

WEDNESDAY 3 JULY, 2.15-4.15

Touristed Caribbean

FUERST, SASKIA, University of Salzburg

How Stella got her groove back through the eroticized exploitation of Jamaican tourism and black masculinity

According to Gail Sheehy, for some older women to know themselves fully and live passionately in the second half of their lives, they may engage in a “romantic renaissance” with a younger lover. In the novel, *How Stella Got Her Groove Back* by Terry McMillan, 42 year-old Stella travels from the US to Jamaica and has a romantic relationship with the 20 year-old Jamaican, Winston. While the narrative of Stella’s sexual re-awakening and returning self-confidence as an older black woman assists in deconstructing stereotypical notions surrounding aging and establishes a positive representation of black female sexuality, this paper seeks to examine how this task is accomplished through the objectification and eroticization of black Jamaican masculinity and the commodification of the country. While Stella imagines a bond between herself and the Jamaicans working in the tourism industry, she ironically admits to only “sort of getting it” when a Jamaican woman eyes her with “something like disgust.” She does not fully understand the implications of the power imbalance in her role as a wealthy, black, US, tourist, exploiting the (sexual) riches of the poorer country and its inhabitants through tourism. While claiming a shared, black transnational heritage due to slavery, issues of class, privilege and economic hierarchies extend across national borders creating dissonance in the narrative. Within the uplifting tone of this novel, the protagonist finds fulfillment in her Jamaican lover, yet, paradoxically, stereotypical representations of black masculinity are reiterated and the eroticized tourist industry in Jamaica is validated.

KAISINGER, YVONNE KATHARINA, University of Salzburg

Textual touring in Caribbean writing

Tourism has become one of the most important sources of capital for many Caribbean islands. Not surprisingly, the region is already considered the most dependent on tourism worldwide. This fact is noteworthy concerning two points: first, tourism consequently has a great impact on the economy and ecology of Caribbean islands; second, due to this observation it is curious that so far little work has been done in analyzing how these impacts of tourism are portrayed in Caribbean texts, both fictional and non-fictional. Two outstanding and frequently discussed works are Jamaica Kincaid’s *A Small Place* and Derek Walcott’s *Omeros*. However, it is the purpose of this paper to present and analyze alternative examples, primarily from Olive Senior’s work, that deal explicitly and, to a greater extent, implicitly with the role and effect of tourism on Caribbean islands. In Senior’s poetry collection *Gardening in the Tropics*, a whole chapter is dedicated to “Travellers’ Tales”. Her short story “Summer Lightning” deals with the topic as well. Both Senior and Kincaid employ irony to underscore their messages and the effect this technique has will be illustrated. For the literary analysis in this paper, the concept of “touristing” will be presented and applied. The textual representations of the effects on the natural environment and the (un)sustainability of certain tourism practices will receive special attention as these contain particularly interesting and loaded messages.

POOLE, RALPH, University of Salzburg

“Romance is over, welcome to Haiti”. The tragicomedy of female sex tourism in *Vers le sud*

The film *Vers le sud* (Heading South, dir. Laurent Cantet, 2005) is a French-Canadian coproduction that depicts three middle-aged women from the U.S. and Canada during their habitual summer vacation on Haiti. While it seems comic at first, the way each of them engages in sexual encounters with young local men, the tragedy ensues due to the rivalry over the favorite super stud Legba. Accordingly, when he gets

killed, the women blame each other and leave the island in a disillusioned anticlimax. What remains hidden from their sex induced tourist perspective are the hidden political and social conflicts that rule the island and lie behind the tragic death. Haiti in the late 1970s, when the film takes place, is not only a seemingly carefree sexual haven before the onslaught of the AIDS pandemic; it is also a country deeply ridden by political corruption and social upheaval. While it seems on the surface that it is (elderly white) women who treat (young black) men like exotic boy toys and cheap erotic commodities, there is also a hidden background story that alludes to the ways Haiti's societal structure categorizes the nation's inhabitants as wealthy, influential and corrupt winners, outspoken but poor human garbage, and/or silent yet tortured survivors. The paper aims at unraveling the film's complex double structure of surface level sexual comedy and a background level of social tragedy that breaks cinematic taboos on both levels such as representing the carnal agency of aging women and heterosexual encounters with minor boys.

ROSENBERG, LEAH, University of Florida

"It's enough to make any woman catch the next plane to Barbados": 'Island in the Sun' and the construction of the West Indies as a post-war paradise

The current conception of the Caribbean as a tropical archipelago of tourist paradises crystallized in the 1950s. It was then that northern middle classes, particularly in the United States, began to think of the Caribbean as an easily accessible escape from modernity with modern conveniences, luxurious yet affordable, with 'island music,' pristine beaches, attentive black wait staff, and the frisson of freedom to dance and make love with partners not permitted in the north. This tropical idea of the Caribbean was used to promote a wide range of commodities which in turn promoted Caribbean tourism: calypso on the radio, TV, and the silver screen; ads for expanded airline service, a host of new guide books, company-paid cruises and Caribbean vacations. Even the color and style of clothes in the 1957 season were styled after the Caribbean. Presented as picturesque and rural, possessing refined British traditions, the British West Indies in particular were marketed a respectable alternative to Havana, then seen as 'the capital of rum and rhumba' associated with liquor, prostitution and organized crime.

This paper re-examines the construction of this powerful idea of the Caribbean in general and the British West Indies in particular by analyzing a film that contributed greatly to its construction: Darryl Zanuck's blockbuster *Island in the Sun* (1957), adapted from Alec Waugh's 1955 novel. The process of adapting the novel into the film recorded in the Twentieth-Century-Fox memos, its U.S. reception, and the Caribbean press coverage of its filming in Grenada and Barbados make clear that Zanuck's film and the image of the tropical island it did so much to propagate were shaped by the often conflicting influences that shaped the mid-century Atlantic world—Civil Rights and anti-colonialism on the one hand and Anglo-American political and economic policy on the other. This conflict opened spaces for images of black political power and modernity even as it gave new glamor and credibility to the idea of the Caribbean.

In fact, the film was rooted in the deep contradiction between Waugh's novel that recycled colonial tropes to glorify the British Empire and the tourist industry by painting West Indians as politically incompetent and sexually available and Zanuck's project of challenging U.S. racism, particularly the taboo on interracial marriage. Zanuck hired two strong leftists to write and direct the film, Alfred Hayes and Robert Rossen, and he cast Harry Belafonte as the romantic and political hero. Belafonte in particular embodied the underlying contradiction: he was a prominent figure in the Civil Rights movement and the first African American artist of national reputation who could express a strong and positive sexual identity on stage. At the same time, as America's first African American TV Matinee idol and the U.S. King of Calypso, Belafonte was sexually objectified in ways that extended to women the colonial trope of the sexually available Afro-Caribbean woman that had appealed for centuries to white male travelers. White women tourists—and some African Americans—now traveled to the Caribbean with dreams of brown-skinned men.

Migration and Identity

SMITH, KARINA, Victoria University, Melbourne

“We didn’t want to be the pioneers”: Caribbean migration and the effects of the White Australia Policy in Victoria, Australia

Caribbean migrants have been moving to Melbourne, Australia in small numbers since the 1960s. Their experiences of applying to enter Australia and their treatment at Australia’s borders, reflects, to some extent, the racism of the White Australia Policy and its legacies. These experiences differ significantly based on skin colour. This paper will draw on research for Callaloo: the Caribbean Mix in Victoria exhibition which was displayed in Melbourne’s Immigration museum in 2009/2010 and for a subsequent book (in progress) based on oral history interviews with community members. It will look at how different experiences of migration to Australia, in conjunction with the process of ‘settling in’ to Australian society, unites and divides the Caribbean diasporic community in Victoria and, by extension, connects and disconnects them to Australia and the Caribbean.

ROMAIN, GEMMA and CAROLINE BRESSEY, University College London

Jamaican, migratory and queer identity in the letters of Patrick Nelson, 1930s to 1960s

Patrick Nelson was one of the many Black individuals living in Britain during the 1930s. He came to Britain from Jamaica originally to study law and as a result of his long-lasting friendship with the artist Duncan Grant we have access to the many letters he sent to Grant, highlighting his thoughts on Jamaican politics and society. They also give us an insight into his experiences of migration, mental health, wartime service and unemployment. Patrick Nelson met Grant sometime in the late 1930s, perhaps in the Café Royal which Nelson mentions briefly in his letters, or, as Duncan Grant’s biographer Frances Spalding has proposed, perhaps through his friend and fellow artist Edward Le Bas, a boyfriend of Nelson’s. Grant first painted Nelson’s portrait during this period, where Nelson was portrayed as a waiter. Nelson became a lover of Grant’s for a short while before going into service to fight in the Second World War. He was captured and made a Prisoner of War where he developed serious mental ill health. After the war he returned to Jamaica, though did visit England again and died in London in the early 1960s. At this time Grant painted his second known portrait of Nelson, recently sold at a Christie’s auction in May 2012. Nelson wrote to Grant throughout the time he was a Prisoner of War (Grant acted as his next-of-kin), when a mental health patient in England, and then during 1940s-1950s Jamaica, letters which are now preserved in the Tate Archives. This paper reflects on some of these letters and what they reveal about his relationship with Grant, his links to the Bloomsbury group, his sexual identity, and his life in Jamaica and England.

FULANI, IFEONA, New York University

“Colonization in reverse”? West Indians in London 1848-2001

In the aftermath of the London Riots of August 2011, historian David Starkey provoked a storm of public outrage when, in a panel discussion on the cause of the riots on BBC’s current affairs show *Newsnight*, he stated his opinion that, “the problem is that whites have become black...” Starkey’s comment was condemned by black and white pundits alike, however, Starkey is correct in his perception that the presence of black people – West Indians in particular - has profoundly and discernably transformed British society and culture, nowhere more visibly or audibly so than in London. This paper reflects on the impact of West Indian immigrants on the social and cultural dynamics of London in the period 1948 – 2001 and explores the notion of “colonization in reverse,” first expressed by Louise Bennett in her 1966 poem of the same title. Evidence of the impact of the West Indian presence on youth cultures and race relations in London is drawn from literature, notably Samuel Selvon’s *The Lonely Londoners* (1956), from sociological and cultural studies of the period as well as from the sequence of political crises beginning with Notting Hill Riots of 1959. The Brixton and Tottenham riots of 1981 focused attention on police harassment of black youth in London and on the discontent of black people in poor boroughs in the city; however, this paper proposes that the narrative of “riotous/unruly inner city black youth” that is concretized in this period

obscures the ongoing process of creolization that begins in the 1950s and whose most eloquent document to date is Zadie Smith's *White Teeth*.

Urban Culture and the Performance of Difference

Chair: HOLLY SNYDER

ROBERTSON, JAMES C, University of the West Indies
Jamaica's ambivalent urban Enlightenment

Eighteenth-century Jamaica's brutal society appears inimical to the values that the Enlightenment promoted, yet Enlightenment-era scientific enquiry, printing and some self-critical debates took place in the island's towns. Sugar-profits could fund books and instruments, to such an extent that in 1757 a Kingston merchant's bequest of telescopes equipped Glasgow University's new observatory. As Thomas Thistlewood's commonplace books demonstrate, even on deep rural estates tenacious individuals could purchase the latest London publications and, in Thistlewood's case, join some discussions of local natural history. Yet he remained isolated.

Jamaica's eighteenth-century towns sustained a social life that allowed wider aspects of Enlightenment-era cosmopolitanism to take root. In these transient societies "ordinaries" and coffee-houses stocked the latest newspapers, while the new freemasons' lodges integrated the colony's white males. The urban networks of assembly rooms, journal subscriptions and scientific memberships in Kingston and Spanish Town were inclusive – for those whites who could afford them – while some basic research did draw on enslaved plant collectors' expertise. Data from West Indian botanists and historians informed European scholars' theorizing, but for slave-holding Jamaicans the humanitarian ideas developed in mid-eighteenth-century Europe proved a tendentious import. In the 1780s the first Methodist missionaries, the next metropolitan intellectual wave to reach the island, piggy-backed onto existing urban intellectual networks before reaching out to a wider Jamaica. By the century's end a fearful colonial elite found the Enlightenment's free exchange of ideas suspicious rather than supportive.

MURPHY, KAMEIKA, Clark University

"[Im]passive to the spirit of the times": Black Pioneers and their transformations in Kingston, 1782-1823

This paper looks at ex-slave refugees of the American Revolution in Kingston and how they changed their public image by repositioning themselves in the town's layout. For many such émigrés life in late eighteenth century Jamaica meant controlling their identities vis-à-vis fellow immigrants (poor white loyalists and slaves) who migrated to Jamaica with them on the same vessels. These black émigrés arrived in the colony looking to exercise their newly won freedom and make some socio-political gains. In a slave society, however, where many laws and mores served to deny freedom, the identities they displayed became especially important to maintaining freedom. Initially, they mostly found themselves among the urban poor. It was in Kingston, however, that these "unusual spectacles of Misfortunes and Misery," who were "exhibited in all parts of the town," transformed their public image by displaying political awareness, industriousness and proto-community organizing. Freedom, therefore, was not just a status; it was performed.

An analysis of maps, images and town plans for Kingston shows that the transformations of these émigrés translated physically into appropriated spaces that allowed this migrant community to not only improve their condition but to be seen while doing so. Their transition from 'poor loyalist refugees' in public goals to positions of power and influence are reflected in the spaces they held in Kingston. Public buildings associated with these revolutionary émigrés, such as Black Baptist churches, and private spaces such as houses in specific locales, were sites of interaction that allowed them to create new images of themselves.

STURTZ, LINDA, Beloit College

"Concentric dancing": the development of the sett-girls in pre-emancipation Jamaica

Sett-girls and the "Ma'ams" who led them have become iconic figures in studies of pre-emancipation Jamaica. The customary images representing these performers are Belesario's prints in which the Set-girls defy gravity, dancing en pointe but are, simultaneously, frozen in time. They represent traditional feminine beauty, but possess a temporary, carnivalesque power that momentarily challenged white authority even while white audiences relished the spectacle of their street performances. In their Setts, women established public identities that contrasted with those imposed by the plantocracy even as they drew on their patronage. In the set-girls' processions, the cosmopolis met the slave yards.

Previous scholarly works have suggested that the Sett-Girls celebrations began in the 1790s and that influences from outside Jamaica fostered the events, but I have found evidence for earlier performances and argue that creole Jamaicans developed this performance style from roots in a tradition I call "Concentric Dancing."

In the period before emancipation, groups of African Jamaicans used music to define their own borders of inclusion and exclusion. At festive gatherings, participants from various ethnic groups often performed simultaneously, but in separate circles of their country people. I call this practice "Concentric Dancing." Music for festivals and rituals incorporated traditional elements, like Myal and Calemba, but also drew on newly composed tunes and lyrics, like those prepared by the "Sett-Girls," processional groups that paraded during the Christmas holidays. This paper explores the context in which the Sett-Girls' performances emerged in the late eighteenth century as a form of self-presentation and the meanings these performances acquired on the streets and in print.

WEDNESDAY 3 JULY, 4.45 - 6.15

Walter Adolphe Roberts and Imperial Border Crossing

HULME, PETER, University of Essex

The Jamaican Sea of W. Adolphe Roberts

The Single Star, Adolphe Roberts' 1949 novel (and the subject of Faith Smith's paper), links Jamaica and Cuba in a number of ways. The novel's hero, Stephen Lloyd, travels from Jamaica to take part in the Cuban war of independence (1895-1898), meeting as he does so both Cuban and US political and military leaders, such as Calixto García and Theodore Roosevelt. Parallels between Cuba in 1898 and Jamaica in 1949 are implicit. "The Jamaican Sea" is the name Stephen recalls for the stretch of the Caribbean bounded by eastern Cuba, Jamaica, and Haiti: "This is our region's womb of history," he claims. This paper will focus on Adolphe Roberts' relationship with Cuba, which began as early as 1898 when he saw Spanish ships in Kingston harbour. Particular attention will be paid to his research into Martí's visit to Jamaica; to Roberts' visits to and contacts in Havana in the 1930s; and to the research he did in Cuba in the late 1940s when writing The Single Star.

SMITH, FAITH, Brandeis University

A revolutionary planter class: Jamaica's Cuba in 'The Single Star'

W. Adolphe Roberts' The Single Star offers a portrait of anticolonial revolution that is very different from current assumptions about mid-twentieth-century political and cultural nationalism in the Anglophone Caribbean. Its admiring invocation of the US Civil War and the Boer War offers a fascinating portrait of a Caribbean planter class that is simultaneously invested in the immediate severing of imperial ties, and with the agrarian and occasionally militaristic values of landed gentry globally. I use the novel to probe ideological oppositions between "plot" and "plantation" made by commentators such as Sylvia Wynter; to rehearse the Anglophone Caribbean's ongoing fascination with and anxieties about Cuba (and Latin America more generally) as hotbeds of political intrigue; and to see how crossing imperial genealogical boundaries in the Caribbean helps to reconfigure ideas about créolité/creolization.

STUBBS, JEAN, University of London

Cuba, Jamaica, and the United States: beyond 'The Single Star'

Recent celebrations of the 50th anniversary of Jamaica's independence from Britain have sparked a revived interest in, and controversy over, the life and work of historian, writer and journalist Walter Adolphe Roberts. Born in Kingston, Jamaica, in 1886, he lived and worked in the United States from 1904, where in 1936, in New York, he launched the Jamaica Progressive League. Returning on many visits and at the age of 65 to live on the island, he was both politically active and prolific in his writing, with a vision of Jamaica in its wider Western Caribbean setting. His work included a fascinating historical novel titled *The Single Star*: a love story set in the late nineteenth-century about gun-running operations and expeditions from the north coast of Jamaica to eastern Cuba, as Cuba was fighting for its independence from Spain. This paper explores the political and migration history linking Cuba, Jamaica and the United States that is the context for the writing of the novel, spanning the century from the 1860s to the 1960s: the build-up to the years in which the storyline is set through to the period in which it was published (in Indianapolis in the United States in 1949 and in Kingston, Jamaica, in 1956) and beyond, to Jamaica's independence and Adolphe Roberts' death in England in 1962.

Caribbean Psyche

MITCHELL, KEISHA, University of the West Indies

Africans in the Caribbean: Exploring the Difference Between Choice and Chance

Building on the foundation established by Branche & Mitchell in *Another Look at the Caribbean Psyche*, we extend the images presented in Caribbean literature to understanding the African Psyche. Many African nationals have left their homes in Nigeria, Ghana, Rwanda and other places and travelled across the oceans, hills and plane by their own choices in this millennium. They were not shackled on slave ships, nor stripped of their culture or their language. Yet, they saw opportunities to pursue their dreams for success in celebrating the intellectual delights that Jamaica, Trinidad and Barbados offer through the international collegiate system of the University of the West Indies. Therefore, many children of African immigrants to Jamaica, and the wider Caribbean, may also express similar traits of the Caribbean Psyche as presented in Naipaul's works as they have had to adapt to a new culture. This paper seeks to build on the family patterns, socialization practices of the African community in the Caribbean and explore the similarities and differences between people who move by choice and not chance. What happens to the Caribbean/African psyche when it relocates to a Caribbean space that had been created only as a labour camp? Does it experience the same powerlessness suggested in Naipaul's works? Does the existence of Africans by choice in the Caribbean signal the resilience that is central to Branche's Social Affirmation Framework?

THOMPSON, RACHEL GRACE, Goldsmith's College

Metaphors of return: trauma and history in Edwidge Danticat's 'Breath Eyes Memory'

This paper posits via a close reading of Haitian writer Edwidge Danticat's novel 'Breath, Eyes, Memory' (1994) that the African/Caribbean diasporic preoccupation with returning to the Caribbean, the site of historical and ancestral trauma, is symptomatic of a victim of trauma whose mind is dominated by the traumatic experience which refuses to be relegated to the realm of the past. In bringing to the fore Jan Carew's hypothesis that Caribbean people carry the traumatic memory of the ancestral crossing in the slave era in their unconscious minds ('The Caribbean Writer and Exile', 1978) I contend that the memory of ancestral slavery in the New World is present in the form of inherited, or, to borrow Aleida Assmann's turn of phrase, 'transgenerational memory' ('History, Memory and the Genre of Testimony', 2006).

As victims of trauma, Danticat's characters navigate return journeys to places on the island which are emblematic of these traumatic experiences. How do these return journeys reveal the way in which memory of traumatic ancestral experience continues to haunt, or possess, the contemporary Caribbean psyche? In addressing this central question my analysis will draw on Cathy Caruth's work on trauma and memory ('Trauma: Explorations in Memory', 1995) whilst exploring Danticat's depiction of the Haitian traumatic past

in the present. I will focus on the motif of the cane field as a link between past and present, ancestral and contemporary traumas, discussing the motif's historic symbolism as a reminder of a traumatic history, colonial slavery and the lasting effects of the plantation economy.

Health

SMITH, LEONARD DAVID, University of Birmingham
Labour and order in the lunatic asylums of the British Caribbean

By the late 1850s Britain prided itself on having developed a relatively enlightened approach to the treatment of mentally disordered people. In public lunatic asylums a coherent system known as 'moral management' had emerged, at the heart of which was the employment and occupation of patients. The model was disseminated to the colonies, for it accorded well with British ideals of the civilizing mission. This paper considers the development and implications of moral management approaches in West Indian asylums.

Lunatic asylums, in some form, had been established throughout the British Caribbean by 1860. Most were inadequate, problematic institutions with very poor conditions, exemplified by a scandal that had erupted around the Public Lunatic Asylum in Kingston, Jamaica in the late 1850s. Pressure from London brought reforms, including the recruitment of medical officers with British asylum experience. Extensive and sophisticated work schemes were implemented as part of moral management regimes.

The moral management system displayed clear parallels with a 'civilizing' process. Organised labour, leisure, and religious activity contributed to the promotion of relative order and tranquillity among people whose behaviour might otherwise be restless, unpredictable and often violent. Apart from these therapeutic benefits, the unpaid labour of patients also helped to reduce public expenditure, enabling the asylums to move toward economic self-sufficiency. The institutions became a source of pride to the colonies' ruling elites.

ONO-GEORGE, MELEISA, University of Warwick
The Contagious Diseases Act and the legislation of black bodies in post-emancipation Jamaica

Among the many colonial anxieties that shaped the Jamaican landscape was the threat that sexually 'deviant and dangerous' black women posed to the Imperial project. In the late nineteenth century, prostitution, synonymous with black female sexuality, and the prevalence of venereal diseases among British regiments stationed in the island, had become a particular source of colonial anxiety. The control that colonial authorities attempted to exert over black women's bodies under the system of slavery did not disappear following emancipation in 1838. Instead in the post-emancipation period, new systems were implemented to police, regulate, and criminalize black female bodies and the sexuality of the black masses. One such measure employed by the colonial government was the 1867 Contagious Diseases Act. This paper argues that when fashioning the CD Acts in Jamaica, colonial administrators drew on racialized and gendered discourses about colonized women in other parts of the Empire, as well as discourses on black women, venereal disease, and interracial sex that had long been entrenched during the system of slavery. However, these women refused to allow authorities to regulate or control their bodies and found creative ways to resist and negotiate the Acts. Black female bodies were perceived as a threat, not only to the (white) regiments stationed in the colony and respectable society, but also to the ability of the imperial government to effectively control and rule the island.

Thursday 4 July, 9.30-11.00

US - Caribbean Relations

BADELLA, ALESSANDRO, University of Genoa

The role of the Cuban and Haitian diaspora in shaping US foreign policy: a comparative perspective

My paper deals with Cuban and Haitian communities and their connexion with US foreign policy toward their Homelands. The Cuban and Haitian migration to the United States in the past three decades (stretching back to post-1959 Cuban exile movement) can be considered a significant people-to-people exchange quite useful to explain some American political output toward the Caribbean Basin.

First of all, I think it is really useful to present an historical and legal overview about US policy toward legal/illegal immigration from these two countries. In some ways, the dichotomy between political exiles (Cubans) and economic migrants (Haitians) influenced the structure and power of migrants' communities in shaping US foreign policy. In other words, the different approach of American laws contributed to the pre-eminence of Cuban-American community and lobby in the Congress and determined a particular interaction between the Cuban exile movement and the Washington-Havana difficult relations.

The origin of this important internal and external role of the Cuban community in the United States must be analyzed within US migration policy that since the 1960s created some preferential channel for Cuban immigration, perceived as a tool for opposing Castro's regime. According to the Cuban Adjustment Act of 1966, the American Congress facilitated the naturalization of Cuban born migrants.

Until the mid 1990s, the Act created an unprecedented favourable attitude toward Cuban people who were escaping from Cuba. In other words, Cubans were positively discriminated in comparison with migrants of other nationalities, such as Haitians or Central American refugees who were leaving Salvador or Nicaragua. This attitude shifted to a more rational basis after the "Mariel exodus" (1980) and the "balseros crisis" (1994). In 1995, President Clinton launched the "wet foot, dry foot policy" (preceded by a US-Cuba migration agreement on September 1994): United States would grant naturalization and the assistance under the Cuban Adjustment Act only to Cubans with "dry feet", or rather migrants who were able to reach Miami shores autonomously, while the Coast Guard would return back Cubans caught at sea.

The Haitian immigrants did not enjoy the legal protection and the favourable regime accorded to the Cubans by US laws and generated different inputs through American institutions. Haitian migration was perceived mainly as an economic exodus and migrants from Haiti were generally feared as one of the main source of HIV/AIDS spread in the United States. The great political instability of Haiti (especially after Duvalier family dictatorship), unsustainable population growth, poverty and a failed economy generated a peak in migration flux in the 1990s, creating some serious problems to George H.W. Bush and Clinton administrations.

Another important feature I would like to point out is the success in organizing groups of political lobbying in Congress. The outstanding power of Cuban-American voters played a major role in orienting US geopolitical and economic interests and in isolating Cuba in the 1990s, waiting for the downfall of communism.

The role of Cuban exile movement has been accurately studied especially in relation to the powerful activity of lobbying organized by some Cuban-American association such as the CANF (Cuban-American National Foundation) in the 1990s. In the 1980s and the 1990s, Cuban community became structured as a "moral community" with ethical-political common values. Cuban born migrants needed to prove their Cubanidad by endorsing those shared values, such as anti-communism, fervent opposition to Castro's rule and support for any effort to crush the Revolution in Cuba. This collective attitude influenced and in some cases inspired American foreign policy toward Cuba.

The Cuban Democracy Act of 1992 (also known as "Torricelli law") and the Cuban Liberty and Democratic Solidarity (Libertad) Act of 1996 (or Helms-Burton Act) were two examples of the influence of Cuban-American activity of lobbying in the Congress and expressed the intransigent posture of the exile community against Castro and the Cuban Revolution.

Even if that posture is far from being eliminated, the last surveys and voting patterns among Cuban-Americans of Florida showed a different attitude and a shift from the monolithic community of the 1980s.

In the last decade Cuban-Americans ceased to be one-issue-voters and showed a growing interest in other political cleavage such as immigration, political economy, welfare state, etc.

On the other hand, the different approach toward Haitian immigrants generated a less structured Haitian community with a short-lived connexion with Congress and American public opinion. Even if the Haitian-American community is not (and will never be) as strong as the Cuban-American, it played a quite important role of lobbying in favour of American interventions in Haiti and the modification of immigration policy in the United States. In Miami, the Haitian-American Grassroots Coalition (HAGC), which has contacts with prominent Cuban-American congressmen (such as Rep. Lincoln Díaz-Balart, R-FL), represents an umbrella for 15 Haitian community organizations and played an important role in amending US immigration policy in 1998.

As final outcome, the US foreign policy toward Haiti has been more free and not directly related to the weight of American-Haitian voters and other domestic issues. American interventions directed to restore social peace and democracy has been a distinguishing feature in US-Haiti relations after the Cold War, while, since the second half of the 1980s, this Caribbean country has been hovering between democratic rule and military dictatorships. Haitian coups of 1991 and 2004 generated the regret of the international community and justified US intervention in 1994 and the UN mission of peacekeeping (UNSTAMIH) in 2004. These interventions determined a (provisional?) elimination of one of the main causes of migration from Haiti (political instability) and enjoyed a vast international support.

On the other hand, US Cuban policy has been largely unsuccessful: the predicted collapse of Revolution never happened, Miami-based foreign policy has been showing consistent limits and Cuban-American community has been more interested in removing Castro brothers from power rather than provide assistance to Cuban opposition forces. This attitude has been enhancing the Cuban “rally around the flag” and the support for Revolution, perceived as a shield against US invasion and the restitution claims of Cuban-Americans.

PEAKE, JAK, University of Essex

Claude McKay: Jamaican-American writer? US and Caribbean connections

Defined as both a ‘Jamaican’ and ‘American’ on account of his leading role in the Harlem Renaissance and Jamaican birth, Claude McKay bears a literary heritage which challenges conventional national literary histories. In particular, his formative years in Jamaica and subsequent literary acclaim in the US raise questions with regards to the canonicity of his works and their inclusion within or exclusion from particular national studies.

Too often McKay’s works are studied along national fault-lines, with his US works, perceived as entirely distinct from, or loosely informed by his Jamaican background and vice versa. While it is common for critics to reflect on the hegemony of US foreign policy across the continent, scholarship has on occasions been wary of developing the connections between the US and the Caribbean. In opposition to such criticism, this paper explores the cross-cultural facets of his writing, examining the links between his Caribbean and US literary heritage and identity. The discussion aims to place McKay’s works within a broader framework of hemispheric American writing, which often travels between the Caribbean and US. In particular, McKay’s poetry and his 1928 novel, *Home to Harlem*, will be considered in light of this methodological approach.

WILSON, KRISTINE, Purdue University

‘Whose memories are these?’ (Neo)imperialism and Jamaican political violence in *The True History of Paradise*

The 1980 election in Jamaica can be seen as a turning point in the nation’s political economy. The political violence and economic hardships of the 1970s, brought about largely by Jamaican dependence on foreign markets and the global economic recession that followed the oil crisis, culminated in Edward Seaga’s defeat of Michael Manley in 1980. Seaga’s victory can be attributed, in part, to the economic crisis of the 1970s, which provided Manley’s detractors the opportunity to undermine his leadership.

In my presentation, I will argue that Margaret Cezair-Thomson’s novel, *The True History of Paradise*, clearly sympathizes with the view that the U.S. government and the local capitalist class conspired to oust

Manley by weakening the local economy, exaggerating Manley's socialist ties to Castro and Cuba, and inciting widespread political violence. The True History of Paradise stages this moment in Jamaican history in order to call into question—and call to account—the celebratory rhetoric of neoliberal globalization and reveal the imperialist impulses that underlie it, emanating in particular from the United States. Moreover, the novel maps history as a “genealogy of the present” by introducing flashbacks to the protagonist's ancestors, suggesting contiguities between past and present forms of exploitation and resistance.

The Life and Work of Antonio Benitez-Rojo

BURNS, LORNA, University of St Andrews

Of meta-machines: Antonio Benitez-Rojo's Deleuze and Guattari

In *The Repeating Island*, Cuban theorist Antonio Benitez-Rojo draws on the work of Gilles Deleuze and Felix Guattari in order to reconceive the Caribbean region as a ‘meta-archipelago’ that constantly codes and recodes colonial and postcolonial ‘desire’. Expanding on Deleuze and Guattari's claim in *Anti-Oedipus* that the machinic production of desire operates by means of a series of connections and interruptions, Benitez-Rojo argues that this ‘machine’ metaphor offers a framework for rereading Caribbean history from discovery to the present day as the production and/or halting of desire: ‘when I speak of a machine I am starting from Deleuze and Guattari's concept. I am talking about the machine of machines, the machine, machine, machine’ (Benitez-Rojo *The Repeating Island*). In this paper, I set out to explore Benitez-Rojo's dialogue with Deleuze and Guattari. Drawing on the significance of Deleuzian concepts such as desire, deterritorialisation and the minor, this paper considers how Benitez-Rojo's concept of the repeating island might be framed in relation to Deleuzian philosophy, while outlining the significance of the postcolonial literary ‘machine’.

VIALA, FABIENNE, University of Warwick

Chaos, desire and Columbus: Antonio Benítez Rojo's and the Caribbean machine of memory

This paper will explore the place and representation of Christopher Columbus in Antonio Benítez Rojo's oeuvre and in what he himself defined as a Caribbean trilogy: the 1979 novel *The Sea of Lentils*, his last publication in Cuba before he left the island; the 1992 essay *The Repeating Island*, and a collection of short stories, reedited in English in 1998, *A View from the Mangrove*. Benítez Rojo theorised his postmodern reading of Caribbean cultures within a wide range of productive metaphors in the 1990s but he had already applied this perspective to his own historical fiction much earlier. Among them, the image of the Caribbean culture as a ‘feedback machine’ is very powerful to analyse the mechanisms that lead to recycle and transform historical violence into cultural, linguistic and creative productions. I contend that strategies of creative writing, in both theory and fiction, allowed the author to desire Caribbean history in the *longue durée*: he addressed the importance of commemorating foundational episodes of the past in the archipelago, from his own problematic relationship to memory as a Cuban writer in exile. After leaving the island in 1980, his work and name were erased from Cuban national culture. Columbus epitomises the weight of this existence in *absentia*. Indeed Columbus in Benítez Rojo's *Sea of Lentils* was a character, motif and episode of the history of the Caribbean Sea. He was eventually rewritten into a theoretical paradigm in *The Repeating Island* to characterise Caribbean Cultures by their double bind desire to remember violence and to interrupt this desire, as a manner of creative catharsis, namely the one performed by what he defined as a ‘feedback machine’. It is obvious that Benítez Rojo borrowed from Guattari and Deleuze's *Anti-Oedipus* the idea of the interruption of the hile of desire. Yet, Fernando Ortiz's transculturation is the main model of his reading of Caribbean Culture as a machine to proceed memory though the back and forth displacement of violent forces. It led him to propose alternative commemorations, different from the national and socialist Cuban pantheon of heroes, and to re-member the Caribbean through narrative strategies of polymemory, mixing times, spaces and cultures. Chaos theory, predictable random motion and psychoanalysis were among the multiple tools that allowed the exiled Cuban writer to grasp the Region as a whole and to commemorate its existence through rupture, dissonances, fragments and resistance. The last part of the chapter examines how Columbus-related elements are multiplied, diluted and scattered into

different characters and historical situations among all the Caribbean archipelago in the series of short stories *A View From the Mangrove*.

Bodies: Corporeality and Encounter

WARD, ABIGAIL, University of Nottingham

Violence and the Indian indentured body: Harold Ladoo's *No Pain Like This Body*

Set in 1905 on a fictitious island closely resembling Trinidad, Harold Ladoo's novel *No Pain Like This Body* (1972) examines the paucity of existence for a family of formerly indentured workers. What distinguishes this novel from other works depicting Indian indenture and its legacies is the bleakness of Ladoo's vision: this short book is a catalogue of miseries, and is unrelenting in its illustration of the pain of the Indian-Caribbean body of people in early twentieth-century 'Tola'. In an extensive poem about Ladoo, written shortly after his death, Dennis Lee referred to *No Pain Like this Body* as 'that spare and | luminous nightmare'. Ladoo's nightmare is unending, comprising unrelenting and dangerous storms; a treacherous rice-planting working environment; domestic abuse; illness and disease; a hostile and deadly natural world, and the possibility of mental illness as a result of this difficult existence.

For most critics, it has been a challenge to separate the violence of Ladoo's own life from his creative output, and it would seem that the violence of mid-to late-twentieth-century Trinidad that so inspired Ladoo's writing may be viewed as a legacy of the past of Indian indenture. During the time of indenture, wife murders were alarmingly common in the Indian community in Trinidad, though in some respects this violence was nothing new in the Caribbean, and can be traced back to the colonisers' arrival and seizure of land from indigenous peoples and the slave trade. This paper examines the violence of Ladoo's novel with particular respect to domestic abuse and Indian-Trinidadian body.

MAESTRIPIERI, GLORIA, Brunel University

Caribbean lives and the discourse of love: Rosario Ferré's *Flight of the Swan* and Mayra Montero's *The Messenger*

The discourse of love and intimacy in Caribbean literature has received little critical attention despite its importance in exploring Caribbean lives. This paper will focus on Rosario Ferré's *Flight of the Swan* (2001) and Mayra Montero's *The Messenger* (1999). Both novels share some common elements in their plots which make the love discourse more complex due to its intersection with the discourse on trans-nationality, politics, arts, and identity. What happens when a ballerina from Russia falls in love with a Puerto Rican in Puerto Rico or when an opera singer from Italy falls in love with a Chinese Cuban mulatta in Cuba? How do Ferré and Montero weave the fictional love story of Anna Pavlova and Enrico Caruso respectively? How do these two writers depict the lives of the two Caribbean lovers? Do these writers attempt to depict a love which is different from the canon of Western love? Do they try to say something about the possibility of a more complex way of understanding and experiencing love which can be read in the light of Glissant's poetics of relation and of creolisation theory in general? If so, do they succeed or fail to give an example of what I term creolised love? I will initially introduce the idea of creolised love and then comment on how the discourse of love is constructed in the two novels by close reading selected passages. Besides creolisation theory and affect theory, I will also draw on Adriana Cavarero's *Storytelling and Selfhood* (2000).

Thursday 4 July, 11.15 - 12.45

Print Cultures

CLOVER, DAVID, Institute of Commonwealth Studies

The British Anti-Abolition Movement and print culture

James Phillips, printer, publisher and bookseller, worked closely with the first association formed in Britain in 1783 to work for the abolition of slavery and the slave trade, and was a founding member of the London Abolition Committee in 1787. An active member of the Committee until his death in 1799, Phillips hosted meetings in his home above his business, acted as a key contact with individuals within the movement within the UK, and was the Committee's liaison with abolitionists in France. Phillips also played an important role as printer for the Committee of its own publications and an increasing number of other works sought out to promote the abolitionist cause, including Clarkson's "An essay on the slavery and commerce of the human species, particularly the African..."

This paper presents part of an ongoing project investigating the role of print culture in the British Abolitionist movement. The paper will focus on the role of James Phillips as both activist and as the publisher of the greatest number of tracts and publications in the period, as well as printer of various letters and newsletters for the London Abolition Committee. Research for the project concentrates on Phillips as printer, publisher and bookseller and the output of his publishing and printing work for the Abolitionist movement, within a framework of understanding print cultures of the period.

IRVING, CLAIRE, Newcastle University

Caribbean little magazines: problematizing, challenging and expanding the literary canon

The literary magazines *The Beacon*, *Bim*, *Kyk-over-al* and *Focus*, have become familiar names in accounts of Anglophone Caribbean literature; a critical consensus has emerged around these titles as the significant forums for the development and publication of literary writing in the 1930s, 1940s and 1950s onwards. These 'big four' magazines, however, were not the only spaces in which poetry and prose were published nor the only publications which encouraged and shaped the literature of the time. Contemporaneous titles such as *The West Indian Review* (Jamaica 1934-76), *Pepperpot* (Jamaica 1951-1959), *The West Indian Enterprise* (St Lucia 1931-7) *The Forum Quarterly* (Barbados 1931-4) and *The Outlook* (Jamaica 1933-4) have not received the same critical attention despite publishing a vast range of literary work from many of the same writers, several of whom went on to wider prominence including Roger Mais, Jan Carew, Eric Walrond and Vic Reid. A broader consideration of the magazines publishing in this period uncovers a significant network of connections between writers, editors and titles which challenges the critical privileging of such a narrow selection of titles. This paper will consider some of the reasons for the former focus on the big four within the Caribbean literary canon and the perspectives that other magazines can provide. An exploration of a selection of short stories from these lesser-known publications will demonstrate how the literary pieces both contribute to, and offer alternatives to existing picture of literature in this period.

Although some very valuable work has been done in recuperating and critically considering these magazines and their contents, in parallel with the turn towards exploring Caribbean writing from before the literary 'boom' of the 1950s and 1960s, the quantity of material is such that much of it remains undiscovered. Furthermore many of the less overtly political publications, or those which were not wholly literary in their contents, are in particular danger of being overlooked as they do not fit within the existing paradigm of literary publishing in this period. By challenging some of the ellipses contained within past Caribbean literary studies this paper seeks to highlight the ways in which the understanding of literature of this period can be deepened by a broader consideration of these publications, and suggests the possibilities for further future scholarly work held within their pages.

ZOBEL MARSHALL, EMILY, Leeds Metropolitan University

"Dans cette immensité tumultueuse" (In this Vast Tumult): Joseph Zobel's migration letters

In 1946 Joseph Zobel left Martinique to seek recognition as a writer in Paris, leaving behind his wife and two small children. His letters home offer a rare portrait of the life of a migrant writer in exile and a Parisian culture oscillating between tradition and reform, degradation and hope, as it struggled with the challenges of the post-war period.

As we journey with the letters from the colonial 'centre' to Martinique, their personal significances are revealed. They offer insights into Zobel's writing, his inner turmoil, his relationships with his wife and his

homeland. They are also testimony to the extraordinary significance of letter-writing in the lives of migrants, a record of post-war relations between Martinique and the colonial Metropolis and evidence of the increasing popularity of ideas of Negritude in France.

Through an analysis of Zobel's letters, we are invited to appreciate that letter writing not only encouraged migration but facilitated a means of catharsis and survival in the face of exile. Through the lens of Zobel's letters, we observe the contradictions and complexities of the experience of migration and glimpse a city on the brink of profound social and cultural change.

Environment and Development

GREENE, DONNA, University of Warwick / University of The West Indies

Rhetoric vs reality: the sustainability of the Barbados development model (a review of the 1980s)

This paper examines the sustainability of Barbados' social democratic development model, in light of the current trends in the international political economy. It examines the extent to which the globalising logics of development have challenged the viability of Barbados' development strategy, through an assessment of the education sector. Globalising logic is defined here as the current trends in the international political economy which promote the liberalisation of trade in goods and services and the removal of barriers to trade which often leads to privatisation, retrenchment, deregulation and a changing role of the state (Ritzer, 2010).

It will be argued here that education has and continues to play a pivotal role in Barbados' social and economic development. The Barbados Government in the early 1960s embarked on an aggressive education reform programme which saw the expansion of the school infrastructure at both the primary and secondary levels, to improve teacher training and to reform the curriculum to reflect the changing requirements of the economy. These changes required significant capital expenditure which the Government was able to finance through taxation until the late 1970s.

However, the expansion of primary education to include pupils as young as three years of age and at the secondary level until 16 years of age necessitated the use of multilateral funding, of which the World Bank was the key contributor during the 1980s and 1990s to finance these projects. These developments in the education sector resulted in significant increases in education expenditure prompting the World Bank to insist on the introduction of cost-effective measures and teacher attrition. In response to the Bank's request the government increasingly found itself entangled in tensed negotiations and discussions with the Barbados Teachers' Union, the World Bank and the International Monetary Fund.

Having noted the above, this paper first examines the Government's intentions as outlined in its development plans and manifestos published throughout this period and pair them with the Government's actions via the annual estimates of expenditure and the parliamentary debates which are used to explain and justify the State's decision making process. It then examines the role of the key actors, namely the Barbados Union of Teachers who presents itself as a political pressure group (indirectly ensuring that the Government financially honours its commitment to the education sector) and the Barbados electorate.

The paper concludes by noting that as it relates to government expenditure on education, in this particular instance, it might not be the globalising logic of development that influences or adversely affect the country's development model, but the very structure of the social democratic welfare state within Barbados, which is 'apparently' expansionary by nature, through its need to pander to the electorate and in its response to pressure groups. It should be noted that this is not an argument for the movement away from the welfare state model but now that significant hurdles have been overcome by remarkable achievements the model needs to be modified to the realities of the country's circumstances.

FERDINAND, IDELIA, Northumbria University

Contrariness and contradictions in the Caribbean – the case of disaster risk reduction in the Windward Islands

Sometimes there are wicked problems where a simple question can lead to many contradictory answers. One simple question is how can community based disaster risk reduction be encouraged in the Windward

Islands? The answers are multiple and wayward. Firstly, there are many natural hazards all requiring a different risk metric. Secondly, hazards are dominated by meteorological events such as hurricanes, floods and drought, but as these are extreme events, increase conventional science unbundles in a post normal world. Thirdly, there is the theoretical incompatibility of "Command and Controls" models of interventions against the understanding of community vulnerability. Finally, there are the poorest people, the most vulnerable, whose adaptation strategies are robust but erect a wall of social cohesion against outside interventions. The challenge is for Small Island Developing States such as the Caribbean to reduce risk to disaster especially in poor communities.

Digital Humanities

MCCLELLAND, KEITH, University College London
Documenting slave-owners in 19th century Britain

This paper will present and discuss the Legacies of British Slave-ownership [LBS] website and its underlying database. Following the abolition of slavery in the British Caribbean in 1833, £20 million of compensation was given to slave-owners. The LBS project at UCL has documented in digital form all those who received compensation (about 46,000 individuals), and sought to document the engagement of absentees – i.e. those whose primary location was in Britain – with 6 'legacies': political, commercial, physical, cultural, imperial and historical. The overall purpose is to assess the significance of slave-ownership for the formation of modern Britain.

Data is stored in a single MySQL database. The material is effectively organised into eight sections: basic biographical material (including dates of birth and death, marital status, children, occupation, addresses, education and religion); data concerning the compensation claims and awards made to slave-owners under the terms of the abolition of slavery; and data documenting individuals' activities in each of the legacy strands. The paper will discuss the major methodological issues involved in the construction of the database. An indication of the primary findings of the project will also be given.

CUSHION, STEVE, University of London

The British in Cuba 1762-1763: using the Transatlantic Slave Database to shed light on a historiographical debate

In 1907, Hubert Aimes wrote that the British brought 10,700 slaves into Havana during the first 5 months of their occupation in 1762-63. The figure of 10,000 slaves is still widely accepted and each repetition gives it greater credence and, despite Aimes's own assertion to the contrary, has led many authors to argue that British occupation was a turning point in the economic development of the island. However, the official correspondence from British expedition's commander, Lord Albermarle, clearly states that one John Kennion, a slave-trader from Liverpool, would have the "sole licence and liberty to bring Negroes into the Island of Cuba during the present war". This licence allowed for the import of 2000 slaves. This begs the question: why should Lord Albermarle give a licence and then allow four times as many slaves to be imported illegally, particularly as his administration was continuing the Spanish practice of charging an import tax of 40 dollars per slave?

The information now available from the Transatlantic Slave Database, drawing on data from libraries and archives around the Atlantic world, has opened new possibilities for understanding the transatlantic slave trade by providing both information on individual slaving voyages and estimates of the numbers actually transported across the Atlantic. This paper re-examines primary source material in both the British National Archive at Kew and the Archivo General de Indias in Sevilla, then compares that information with the data in the Transatlantic Slave Database. However, the effect of the British invasion cannot be circumscribed by the actual period of occupation, as the Spanish authorities then imported many more slaves to rebuild the defences destroyed by the British attack. A comparison between primary sources and the figures from the database can cast new light on these developments as well. As a result of these calculations, a new assessment of the full economic impact of the British occupation of Havana can be made.

Thursday 4 July, 3.00 – 5.00

Earl Lovelace: Landscape, Language, Laughter

EVANS, LUCY, University of Leicester

The country and the city in Earl Lovelace's *A Brief Conversion and Other Stories*

The stories in Earl Lovelace's collection *A Brief Conversion and Other Stories* (1988) move between the 'remote town' of Cunaripo and Trinidad's capital city, Port of Spain, as do the characters depicted within them. The collection seems to contrast the supportive camaraderie of village communities with the transience and anonymity of fast-paced city life. However, Lovelace's stories complicate any clear-cut division between rural and urban locales: the traffic of people, products, images and ideas between Cunaripo and Port of Spain features in most of the stories, and Lovelace's Cunaripo actively participates in Trinidad's growing consumer culture. This paper compares anthropological and fictional accounts of rural Trinidad in the 1970s and 80s. Daniel Miller and Steven Vertovec discuss the growth of consumerism in Trinidad in the wake of the oil boom. Whereas Miller and Vertovec emphasise its benefits, arguing that Trinidadian cultural specificity is not diminished by, but rather articulated through, consumption practices, Lovelace's stories highlight the vulnerability of the island's rural communities in the face of global capitalism and the attendant trend of migration to urban and metropolitan centres. Furthermore, while Miller's and Vertovec's ethnographies present us with a unifying narrative, Lovelace's stories combine a variety of voices and perspectives, dramatising the conflict between value systems which – for him – characterises rural life in Trinidad. I argue that the interplay of voices within *A Brief Conversion*, facilitated by the fragmented form of the short story collection, allows Lovelace to break down the power relationship of ethnographer/informant, observer/observed which structures classic anthropology.

NOXOLO, PATRICIA, University of Sheffield

'Tek bad ting mek laugh': the embodied materialities of Caribbean laughter

This paper examines the embodied materialities of laughter in the Caribbean diaspora. It draws on the novels of Earl Lovelace to explore not only the cultural meanings and deployments of laughter in the Caribbean, but also the ways in which the materialities of laughter - its rhythms, movements, articulations - create bodily spaces of intelligence, negotiation and communication.

GRAU-PEREJOAN, MARIA, Universitat de Barcelona

Earl Lovelace's poetic use of Trinidadian English Creole: translating TEC into Spanish

In all postcolonial societies writers are confronted with the very political decision of choosing a linguistic medium for their literary works. The linguistic context of the English-speaking Caribbean and that of Trinidad and Tobago is not a simple, monolingual one, but rather a complex one, characterised by a Post-Creole continuum. Trinidadian Creole is the language of everyday interaction for the majority of the population and Standard English is the written, formal and official language.

This paper will explore how Trinidadian author Earl Lovelace negotiates this language situation in his works, and subsequently how the writer's choice of medium/s affects a translation into Spanish. Traditionally in West Indian fiction, the narration has been represented in the standard language and Creole has been only used for the dialogue of Creole-speaking characters. In his works Lovelace has chosen to blur this hierarchical distinction between the language of the narrator and that of the characters, as part of the enterprise of "extricating Caribbean culture from the realm of the unofficial and unavowed" (Hodge).

Lovelace's inclusion of Trinidadian Creole in his novels does not only serve to make the work more realistic, but more importantly, it represents a means of challenging the English language and gives validity to what had been considered for a long time as a form of "broken English". Creole is an unfortunate product for some but a form of resistance that needs to be celebrated for others. Lovelace's poetic use of

Trinidadian Creole has as intention to reaffirm the people's worth as well as their language. This of course is of great significance to the translator because failure to recognise the intention of the author could lead to generating a completely different overall effect in the reader.

LE VOURCH, NOÉMIE AUDREY, Université de Bretagne Occidentale

"I am one with the land and I am one with the people" (*While Gods are Falling*: 1965): decolonizing relationships to nature in Earl Lovelace's novels

Modified and commodified by the plantation economy system, the Caribbean landscape is intrinsically linked with the painful memories of enslavement, forced labour and marooning. Relationships to the land further complexified in the years following the 1833 Emancipation Act, as the latter induced a community-based discrepancy between on the one hand, Africans – whose rejection of the land became part of a counter-discourse – and on the other hand, the newly arrived Middle-Eastern indentured servants. Against a background of massive exodus to cities – as Patrick Chamoiseau's *Texaco* illustrates – being one with the land not only meant betraying one's community but also accepting colonial exploitation. Such a dichotomy finds its way within Trinidadian writer Earl Lovelace's novels. In his 1997 prize-winning novel *Salt*, Dixon's love of the land is seen as an oddity, while in his latest novel, *Is Just a Movie*, the Prime Minister's whimsical architectural frenzy is no more than a capital-winning deal echoing the imperialist handling of environment. Relationships to Nature are, therefore, at the very core of the definition of Caribbean selfhood and nationhood. In other words, in his novels, Earl Lovelace ponders over the possibility, in a context of globalisation, to consider Nature otherwise than as a mere commodity. This paper aims at examining Earl Lovelace's vision of a responsible world citizenship relying on interconnectedness to re-establish both social and ecological harmony.

Labour and Economy

CHAIR: MANDY BANTON

BROWNE, RANDY, Xavier University

"The driver is too great a man": slavery and authority in the British Caribbean, 1780-1834

Drivers, who were ubiquitous in Atlantic slave societies, had one of the most difficult and most important jobs on Caribbean plantations. As the key intermediaries between other enslaved laborers and plantation management, drivers occupied a crucial position in the complex web of power relationships that structured the societies in which enslaved Africans struggled to survive.

Despite drivers' ubiquity and their importance in running plantations and shaping the daily lives of other enslaved people, we know surprisingly little about them. How did drivers accomplish the seemingly impossible task of forcing enslaved laborers on the brink of death to cooperate with or submit to them? How did they try to maintain legitimacy in the face of challenges from above and below? To what lengths were they willing to go to maintain their status and authority? And what happened when they failed?

This paper takes advantage of a remarkable body of legal records—including first person testimony from drivers, enslaved laborers, and European management—created in Berbice during the early nineteenth century to provide a detailed portrait of drivers' predicaments. Contextualizing case histories of individual drivers with evidence from other Caribbean slave societies, this paper focuses on drivers' often-fraught relationships with other enslaved Africans and with Europeans. It explores the range of strategies drivers used to juggle the competing demands of subordinates and superiors as they strived to maintain control. Highlighting the extent—and limits—of drivers' authority reveals that while drivers relied on an array of strategies, from negotiating better working and living conditions for other slaves to crushing dissent with brutal violence, one of the most effective strategies was turning to European overseers and managers, who shared drivers' interest in maintaining order on their plantations.

Focusing on these rarely studied, intermediary authorities thus helps provide a fuller picture of the variety of relationships that Africans developed with one another and with Europeans in Atlantic slave societies. As go-betweens, drivers played a crucial role in shaping the contours of daily life for other enslaved Africans on Caribbean plantations. Understanding drivers' efforts to achieve authority and the various ways that their authority intersected, competed, and overlapped with other plantation power

structures therefore broadens our understanding of the range of strategies enslaved Africans developed in response to the predicament of enslavement.

TANTAM, WILLIAM, Goldsmith's College

Market Bureaucracy: the reaction of higgler to the construction of a new market in Black River'

In my presentation, I look at the effects of increasing bureaucratization on higgler (market sellers) in Black River, a small coastal town in Jamaica. I go on to contextualize this within the life history of Juliette, a higgler who has worked in the market for much of her life. By looking at how government policies are experienced by the individual, my presentation locates discussions of the relationship between state individual within the context of the Jamaican market. The context of the Jamaican market is particularly important as such markets offered slaves a means to generate income for themselves.

The location of a higgler's stall or shack is integral to their ability to succeed. Juliette's shack stands at the apex of the t-junction in Black River, a position that is optimal as it allows for three traffic strands to pass directly by her shack. In an effort to re-establish the importance of Black River market, which has been in steep decline since the growth of nearby Santa Cruz in the 1980s, the government has begun the construction of a new covered market. As each higgler is forced to move from their current location, and apply for a stand in the new market, the social and historical reasons behind the specific placement of shacks and stalls become threatened through the allocation of fixed stands. My presentation looks at the local responses to bureaucratization, and addresses how such state policies interact with specific local histories.

HEUMAN, GAD, Warwick University

Slavery, Emancipation and Unfree Labour in the Caribbean

Unfree labour did not come to an end in the anglophone caribbean in 1834. Although the enslaved were declared legally free on 1 August, they were obliged to serve a period of Apprenticeship of between four and six years, depending on their status. This meant that ex-slaves were legally obligated to work without compensation for their former masters for up to forty-five hours per week. Because of the terms of the Apprenticeship system, many contemporary observers as well as some historians have regarded it as a new form of slavery. However, the historian Thomas Holt has called the Apprenticeship "a half-way covenant", since the relationship between the planter and the worker was much the same as slavery during part of the week while the remaining time was negotiable.

This paper argues that both planters and apprentices sought to make use of the Apprenticeship system. On the one hand, planters saw Apprenticeship as part of their compensation; for them, it was part of their payment for giving up their ownership of enslaved people. On the other hand, apprentices resisted the system in a variety of ways. Some initially refused to work under the new system while others were able to free themselves from Apprenticeship entirely. As a result, Apprenticeship offered apprentices considerably more possibilities than formal slavery.

LEWIS, JOVAN SCOTT, LSE

'Sufferation' ontology: Caribbean life as labour

This paper argues that Caribbean corporeality has historically been, and continues to be, tied up in an existence of economic production, and thereby proposes a framework in which this is reconciled by a Caribbean ontology that is determined by the practice and discourse of labour. This is accomplished through employing the heuristic of 'sufferation'- an idiom used in Jamaican life where labour and work are expressed through a narrative of suffering drawn from the region's history of slavery and indenture. Sufferation, offered as a theoretical alternative to creolisation, permits the fraught and diverse origins of the Caribbean to be cohesively analysed while accounting for the region's creation as a social and economic space. Through the lens of sufferation modern Caribbean economic liberalisation is proven to be a veneer of an extant colonial economic legacy operating in Jamaican life, which is demonstrated by ethnographic

fieldwork conducted among recently migrated Sindhi Indian merchants in Jamaica's tourist souvenir industry. With this group the contemporary functioning of labour is traced to survey the experience of work that defines the operation of sufferation. The Sindhi employment structure, in which young men are brought to the country by other Sindhi business owners on three to six-year contracts with very restricted opportunities for leisure, is reminiscent of the indentureship of early 19th century Jamaica, and therefore serves as an effective example of how Caribbean life and Caribbean bodies are still beholden to a history of invidious economic activity.

Religion

RODRIQUES, JANELLE, Newcastle University

"Is not wha' yuh wan fe do": the Caribbean existential crisis in Orlando Patterson's *The Children of Sisyphus*

Albert Camus' *The Myth of Sisyphus* explores humanity's confusing and futile search for meaning in a world, devoid of God, in which there is none. Its central question is suicide: does realising life's absurdity necessitate it? Camus argues no - that humanity, in order to find meaning, must revolt.

Dinah, the protagonist of Orlando Patterson's first novel, *The Children of Sisyphus* (1964), devotes her life to revolt, and is consumed with the desire to escape her life of poverty and exploitation in Kingston's Dungle. Through her character, Patterson turns Camus's argument for revolt on its head, by making her rebellion ultimately absurd, even pathetic, by frustrating it, at every turn, by the very religion Camus argues that the world is devoid of.

Camus argued that the struggle for meaning alone should give humanity comfort - it is the same search that makes Dinah miserable. With her dying breaths she realises that her revolt is futile, and chooses surrender just before her death. She re-embraces all that she had been running from, and that gives her peace - or perhaps what ultimately kills her. *Children of Sisyphus*, this paper will argue. Is an existential novel, but does not celebrate revolt - it rather laments it. Neither is the answer suicide - there is no answer. None of the novel's characters is happy in his/her struggle; it is the struggle itself (the desire to rebel) that makes them miserable, and Dinah is only at peace when she stops struggling. It will focus on Dinah's Sisyphian tragedy to demonstrate the ways in which Patterson departs from Camus' seminal text, to reflect not the joy, but the trap of Sisyphus's struggle - and how this situation defines the existential crisis of the impoverished masses of the postcolonial Caribbean.

SPARKES, HILARY, Warwick University

African and authentic or 'pseudo-obeah'? Early twentieth-century anthropologists' concerns with origins and change in Jamaican folk religion

My doctoral research is on Martha Warren Beckwith's pioneering work on Jamaican folk religions in the 1920s. Before this time there had been little interest amongst anthropologists in Caribbean research. Caribbean cultures were regarded as not self-contained enough and too diluted by external influences. Even for those who were interested, the idea of the pristine-ness of culture could still prove influential. For example, the North American anthropologist, Joseph John Williams, argued that non-African elements in Jamaican Obeah contributed to a form of fake Obeah practised by charlatans intending to dupe their clients. However, because of his belief that the Obeah practised in country areas was untainted by Western influences, Williams regarded the rural Obeah man or woman as someone who genuinely believed that he or she could access and utilise supernatural powers. In contrast to Williams, Martha Beckwith was less concerned with any dilution of African origins. Her interest was in how Jamaican folk religions were practised, and what they meant to those who followed them, at the time of her research. This was, in part, a reflection of her belief that folk culture in general was something dynamic, constantly absorbing and creating new forms, which in turn, were worthy of study. Focussing particularly on the work of Williams and Beckwith, I aim to explore how notions of cultural "purity" affected the work of early twentieth-century anthropologists and how they have contributed to ideas of the integrity of African-Jamaican folk religions as religious practices.

STRONGMAN, ROBERTO, University of California, Santa Barbara
Transcorporeality in Afro-Cuban diasporic religion

My forthcoming book *Black Atlantic Transcorporealities* establishes the concept of transcorporeality as the distinct Afro-Diasporic cultural representation of the human psyche as multiple, removable and external to a body that functions as its receptacle. This unique view of the body, preserved in its most evident form in African religious traditions on both sides of the Atlantic, allows the regendering of the bodies of initiates who are mounted and ridden by deities of a gender different than their own during the ritual ecstasy of trance possession. Through discussions of novels, paintings, films and interviews, my book assembles and interprets a representative collection of such transcendental moments in which the commingling of the human and the divine produces subjectivities whose gender is not dictated by biological sex. In so doing, it demonstrates that while transcorporeality is rooted in the religious practice of trance possession, its effects spill over into the every day life of participants and observers of these religions and becomes a leading feature of nearly every aspect of Afro-Diasporic cultural production. My presentation for the Society of Caribbean Studies at the University of Warwick will focus on how this concept of transcorporeality functions in the Cuban religion of Lucumí / Santería. It narrates my interaction, observations and conversations with Fran, a Cuban Lucumí initiate, as he reflects on the role that the religion acquires in the Cuban Diaspora in the United States. My presentation provides a diasporic ethnography of Lucumí through this informant and the work and life of queer Cuban anthropologist Lydia Cabrera, followed by an extended discussion on the role of the body in the work of Cuban surrealist artist Wifredo Lam.

EDMONDS, ENNIS, Kenyon College
Rastafarian iconography and visual culture

Though Rastafari was part of the upsurge of the national and black consciousness that gave rise to Jamaica's art movement in the 1920s and 1930s, it seemed to have initially escaped the gaze of both classically trained and intuitive (untrained) artists in the early days of the Jamaican art movement. However, artists gradually came to recognize Rastafari as subject, then to show a growing sympathy for the Rastafarian perspective, and eventually to deploy Rastafarian ideas and motifs to express both African nationalism and Jamaican folk consciousness. Artistic attention to Rastafari increased from the 1960s onwards as the negativity imputed to the movement lessened and as it became associated with social and cultural change in the newly independent nation. Rastafarian artists themselves have brought their consciousness and aesthetics to the artistic endeavor in Jamaica. This paper will trace the growing presence of Rastafari in Jamaican art from passing "references" in the 1940s and 1950s to the works of widely celebrated Rastafarian artists.

Bridget Jones Presentation

Kit-Ling Tjon Pian Gi studied Visual Art and Art Education in Suriname and the Netherlands (1972 – 1979).

She started her career as an Art teacher and lecturer, but became a full-time Visual Artist in 1988, with an emphasis on painting & drawing and has been involved in multi disciplinary Art projects since 1996. In 2005 she started attending workshops and a training-program on video-film, and added video-film & video Installation as a medium to her work. She has written informative articles on Surinamese Artists in a local magazine and daily newspaper (1998 – 2002). Two of her books were published: 'Popular X-Mas Songs in Suriname' (1996) and 'The Strength of Women' (2009). Besides her own projects, she has also been, as secretary of the FVAS (Federation for Visual Artists in Suriname), in charge of project management of several Art Projects. Kit-Ling has exhibited solo, duo, and has participated in many group exhibitions, nationally and internationally. She has always been inspired by the tropical rainforest, the richness of the diverse cultures in Suriname and the inner strength of women. Today she wants to tell stories and create a true fusion between visual art and the art of words. The visual imagination should not be subordinate to the story, or the other way around. In 2012, Kit-Ling was the featured visual artist within the 13th International Conference of the Association of Caribbean Women Writers and Scholars (ACWWS). The work in her solo exhibition within the cultural program of this conference consisted of poems and paintings.

Friday 5 July, 9.30-11.00

Education

ADAMS, ADUNNI, Warwick University

A conflict of interests? The establishment of the University of the West Indies, 1945

The purpose of this paper is two-fold. Firstly, it will analyse British intentions for the establishment and running of the University of the West Indies as outlined by the reports of the 1943 Asquith Commission and the 1944 Irvine Committee. These reports formed the framework of a further education system designed to prepare the Anglophone West Indian population for self-government. However, the detail within these reports indicates that the colonial authorities did not equate self-governance with independence. For example, it can be argued that imperialism was maintained through an emphasis on the teaching of English Language and Literature. Secondly, the paper's examination of the opinions of West Indian intellectuals and politicians - both internal and external to the process - is essential to a comprehensive analysis of the establishment of the University of the West Indies. Dr Eric Williams has claimed that the university was 'dominated by the University of London'(1) from its establishment in 1945, while L. E. Braithwaite has noted that the two West Indian members of the Irvine Committee 'were not asked to prepare a blueprint for a fully-fledged university'.(2) A close analysis of the text within both the Asquith Commission and Irvine Committee reports reveals the contrasting and at times conflicting sentiments of the British governments in their intentions for the establishment of an institution which would prepare the region for self-governance while maintaining cultural colonial control.

(1) Dr Eric Williams, *Education in the British West Indies* (New York: A & B Publishers, 1994), p. 90.

2) L.E. Braithwaite, 'The Role of the University In the Developing Society of the West Indies', *Social and Economic Studies*, 14 (March, 1965), p. 7.

GILMORE, JOHN TERENCE, Warwick University

The transatlantic empire of a sign: Latin in Barbados

There have been a number of studies of education in the British Caribbean during the colonial period, and these have routinely drawn attention to the emphasis which this placed on following British models. One aspect of this which has often been referred to, but which has seldom been discussed in any detail, is the importance given to Latin in the region's elite secondary schools until comparatively recent times.

Drawing on concepts advanced by Françoise Waquet in her *Latin: Or the Empire of a Sign* (2001), this paper seeks to explore the case of Latin in Barbados, and how the language functioned as a social signifier which assimilated the island's upper classes into a cultural system which transcended the boundaries of the British Empire, and in much of the Atlantic world saw a knowledge of Latin and, in particular, the ability to appreciate and compose Latin verse, as the distinguishing mark of the educated gentleman. A number of Latin poems by Barbadian writers will be discussed. The paper will also examine the evidence about the teaching of Latin provided by the records of Harrison College, Barbados (widely regarded in the colonial period as one of the leading schools in the British Caribbean), and the school's magazine, *The Harrisonian*. The extent to which access to Latin confirmed existing social structures or provided opportunities for social mobility will also be considered.

MINOTT EGGLESTON, RUTH, Edinburgh University

What has Shakespeare got to say about dat? Finding Shakespeare's Jamaican voice in the British classroom

The history of theatre and education in Jamaica shows that the Bard has long played an overarching social role as a canonical point of reference for the people. There has been some experimentation on stage but tampering with the 'sacred text' has limited appeal. Most people visualise their version of Shakespeare's plays entirely within the scope of their heads in a way not too dissimilar to following test cricket from India or Australia on the radio. Sometimes, however, you have to go abroad to truly begin to appreciate key elements of your own landscape. I learned how to love Shakespeare by growing up in Jamaica; I have been learning how to teach Shakespeare in Britain by trying to show that he is as relevant as pop music to an

understanding of what life is all about. In positing the notion of 'a reggae aesthetic' (Natural Mysticism 1999), Kwame Dawes points out that reggae gives voice to an ethos that arises out of the experience of the people and articulates the spirit of the society in its own language. Shakespeare's characters literally think on their feet as they engage with their context in an imaginative, gutsy, corporeal, antithetical, dynamic, philosophical yet very down-to-earth, way. The reggae aesthetic provides scope for promoting different colours of meaning as we engage with Shakespeare's understandings of human nature. The point of this paper is to illustrate how a Jamaican accent can open up an unexpected range of possibilities in the British classroom.

Ethnicity in Comparative Perspective

VERNON, DYLAN, University College London

Belizean exceptionalism? Avoiding ethnic-based party politics in an ethnically heterogeneous Caribbean state

Despite its diverse multi-ethnicity, and unlike Guyana and Trinidad & Tobago, the modern politics of Belize has not been characterised by ethnic-based political parties or ethnically divisive politics. To what extent is the Belize case exceptional in the Commonwealth Caribbean and why? In addressing this query, this paper explores relationships between ethnicity and political parties in Belize between adult suffrage in 1954 and the last election in 2012. Belize's major ethnic groups (Mestizos, Creoles, Mayas and Garifuna) have tended to cluster geographically, and there were early ethnic-based party distinctions during the nationalist period. However, the paper argues that the evolution of ethnically-integrated parties was primarily a function of the political imperative to forge a sense of national unity across all ethnic groups to win elections and achieve independence. Over time, this developed into a distinctive aspect of Belizean political culture that has survived significant post-independence changes in the 'ethnic mix'. However, the absence of ethnic-based parties does not preclude an ethnic dimension to political relationships in Belize. Using the example of expanding party-based clientelism, the paper argues that ethnic groupings have provided additional identifiable networks through which politicians target resources to individuals and groups in exchange for political support. Yet, because Belizean parties still act to ensure that there is no perception that one ethnic group is being favoured, clientelism itself may have also contributed to the avoidance of ethnicised political parties. The paper concludes with a discussion of comparative insights for the region with a focus on the cases of Guyana and Trinidad & Tobago.

MARCHAND, IRIS, University of Edinburgh

Ethnic identification and national ideology in Suriname and Guyana: a comparative perspective

During the plantation era the ethnic policies of British and Dutch colonial authorities imprinted a political legacy which still affects national definitions in Guyana and Suriname today. Postcolonial Guyana witnessed turbulent constitutional changes, eventually resulting in a Marxist oriented system seeking to politically integrate all peoples of Guyana into a nation with a 'shared' national culture. The Surinamese political system, in contrast, inherited a Dutch consociationalist idea of state organisation expressing itself in the formation of a system of power-sharing 'divided' on cultural grounds, celebrating ethnic diversity. This paper addresses ethnicity in comparative perspective through a questioning of Suriname's political idea of 'unity in diversity' and Guyana's political slogan of 'one people one nation one destiny'. Rather than discussing state level politics from an abstract analytical level, I focus on how people on the ground experience ethnicity and nationalism in their everyday lives. For the Guyanese case I rely primarily on Brackette Williams' (1991) study "Stains on My Name, War in My Veins", in which she discussed the struggle of nation-building in Guyana through the experiences of people living in a rural Guyanese town. For information regarding the Surinamese case I rely primarily on my PhD research concerning configurations of ethnicity and mixed heritage in rural Nickerie, Western Suriname (April 2009-July 2010). Based on these sources, I argue that despite the different approaches to nation-building in (post)colonial Guyana and Suriname, rural understandings of ethnicity are remarkably similar in both countries.

Politics and Revolution

CWIK, CHRISTIAN, University of Cologne
Afro-Caribbean aspects of the Grenadian Revolution, 1979-1983

Revolution and maroonage on the Antilles island of Grenada was since the days of slavery a common form of Afro-Caribbean resistance against the colonial establishment. After emancipation in 1834/38 the African descendants fought for equal rights, against racism and for the process of decolonization. Some young Grenadian students, who returned from their studies in London during the 1960s, where they got in contact with British Marxism and African anti-colonialism, generated a new policy on the island. Along the classical issues of anti-colonialism the Grenadian New Jewel Movement of leader Maurice Bishop developed an Afro-Grenadian way of socialism which includes some elements of maroon-organization, negritude identity and black consciousness. The paper wants to point out some of the most important influences of "Afro" during the whole revolutionary process.

GRIFFIN, CLIFFORD, North Carolina State University
"At-large" Voting in the British Virgin Islands: An Interest Representation Remedy for the British Overseas Multi-island Territories?

The multi-island territory that constitutes the British Virgin Islands is one of a subset of multi-island territories and countries in which the efficacy of the inherited Britain's Westminster-derived political system has come under question, especially in terms of interest representation. It is perhaps for this reason that the Foreign and Colonial Office's (FCO) Constitutional Review Committee in 1993 recommended modifying the voting system by combining the single member plurality system with "at-Large" voting in that territory. Based upon the Committee's recommendations, the subsequent constitutional change resulted in this hybrid voting system being implemented during the 1995 general elections. This paper seeks to evaluate the impact of this hybridized model on the political process after four consecutive rounds of elections.

Friday 5 July: 11.15- 1.15

Caribbean Literature in World-Ecological Perspective

CAMPBELL, CHRIS, Warwick University
Glancing backwards: Lamming, Cowper Powys and vexed visions of labour in the landscape

Drawing on the framework of world-ecology, this paper provides a comparative analysis of the work of the Barbadian author George Lamming and the English novelist John Cowper Powys. Its particular focus is the way in which these writers register the socio-ecological upheavals of the period 1930-1950 and the differently-inflected modernist aesthetics through which they articulate the transformations in landscapes, labour, and psychic structures. The paper begins by examining how Lamming's *In the Castle of My Skin* (1953) registers the crisis in the sugar frontier in the early twentieth century and the possibilities opened up by the socio-ecological revolution underway in this period. Through the optic of world-ecology, a connection can be made between these transformations in the Caribbean as articulated by Lamming and contemporaneous transformations in the English landscape. Such transformations produced structurally alike – if substantively different – contested visions of rurality in both locations. A contrast can be drawn between Cowper Powys's vexed investment in conservative visions of the land and his ultimately retrograde idealization of folkways in his Wessex novels and Lamming's progressive representation of peasant consciousness, as well as his critical deployment of the plantation-plot dichotomy. The paper then takes up Lamming's articulation of the possibilities and pitfalls of the "backward glance" as a historical methodology, examining Cowper Powys's nostalgia for a world as yet untouched by capital, the realities of

agricultural labour in the nineteenth century in both Britain and the Caribbean, and Lamming's own long-view on the course of radical history in the Caribbean.

NIBLETT, MICHAEL, Warwick University

The Caribbean and World-Ecological comparativism: long-waves and coral rooms

Utilizing the concept of world-ecology (as defined by environmental historian Jason Moore), this paper analyses the literary registration of periods of ecological revolution in the Caribbean, while also seeking to make comparisons with the aesthetic encoding of environmental transformations in other areas of the world-system. The systemic imbrication of world ecology under capitalism means that the shared experience of periodic, global reorganizations of human and extra-human nature provides a certain baseline of universality for any territory integrated into the world-ecology, even as this experience is lived differently across different locations. On this view, then, we might compare the way in which texts from different geographical locations mediate the same yet differentially articulated world-ecological dynamics of a particular historical moment. But such comparisons can also be made across time as literary works register analogous moments of ecological revolution in different long-waves of capitalist accumulation. Taking up this methodology, the paper considers a selection of texts from the Caribbean and British archipelagos, analysing how they mediate the cyclical reconfiguration and exhaustion of socio-ecological formations. The paper will read Robert Schomburgk's *The History of Barbados* (1848) alongside Anthony Kellman's poetry and prose, which in responding to the ecological depredations of neoliberal finance capital reworks the radical simplifications of nature manifested in Schomburgk's *History*. This reading will be complemented by – and constellated with – a comparative analysis of Thomas Hardy's *The Return of the Native* (1878) and Édouard Glissant's *Malemort* (1975), which register analogous moments of capitalist crisis, financialization, and a renewed drive towards accumulation by dispossession.

DECKARD, SHARAE, University College Dublin

"Any number of unreal or not-real situations": Caribbean eco-gothic and world-ecology

At a crucial moment in Roger McTair's "Just a Lark," the descendants of sugar planters on Trinidad read aloud an acronym from H.P. Lovecraft's *Necronomicon* in the attempt to resurrect the corrupt body of an ancestor, exclaiming "The form would evoke any number of unreal or not-real situations" (70). This resurrection is thus a literary one as well, which recuperates the earlier 'weird' and 'gothic' literary form of Lovecraft to narrate the seemingly unreal history of the Caribbean postcolony. Stephen Shapiro has proposed that catachrestic narrative devices and genres such as the gothic recur in literary history at similar moments in the recurring cycles of long-wave capitalist accumulation. If ecology is added to this formulation, then eco-gothic can be understood as not only figuring the social deformations relating to the economic reorganization of societies, but also the re-organization of social-nature relations around different commodity regimes and the periodic exhaustion of ecologies. Working within the framework of Jason Moore's theory of world-ecology, this paper will offer a comparative case study of two examples of Caribbean eco-gothic, Roger McTair's "Just a Lark, Or The Crypt of Matthew Ashdown" and Mayra Montero's *The Palm of Darkness* demonstrating how the catachrestic aesthetics and gothic form of each fiction reflect the exhaustion of particular ecological regimes in the context of Trinidad and Haiti and connect the local experience of the islands to larger systemic changes in the world-ecology, as when McTair's story opens with an assertion of the links between "Antillean plot farming" and Newfoundland economy, or when Montero's novel links species extinction and biodiversity loss in Haiti to the larger ecological crisis of global climate change. I will argue that both fictions adapt irrealist literary forms to evoke the seeming unreality of world-ecological change.

OLOFF, KERSTIN, University OF Durham

Sugar fiction and Hispaniola: of bateyes, zombies and sci-fi nerds

Sugar is not only a globally traded product, but also a specific "social culture" (Trouillot 1982: 372), a principle around which sugar societies are organised. "Sugar" has therefore been every bit as much about

the exhaustion of soils and deforestation, as processes of racialisation, heterosexualisation and gendering; in the context of Hispaniola, it also profoundly shaped the often violent and exploitative relations between the Dominican Republic and Haiti. Sugar - the thing made - "dominates, manipulates, human need" (Wynter 1971). The commodity - "Azúcar" - literally becomes a (female) protagonist in Alan Cambeira's recent novel that takes place in a Canadian-owned sugar plantation in the Dominican Republic that assembles workers from across the Caribbean for the zafra. What I term "sugar fiction", then, may refer to novels about bateyes, ingenios, plantations and the Haitian-Dominican frontier (including texts by Alexis, Prestol Castillo and Cambeira), but can also be employed in relation to novels that are ostensibly not about sugar. It is no coincidence that Junot Díaz's anti-hero Oscar Wao, a Dominican-American sugar-addict living in the States, dies in the Dominican cane fields. In the second part of the paper, I therefore want to turn to the literary occurrences of monsters, zombies and infectious disease in fiction from and about Hispaniola (including texts by Montero, Díaz and Cabiya), and will argue that they function as critique of the social culture and ecological regime put in place by sugar.

Landscape and Ecology

FUMAGALLI, MARIA CRISTINA, Essex University

Structural violence and ecological disaster in Hispaniola: Jean-Noell Pancrazi's *Montecristi*

Situated in the Dominican Republic, very near to the border with Haiti, the small town of Montecristi enables Pancrazi to explore intra-caribbean migration and to elaborate on the interconnection between migration, structural violence and ecological disasters. Pancrazi's relatively comfortable stay in Montecristi is contrasted with the lives of those desperate poor who take their chances at sea and resort to the help of ruthless traffickers in order to reach the coast of Puerto Rico to better their condition. The experiences of those Haitian migrants who, every day, cross the border with the Dominican Republic in search of a better life are also brought to the fore, especially through the life and death of little Chiquito who dies because of the pollution caused by the illegal dumping of coal ashes by North American companies in Dominican and Haitian waters. The places where these different migrants' stories intersect and inscribe themselves are hotels, brothels, hospitals, jails, makeshift boats, churches, burial islands, and, ultimately, the bodies of the most vulnerable inhabitants of the island of Hispaniola, 'cette grande putain morale qui laissait mourir ses enfant' ('this real moral whore who let her children die').

PARAVISINI-GEBERT, Lizabeth, Vassar College

Troubled waters: ecology and history in 21st century Caribbean literature and art

The paper examines, through the prism of ecocritical theory, a set of texts, photographs, paintings and installations produced by artists within the last fifteen years to reflect the growing "troubling" of Caribbean waters. The project looks primarily at artists' approaches to the spaces where salt and fresh waters meet—disappearing mangroves, beaches covered in plastic flotsam, endangered coral reefs, flooded coastal plains—as troubled spaces where natural, historical, cultural and economic tensions coalesce. My analysis of these works (many of which incorporate materials drawn from the sea as artistic material) will serve as an entry into the rich expressive possibilities open to 21st-century Caribbean environmental writers and artists and the theories that underpin their work. These texts, photographs, paintings and installations metaphorically underscore how Caribbean nations and peoples have been marked by their proximity and dependence on the sea. The discussion will focus on the poetry of Derek Walcott, read in dialogue with contemporary art. The underwater installations of British/Guyanese sculptor's Jason deCaires Taylor (1974-) will anchor a discussion of a small group of young artists analyzed collectively. Taylor's projects (most of them in Caribbean waters), which include *Vicissitudes* (Grenada 2006), *The Unstill Life* (Grenada 2006) and *The Gardener of Hope* (Museo Subacuático de Arte, Cancún, 2009), represent unique installations that can promote the development of corals and marine life. Taylor's project is examined in the context of other artists who engage the reimagining and renewing of the sea and the celebration of the lives of those working the sea—boatmakers, fishermen, netmakers, among them. These include Cuba's Kcho (Alexis Leyva)'s *Regatta* (1994), who draws on the work of botpippel paintings to chronicle the mass exodus of

Cubans in response to food shortages after the collapse of the Soviet Union. It also includes Trinidad's Christopher Cozier (1959-), whose *Tropical Night* (2006-present) addresses the question of "how do we define living in a site that was designed for others to play in" and Liset Castillo's *Departure Point* (2003), whose sand sculptures (and the resulting photographs) allude to nature's power to destroy the built environment. Their work, by engaging the painful complexities of the Caribbean's colonial past, engages the core of environmental art: to contextualize art in its historical and environmental setting, opening our minds to what is objectively true of our environmental condition, and urging a resolve to act.

WILKES, KAREN, Independent Scholar
From the landscape to the body

The Caribbean was repeatedly used as a backdrop for European colonial narratives to convey ideas of the exotic and tropical nature (Sheller, 2003; Thompson, 2006). This paper discusses the continued appropriation of the Caribbean landscape to express romanticism, alongside the display of Western gender ideals (Butler 2007: xxi); in particular the display of the white female body which is convincingly represented as a modern-day princess bride, and carries associated symbols of entitlement to privilege, power and social status within the postcolonial Caribbean context.

The analysis of tourism images takes the discussion beyond the identification of essentialised binary categories, to examine the specific normative features of the pleased subject which is centrally positioned as idealised, special and modern. The paper examines how the white pleased subject is juxtaposed with the black serving subject; reminiscent of previously established colonial relations. The analysis highlights the superior and modern positioning of the postcolonial tourist which requires a continual and repetitive signification (Bhabha 1994) of the black serving subject on which it is dependent.

The discussion reveals the effectiveness of positioning the female body as the anchor for a web of discourses, associating whiteness with privilege, luxury and excess, which are rooted in colonial discourse, and yet are representative of postcoloniality – displaying postcolonial relationships.

Performance

PHILIPS, EVERARD, University of Trinidad And Tobago
Calypso music as an intersection of phenomenology, conflict transformation, and mass communication

A key objective of this presentation will be to illuminate key processes that underlie a different, yet complementary approach by calypsonians, showing how they engage in mass communication. In so doing the presentation will make a significant contribution to the field of cultural Studies and will augment a link between mass communication and phenomenology

The presentation will:

1. Argue that Calypsonians who use a localised language that is steeped in colloquialisms to sing on prevailing local, socio-political and economic ills, function as liminal-servants.
2. Illustrate the use of phenomenology in the art-form while focusing on the philosophical, literary and cultural points of references that underpin the management of Caribbean societies. In doing so it will expose aspects of those calypsos that offer commentary on socio-political and/or economic issues.
3. Examine the role of "Form and Function" in Calypso presentations, illustrating the mechanisms by which cultural narratives and popular representations flow through the medium of the art-form.
4. Bring an understanding of how this cultural practice, which engages popular narratives, primarily functions as a process of mass communication.

MEDICA, HAZRA, Oxford University
"You have smadee": the struggle for personhood within the Antiguan calypso

In Joanne C. Hillhouse's 2012 novel, *Oh Gad!*, the assertion by "Audrey" that her sister, "Nikki" has "smadee" ("somebody"/ "people") constructs personhood as smadee-ness/somebody-ness achieved

through membership in and acceptance by the group. It invalidates the various attempts to deny her sister personhood, and curtails efforts to impose upon her the body of the amnesiac denied history, home, narrative and nation. The Antiguan calypso engages in a similar project of [re]construction on behalf of the Afro-Antiguan proletariat. For the Antiguan calypsonian, the indigene is, definitively, the working class Afro-Antiguan and the nation is, to borrow from Anderson, imagined as a homogenous bloc of besieged working-class Afro-Antiguans.

This paper examines the calypso's insistence upon Afro-Antiguan personhood and its militant re-writing of the collective memory of the Afro-Antiguan nation. To this end, the discussion of the epistemological and ontological challenge to hegemonic colonial/neo-colonial discourses inscribed in the ethno-nationalist stance of the calypso is guided by philosopher Charles W. Mills' theory of 'smadditization'. For Mills, 'smadditization' is an "insistence on personhood" and "the struggle to have one's personhood recognized in a world where, primarily because of race, it is denied" ("Smadditizin" 55). Crucially too, for him, and as the Antiguan calypso clearly demonstrates, the process, is, necessarily, "a collective enterprise" given that it is membership in the "despised race" which excludes the individual from "full personhood" (63).

KLIEN, HANNA, University of Vienna

The Indian 'Other': Negotiations of Ethnicity and Film Reception in Trinidad

The multicultural island state of Trinidad and Tobago has witnessed the rise and increasing social visibility of the Indo-Trinidadian middle-class. People of African and Indian descent constitute the majority of the country's society, but despite the two communities' shared historical experience of displacement and colonial repression racial tensions mark their relations. While Afro-Trinidadian influenced 'creole' culture is perceived as mainstream, Indian culture is firmly constituted as a cultural 'Other'. Although this constructed 'Indianness', often promoted by groups among the middle-class, does not have much in common with the actual lifestyle of most Indo-Trinidadians, it is at the centre of current ethnic identity negotiations at the intersection of gender, religion, class, age and sexuality.

Media practices and film reception give insights into these complex identity formation processes, especially concerning Hindi cinema in Trinidad. With a special focus on negotiations of womanhood and the female body, this paper seeks to outline decoding practices of films in this context. Furthermore, the selective appropriation and transformation of media texts including Indian, US American and Nigerian films in the local context shall be discussed in relation to identity negotiations. Thus, the paper offers insights into the shifting notions of belonging and the 'Other' in contemporary Trinidad.

Friday 5 July: 2.00 – 3.30

Round Table: Caribbean Studies Past, Present and Future

Chair: David Lambert