation. Aunt Ester explains: "He think there a power in them two pennies. He think when he find them all this trouble will be over. But he need to think that before he can come face to face with himself." August Wilson (2006, p. 46) Ester continues working on Citizen's psyche inculcating in him self-confidence by using the two pennies as a spiritual power. When she is satisfied with his progression, she as a skillful pedagogue, increases the level of the training asking him to travel over the ocean to the city of bones. She lectures him on a cartography:

Take a look at this map, Mr. Citizen. See that right there...that's a city. It's a half mile by a half mile but that's a city. It's made of bones. Pearly white bones. All the buildings and everything is made of bones. I seen it. I been there, Mr. Citizen, My mother live

there. I got an aunt and three uncles live down there. Mr. Citizen, I can take you there if you want to go. That's the center of the world. In time it will all come to light. The people made a kingdom out of nothing. They were the people that didn't make it across the water. They sat down right there. They say, "Let's make a kingdom. Let's make a city of bones".

August Wilson (2006, pp.52-53)

That allegorical voyage to the imaginative city of bones is a mystic celebration offered to the enslaved ancestors who died in the sea during the Middle Passage. This cabalistic compact sealed his reconciliation with them and spiritually empowered him. It reads:

AUNT ESTER: Do you see the Gate, Mr Citizen?

CITIZEN: I see the Gate.

BLACK MARY: There are Twelve Gates, Mr. Citizen.

SOLLY: And Twelve Gatekeepers. You got to go through the Gatekeepers to go into the city. Aunt Ester: There are twelve ways to get into the city. Mr. Citizen. Do you have your two pennies? [...]

CITIZEN: I got my two pennies!

AUNT ESTER: Then you got to pay the Gatekeeper your passage and he'll let you in the city. Do you see the Gatekeeper, Mr. Citizen?

CITIZEN: Yeah, Yeah. I see him!

August Wilson (2006, p.68)

The gate symbolizes the path to success in his life. And the pennies signify the sacrifice needed to achieve his goals. Citizen eagerly confirms that he can see the gate. Consequently, his encounter with Aunt Ester is a form of schooling where slavery memories becomes a pedagogical tool to teach him about black history, wisdom and spiritual knowledge. These teachings open his mind, reshape his psyche and definitely strengthen his walk to freedom.

2.2. *The Stride to Collective Freedom*

A regular contact with the transatlantic memories of slavery strengthens the walk to collective freedom. It is a long initiatory process to self-reconstruction that gears with adequate intellectual, psychological, spiritual and moral weapons. They constitute a key source of motivation that encourages the stride to freedom. Citizen, who has experienced it, sets a highly patriotic challenge to free not only himself but to fight for black freedom as a whole. In the context of esoteric psychology, Bailey states that:

The developing of virtues, the cultivation of understanding, the demonstration of good character and high aims, and the expression of an ethical and moral point of view are all necessary fundamentals, preceding certain definite experiences which usher the soul into worlds of realisation which are so far removed from our present point of view that any definition of them would be meaningless. What we are engaged in is the development of those qualities and virtues which will "clear our vision", because they produce the purification of the vehicles so that the real significance of divinity can begin to emerge in our consciousness.

Alice A. Bailey (1998, p.32)

From the esoteric psychological lens, Citizen becomes a mature initiated person who develops virtues, demonstrates good character and has high aims. Through his trials he has been purified and his interior is filled up with virtues that

clear his vision and consciousness. His avowal to fight for freedom is solemnly expressed when he determinedly takes over Solly's stick and coat at the burying ground:

AUNT ESTER (*Singing*):

Come on, come on

Let's go to burying ground

(*Citizen enters from Aunt Ester's room*)

Come on, Come on [...]

(*Citizen takes off his coat. He puts on Solly's coat and hat and takes Solly's stick. He discovers the letter from Solly's sister in the hat. Eli pours a drink and raises it in a toast.*)

ELI: So live

August Wilson (2006, pp.84-85)

Citizen is walking in the Solly's shoes. He inherits not only his properties, but also his patriotic ideology. He says: "The people they in freedom. That's all my daddy talked about. He died and never did have it. I say I got it but what is it? I'm trying to find out [...] that's what I'm saying. You got to fight to make it mean something [...]" (August Wilson (2006, p. 28) Citizen knows why he should take over the fight for freedom. It is a traditional struggle engaged by their parents who used to carry sticks. It reads:

CITIZEN: You got that stick. My daddy used to carry a stick like that. My daddy carried a stick everywhere he went. If you see my daddy he'd have his stick. [...] SOLLY: Lots of people carry sticks, Ain't you never heard that "sticks and stones can break my bones but names can never hurt me." This a bone breaker. I tried carrying stones but they was too heavy. I seen a hundred men carry sticks. My daddy carried a stick. He had to fight to carry it. I don't know if them hundred men had to fight but they was carrying them just the same. Why don't you carry one?

August Wilson (2006, p.27)

The stick is a traditional weapon that Solly transmits to Citizen so that he can keep on fighting. The letter he discovered becomes Solly's message to Citizen that: [...] the times are terrible here the most anybody remember since bondage. The people are having a hard time with freedom. I can't hold on here anymore [...]" (August Wilson (2006, p. 15). This message galvanizes his firm walk to freedom. He is confident to succeed because he trusts in the iron link, he has taken from Solly. He says: "I got Solly's chain link. He say he used that for good luck. I keep thinking if he had it everything would have turned out all right." (August Wilson (2006, p. 82) Definitely Citizen is well equipped to accomplish his project. Through the initiatory journey, he has been efficiently trained in key domains: intellectual, spiritual, and moral that lift him up.

Conclusion

In light of Alice Bailey's esoteric psychological theory, it results that slavery is defined as a deadly process from the captivity, to the Middle Passage, to the enslavement per se and to the fugitivity. It is a harsh rite of passage where the slave loses his personhood and self-identity. Moreover it becomes an imaginative voyage to transatlantic memories of slavery, where famous places, legendary figures and objects, serve as adequate pedagogical materials that open the novice's mind, reshape his

psyche and motivate his undertakings to be reborn and reverse the trend. Therefore, it is crucially important to keep and feed memories that unite people by retracing their history.

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