

Society for Caribbean Studies Newsletter 2011

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Message from the Chair

I am very pleased to be writing my first newsletter message as Chair of the Society. As many of you know, David Howard ended his term as Chair last summer after four years that saw a number of exciting new developments for the SCS, including the expansion of the Caribbean Research Seminar in the North, the reinvention of the Society's website, and funding for a number of Caribbean research projects thanks to support from the British Academy.

Our most recent conference, held earlier in the year in Liverpool, began with a fascinating talk by Professor Gad Heuman on his career in Caribbean studies. Along with Professor Jean Besson, who opened the conference at Southampton in 2010, Gad has been made an honorary Life Member of the SCS, and we look forward to a similar key-note talk by Gertrude Aub-Buscher at the Oxford conference next year.

Panel reports from the Liverpool conference can be found in this newsletter and give some indication of what was a lively, varied and stimulating conference. Our venue, the International Slavery Museum, opened in 2007 with the aim of promoting greater understanding of slavery in different global contexts. We are grateful to our hosts at the museum, particularly the director - Dr Richard Benjamin - for welcoming the conference to the Liverpool with such hospitality. The conference provided an excellent opportunity for SCS members to explore the museum and the surrounding Albert Docks. It also saw an excellent presentation by Annalee Davis, the winner of our Bridget Jones award. Other highlights included the rum punch reception, which included the award of the 2009-10 David Nicholls Memorial prize for the best postgraduate conference paper, which was won by Anya Anim Addo for her paper at the 2009 conference in Hull on the

Caribbean within changing transatlantic networks of communication and travel during the nineteenth century.

Our next conference will take place between Wednesday 4 and Friday 6 July at Rewley House and Kellogg College, Oxford. The call for papers for the conference is in this newsletter, and you will see that we are looking for abstracts and panel proposals on a range of themes.

Along with the rest of the committee, I look forward to seeing many of you in Oxford at the conference or at one of the Society's Caribbean Research Seminars in the North. More information on all of our other events and activities is available at our website: www.caribbeanstudies.org.uk

Christer Petley
Southampton, September 2011

Society for Caribbean Studies Committee Members 2011-12

Officers

Chair

Christer Petley, University of Southampton

Vice Chair

Kate Quinn, Institute for the Study of the Americas

Secretary

Clare Newstead, Nottingham Trent University

Treasurer

Henrice Altink, University of York

Committee Members and Responsibilities

Anyaa Anim-Addo, National Maritime Museum

Mandy Banton, Institute of Commonwealth Studies
(Newsletter)

Lorna Burns, University of Lincoln (Conference Coordinator)

Ronald Cummings, University of Leeds (Postgraduate
Representative)

David Lambert, University of Warwick

Emily Morris, London Metropolitan University

Pat Noxolo, University of Sheffield

Ex-officio member

David Howard, Kellogg College, Oxford

SCS Committee Elections, 2012

A new Committee will be elected at the Society's AGM at the 2012 conference in Oxford. The dates of the conference are 4-6 July. The date and time of the AGM will be announced with the conference programme later in the year.

Committee elections take place each year, and all members of the SCS are eligible to stand for election. This year we are seeking nominations for all of the posts on the committee. This includes the five executive posts – Chair, Vice Chair, Treasurer, and Secretary – as well as Ordinary Members of the committee.

The Committee meets twice per year in September and January. Its main work is to organise the annual conference and to oversee the running of the Society. The chair takes overall responsibility for the running of the Society, supported by the Vice Chair. The Treasurer looks after all of the Societies finances, and the Secretary keeps records of its meeting and keeps in touch with the members. The Conference Coordinator looks after administrative affairs connected with the annual conference. Ordinary Members are an important part of the Committee and are expected to take on roles such as membership secretary, editor of the Society's newsletter, Postgraduate Representative, and website editor. They also help to organise the annual conference. For more information on any of these roles or the work of the Committee more generally, please contact the current Chair, Christer Petley (c.petley@soton.ac.uk).

Nominations are therefore requested from Members of the Society to serve on the Committee from July 2011 onwards. Executive posts are elected for two years in the first instance, Ordinary Members for one year. Please use the form below, or a copy thereof.

**Position
Signature**

Name of Nominee

Proposer

Seconder

Please submit completed and signed nominations to the Secretary, Clare Newstead by 5pm on 4th July, 2012. (Dr Clare Newstead, School of Arts and Humanities, Nottingham Trent University, Clifton campus, Nottingham NG11 8NS, UK)

Society for Caribbean Studies
ACCOUNTS
Presented at the Annual General Meeting on 1 July
2011

CURRENT BALANCES (20 June 2011)

Capital Reserve (Bridget Jones fund)	£ 4,063.64
Reserve	£ 13,133.93
Current	£ 8,521.05
Total current assets	£ 25,718.62¹

For the financial year ending 31 March 2011

CURRENT ACCOUNT

Total income	£ 10,651.59
Total expenditure	£ 10,038.91
Total transfers	£ 361.77

Income

Conference 2009 vat refund	£ 230.00
Conference 2010	£ 8,550.00
JISLAC CRSN	£ 1,797.59
Membership	£ 74.00 ²
Total income	£10,651.59

Expenditure

Committee travel	£ 867.60
Conference 2010	£ 6,400.12
Conference refund	£ 35.00
CRSN Leeds	£ 605.12
CRSN Sheffield	£ 1,174.11
CRSN Newcastle	£ 642.80
External affiliation	£ 100.00

¹ This includes about 60% of the 2011 conference income.

² Paid in by standing order and separate from conference fee.

36th Annual Conference of the Society for Caribbean Studies

Rewley House and Kellogg College
University of Oxford

Wednesday 4th to Friday 6th July 2012

The Society for Caribbean Studies invites submissions of short abstracts of no more than 250 words for research papers on the Hispanic, Francophone, Dutch and Anglophone Caribbean and their diasporas for this annual international conference. Papers are welcomed from all disciplines and can address the themes outlined below. We welcome abstracts for papers that fall outside this list of topics, and we particularly welcome proposals for complete panels, which should consist of three papers. Those selected for the conference will be invited to give a 20-minute presentation.

Abstracts should be submitted along with a short CV by 6th January, 2012. Proposals received after the deadline may not be considered.

PROVISIONAL PANELS

Oxford and the Caribbean

Independence

Sport and athletics

Cuba in the Caribbean

Knowledge production and circulation

Life-writing, memoir, and biography

Caribbean economics, past, present and future

Citizenship, borders, and intraregional migration

To submit an abstract online, please visit our website:

<http://www.caribbeanstudies.org.uk/>

The Society will provide a limited number of postgraduate bursaries for presenters to assist with registration and accommodation costs. Postgraduate researchers should indicate that they are seeking a bursary when submitting their abstract, but please note that travel costs cannot be funded.

Arts researchers or practitioners living and working in the Caribbean are eligible to apply for the Bridget Jones Award, the deadline for which is also 6th January, 2012. For more information on the Bridget Jones Award, see the following pages, contact Kate Quinn at kate.quinn@sas.ac.uk, or visit the website.

For further queries please contact the Conference Co-ordinator, Lorna Burns, at societyforcaribbeanstudies@gmail.com.

Bridget Jones Travel Award: Call for Applications

Arts researchers or practitioners living and working in the Caribbean are eligible to apply for the **Bridget Jones Travel Award**, the deadline for which is the 13th January 2012. The winner of the award will present their work at the 36th Society for Caribbean Studies Annual Conference, which is scheduled to be held at Oxford University from the 4th - 6th July 2012.

Eligibility

If you are an arts practitioner living and working in any region of the Anglophone, Hispanic, Francophone or Dutch speaking Caribbean, you may apply for the Award. The successful recipient will receive £650 towards travel expenses and, in addition, a full bursary to cover conference fees and accommodation. Applications are especially welcome from individuals with no institutional affiliations. We encourage applications from across the arts: from visual artists, performers, creative writers, film-makers, folklorists, playwrights etc.

How to Apply

To apply for the Award you must submit the following:

A covering letter

Curriculum vitae (no more than 4 sides of A4)

Statements from 2 referees who are able to comment on your work

AND either

A proposal for a presentation of your work in the areas of film, literature, visual or performing arts.

or

A proposal for a reading of original creative work.

Presentations normally last for up to one hour, including time for questions from the audience. The most important part of your application will therefore be a full description of the proposed presentation detailing the themes and rationale behind the presentation, as well as how the presentation will be organised and any props required (e.g. if intending to screen clips of films; show slides of artwork; incorporate live performance etc.).

Applications and enquiries should be sent by e-mail to Kate Quinn, Chair of the Bridget Jones Award Sub-Committee at kate.quinn@sas.ac.uk

Completed applications must be received by 13th January 2012. A decision will be made by the committee in late January.

For more information on the Bridget Jones Travel Award and the Society for Caribbean Studies, visit the Society website on www.caribbeanstudies.org.uk

**Society for Caribbean Studies Annual Conference
2011
Panel Reports**

Liverpool and the Caribbean Chair: Christer Petley

Katie McDade 'Bristol and Liverpool slave merchant networks: how social space contributed to commercial success'

Alex Robinson "'Flourishing Circumstances ... a handsome subsistence": interpreting the impact of the Slave Trade on the developing economy of Liverpool's hinterland'

David Clover 'Exploring shipping company records: the case of Sandbach Tinne and Co.'

Ray Costello 'Liverpool Black community: a case of the importance of narrative as part of the armoury of researcher's modes of inquiry'

This panel included papers from **Katie McDade** on Bristol and Liverpool slave merchants, **Alex Robinson** on the impact of the slave trade on the regional economy around Liverpool, **David Clover** on shipping company records, and from **Ray Costello** on the Liverpool Black Community. It was an excellent way to begin a conference hosted by the International Slavery Museum in Liverpool. The first paper presented new research on the spatial distribution of merchants in the town of Liverpool and presented an argument about the importance of close-knit commercial networks for the rise of the town as a trading centre. Some of these themes were picked up by the second paper which argued that researchers could find new evidence of the economic importance of the slave trade to economic development in the hinterland around Liverpool. The third paper explored the rich archive of the records of

Liverpool-based shipping company Sandbach Tinne & Co and the final paper highlighted aspects of the histories of people of Caribbean descent living in Liverpool.

The Archaeology of Slavery Chair: David Howard

Peggy Brunache 'Slave Foodways and Identity Formation in the French West Indies'

Robert Philpott 'The St Kitts-Nevis Digital Archaeology Initiative: The Artificial, Spatial and Historical Analysis of Slavery in the Early Modern Atlantic World'

Lynsey Bates 'Comparative Artefact Analysis of Slave Village Finds in St Kitts and Nevis'

Roger Leech 'Documenting Places of Enslavement: Date and Context – Problems of Access and Interpretation'

As one of the opening panels, the selection of four papers on the archaeology of slavery formed a cohesive and intellectually provocative start to the conference. **Peggy Brunache**, University of Texas at Austin, presented her recently completed doctoral research on 'Slave Foodways and Identity Formation in the French West Indies'. By assessing the interrelationship between foodways and identity, the paper sought to use zoo-archaeological results to establish culinary habits and the nutritional value of slave diets. Questions raised in discussion concerned the available knowledge that enslaved labourers may have had vis-à-vis the protein/carbohydrate requirements for subsistence. Using data from the La Mahaudière estate in Guadeloupe, the research revealed the importance of seafood as a supplement to inadequate terrestrial protein sources.

Robert Philpott, National Museums Liverpool, next presented a co-authored paper arising from a recent archaeological study undertaken with colleagues Jillian Galle (The Digital Archaeological Archive of Comparative Slavery),

Fraser Neiman (Archaeology Department, Monticello) and Roger Leech (University of Southampton). The paper assessed the importance of the new digital archive of archaeological findings – the DACS project. Entitled ‘The St Kitts-Nevis Digital Archaeology Initiative: The Artificial, Spatial and Historical Analysis of Slavery in the Early Modern Atlantic World’, the presentation illustrated a range of findings and revealed how these were integrated into a JISC-funded digital project. Discussion afterwards centred on the ‘value-added’ of digital datasets compared with other forms of archaeological research dissemination.

Continuing a focus on Nevis, and also as a collaborator on the previously-highlighted Digital Archaeology Initiative, **Lynsey Bates**, University of Pennsylvania, delivered a paper on ‘Comparative Artefact Analysis of Slave Village Finds in St Kitts and Nevis’. The presentation assessed the advantages of employing GIS overlay, linking archaeological finds with relief and the biophysical environment of former sugar estates, and delivering a comparative analysis of archaeological assemblages to reveal the connected material traces of domestic dwellings during slavery. **Roger Leech**, University of Southampton, concluded the session with a paper on further related research on Nevis. ‘Documenting Places of Enslavement: Data and Context – Problems of Access and Interpretation’ provided a summary of recent findings and was followed by a wider critique of the intellectual value of digital archives for the production of, and wider access to, archaeological research findings.

Art and the Politics of Cultural Production Chair: Kate Quinn

Kirsten Buick ‘Staging Sentimentality’s Empire: Kindly Masters as Master Trope in WAG’s Narratives of Sir William Young’

Gabriella de la Rosa ‘Tropical Encounters: Portraiture, “Petits nègres” and the Politics of Display in Ancien Régime France’

Leon Wainwright ‘Art, Innovation and Movement in Contemporary Barbados’

In the absence of **Gabriella de la Rosa**, who was unable to attend, this lively panel brought together two papers examining artistic production in social and political context. **Kirsten Buick’s** paper, ‘Staging Sentimentality’s Empire: Kindly Masters as Trope in the Walker Art Gallery’s Narratives of Sir William Young’ examined how Johann Zoffany’s eighteenth century portrait of Sir William Young and his family has been presented in the twenty-first century context of Liverpool’s Walker Art Gallery. Deconstructing the painting’s paternalistic depiction of household relations, including those between master and slave, the paper argued that such sentimentality was a weapon of empire which should be exposed, rather than reinforced, in the gallery’s presentation of the painting. **Leon Wainwright’s** paper on ‘Art, Innovation and Movement in Contemporary Barbados’ offered a theoretical reflection on some of the emerging challenges around understanding contemporary art in the Caribbean. Examining the role of cultural institutions, local bureaucracies and the movement of artists, art and artistic ideas, the paper argued that interpretations of Caribbean art should look beyond the conventional paradigms of artistic intent and visual discourse to take into account questions of authority, power and capital.

Social Policy and Social Relations in the Colonial Caribbean Chair: Mandy Banton

Leonard Smith ‘Slow Walk to Jenkinsville: Managing the Insane in Post-Emancipation Barbados’

Nicole Bourbonnais “‘Where Public Opinion is in a Mood’”: British Colonial Policy and Birth Control in the West Indies’

Sharmila Nisha Harry 'Progressivist Education? Childhood and Modes of Learning in the Novels of Caribbean Women Writers'

In the first paper of this panel **Leonard Smith** described the development of mental health care in 19th century Barbados, situating changing provision against emerging practice in the UK where, by mid-century, 'relatively humane, enlightened conditions', set against a model of 'moral management', were being introduced. In Barbados there was little provision prior to emancipation, with only one small and inadequate asylum attached to a poor house. A new asylum, financed by the Slave Compensation Fund, was opened in 1846, but was inadequate from the start and remained over-crowded, with increasingly squalid conditions, despite the construction of various outbuildings and the removal of female patients to another facility. Violence between inmates and against staff became endemic. Despite acceptance by 1868 that improved provision was essential, political prevarication coupled with financial restraints and disagreements about plans and siting meant that it was not until 1893 that a new asylum was opened on the former Jenkinsville plantation. Despite ongoing debates about the most appropriate care of the mentally ill, and the efforts of some medical staff and attendants, provision continued to be based on control and containment rather than care and treatment.

In her research on birth control in the British West Indies **Nicole Bourbonnais** has unearthed an impressive range of source material. She presented her emerging findings in the paper, "'Where Public Opinion is in a Mood": British Colonial Policy and Birth Control in the West Indies', describing a 1933 request from Barbados officials concerned with over-population for examples of birth control provision elsewhere, developing birth control campaigns - some still based on eugenics doctrines - , and ongoing public debate. A wide spectrum of opinion within Barbados ranged from calls for compulsory sterilisation of parents of 'illegitimate' children

to the wish of black feminists for more control over their own bodies. The findings of the West India Royal Commission, published in 1945, encouraged the Colonial Office to support birth control provision, but it quickly retreated from public promotion of such measures, aware that they might be seen within the Caribbean as 'an attempt by the white race to limit the numbers of the black' – accusations which of course continue – and turned to other tactics such as the promotion of migration. Bourbonnais believes, however, that the office may have misunderstood local oppositions.

Sharmila Nisha Harry's paper 'Progressivist Education? Childhood and Modes of Learning in the Novels of Caribbean Women Writers' is, as its title makes clear, based on evidence from fiction and presents an examination of the way in which differing modes of learning are described in literature. Her sources are Lakshmi Persaud's *Butterfly in the Wind* (1990), Merle Hodge's *For the Life of Laetitia* (1993), and Joanne Haynes's *Walking* (2007). Harry notes that focus has tended to be on the authoritarian 'traditional' teacher, with notions that corporal punishment could be used to enhance performance, or that children not living with their own two parents were in 'broken homes'. Examples of an alternative student-centred teacher promoting 'democracy in the classroom and inclusion of different realities' are comparatively rare, and presented only in 'succinct glances'.

Unfortunately **Denise Noble** was unable to attend the conference so we did not hear her paper 'Race, Gender and the Figure of the Caribbean Working Mother in Post-War British National and De/Colonial Discourses'. The inclusion of a study from the diaspora would have been most welcome.

Ships and Ports Chair: David Clover

Rosanne Adderley 'The African Men of the HMS Romney: Anglo-African Soldiers and African Diaspora Community in Mid-Nineteenth Century Havana'

Anyaa Anim-Addo "'Winter in the West Indies": the Royal Mail Steam Packet Company and Early Caribbean

In this panel two papers looked at different time periods and places but revealed similar thoughts about identities and how mobility alters identity and the interpretation of identity.

Rosanne Adderley, Tulane University explored the African or Anglo-African community of Black soldiers on HMS *Romney*, which was stationed in Havana, as part of the joint Anglo-Spanish policing of the Atlantic slave trade to Cuba, during the late 1830s and early 1840s. Although HMS *Romney* has received passing attention in studies of the thriving illegal slave trade to Cuba in the mid nineteenth century, often overlooked has been the fact that during its years stationed at Havana this vessel was manned in part by soldiers (not sailors) of African descent—mostly African-born—from Britain's West India regiments.

The African men who served aboard the *Romney* in the Havana harbour (and the rescued Africans who lived on that vessel for short periods) also formed a part of the 'African' life of this port city. Adderley described the soldiers who served aboard the *Romney* on the Havana station between 1837 and 1843: their African origins, the history of their enlistment and prior service experience, and their interactions with the city of Havana itself. Evidence suggests that both the soldiers themselves, and colonial authorities, saw them as obviously being connected to the greater African-descended community of Cuba in this era - a fact which British authorities sought to exploit in the anti-slave-trade efforts, and which Spanish authorities viewed as a threat to social and racial order in Cuban slave society. This paper argued that the soldiers from the *Romney* in effect formed their own semi-permanent African or Anglo-African military community on that vessel, and also contends that this shipboard community was

specifically engaged with its own identity as a community of African origin and also with its connections to the African-born and African-descended populations of the city of Havana.

Anyaa Anim-Addo, Royal Holloway, University of London, examined a later period of history, focusing on the Royal Mail Steam Packet Company (RMSPC) passenger service to the Caribbean during the second half of the long nineteenth century. Through an engagement with the ‘new mobilities paradigm’, she examined the facilitation of tourist mobilities in the region, considering how the service promoted specific patterns of passenger movement through, and engagement with, Caribbean places. These patterns of touring the Caribbean have, she suggests, not only reinvented the Caribbean as tourist destination but endured through the course of the twentieth century to contribute substantially to the debate concerning the region’s neo-colonialism.

Anim-Addo argued that the Company’s service mapped tourists into a constrained relationship with the spaces on shore and encouraged ‘flirtation’ with the destinations visited, promoting enclave spaces in which the tourist could dwell, whilst the Caribbean was marketed as a panoramic spectacle. She further considered the relationship between steamship tourism and the place of the Caribbean in the Western touristic imagination, arguing that steamship tourism fed upon, but also crucially contributed to, revised perceptions of the Caribbean landscape during the second half of the nineteenth century.

Scotland in Caribbean History and Identity Chair: David Howard

Michael Morris “‘Tilting the Field’”: between Scotland and the Caribbean’

Karen Salt ‘The Space between Diasporas: Mary Seacole and the formation of an Afro-Scottish Identity’

Two excellent and closely related papers drew on recent research linking Scottish and Caribbean historical and contemporary cultural landscapes. **Michael Morris**, University of Glasgow, revealed a close analysis of recent literary and cultural forms that recover the memory of Caribbean-Scottish relations. “‘Tilting the Field’: Between Scotland and the Caribbean’ traced a variety of media, artistic and cultural events that sought to regain suppressed memory, analysed via Wilson Harris’ concept of ‘intuitive imagination’, and in particular explored the parallels between working class labourers and enslaved workers from a transnational perspective.

Karen Salt, University of Aberdeen, continued the theme of recovering memory in her presentation on ‘The Space between Diasporas: Mary Seacole and the Formation of an Afro-Scottish Identity’. The paper focused on the revitalised role of Mary Seacole as a central component of the multicultural imaginary in the UK today. Outlining her experiences through the perspective of African and Scottish diasporas during the nineteenth century, and analysing the construction of an Anglophone Afro-Scottish identity, the presentation formed part of a new research project to build up a database of Afro-Scottish historical and diasporic narratives. A wide-ranging and rich discussion brought both papers closely together by addressing the theoretical contexts for diasporic identity formation and contemporary Scottishness, and explored the great potential for new empirical research on Caribbean-Scottish networks.

Literary Spaces and Places Chair: Ronald Cummings

Bairbre Anne Patricia Walsh “‘The Gateway to Africa’: Claude McKay’s Marseilles and the Transnational Port Diaspora’

Emily Zobel Marshall “‘Is Who Send We Up in This Place?’
Moments of Arrival in Caribbean Migrant Literature’
Gemma Robinson ‘Literary Georgetown’
Alistair Pettinger ‘Walcott’s Hotels’

The papers in this panel focused on various migrant, transnational and local spaces depicted in Caribbean writing and examined some of the dynamics of the spaces of production and consumption of Caribbean literature. These discussions demonstrated key ways in which Caribbean literature offered glimpses into the paradoxes and tensions of mobility and belonging that have shaped 20th century life and experience in the Caribbean and beyond.

Bairbre Anne Patricia Walsh examined Claude McKay’s representation of the port of Marseilles as a liminal, diasporic space of black mobility and black Atlanticism. Focusing on the diverse community of African, West Indian, and various other seafaring characters that passed into and through the port, Walsh argued that McKay imagines ‘an alternative possibility for the identification of a New World African diasporic identity which neither prioritises nor silences the heritage of seafaring and dispersal in a Caribbean and African context’. She also examined McKay’s depiction of Marseilles as prefiguring later discussions and theories of black mobility such as Paul Gilroy’s Black Atlantic discourse among others. But Walsh also notes that McKay never shied away from depicting the poverty, vice and vagabondage that characterised the port space thus offering a layered and complex representation of the port as a site of relation.

Again focusing on the representation of ports, but even more specifically on moments of arrival, **Emily Zobel Marshall’s** paper discussed literary representations of moments of arrival in texts by ‘Writers of the “Windrush Generation”’. It highlighted both the anticipation and the disillusionment that characterised these narratives. Focusing on work by key figures such as George Lamming, Sam Selvon, Andrew Salkey

and Kamau Brathwaite she raised questions about the literary strategies that these writers utilised to capture the physical and emotional dislocation that was part of the experience of this journey. While positioning this moment of mid twentieth century migration, narrated in these texts, in relation to other moments Marshall suggested the need to read these texts for the particularity of experience that they so keenly invoke.

In contrast to the focus on movement between places in the first two papers, **Gemma Robinson's** paper offered a mapping of what she termed 'Literary Georgetown'. But Robinson also importantly called attention to the constantly 'changing borders' of Georgetown's literary landscape, highlighting ways in which Georgetown was complexly situated within local and global literary circuits. She focused on three particular moments, beginning with Norman Cameron's pioneering *Guianese Poetry* (1931) which she discussed alongside Janet Jagan's editorial work in the journal *Thunder* in the 1950s and the emergence of the *The Georgetown Review*, founded by Andaiye, Brian Rodway and Rupert Roopnaraine in 1978. Robinson's paper showed how these publications at once offered and produced the sense of a literary community and tradition while also intervening in the politics of the moment.

The final paper in the panel focused on representations of hotels and tourism in Derek Walcott's poetry. **Alistair Pettinger's** paper noted how Walcott's poetry is scattered throughout with 'negative images' of Caribbean tourism. Situating Walcott's writing alongside critical discussions such as Ian Strachan's study *Paradise and Plantation* (2002), Pettinger noted how Walcott's work feeds into a wider narrative of Caribbean hotels as 'modern plantations'. Yet despite the evidence of this critical consciousness in Walcott's poems, Pettinger noted that Walcott himself 'certainly has spent a lot of time in hotels (not just in Europe and North America but in the Caribbean too)'. In addition to this, Pettinger called attention to the fact that hotels 'not only

feature as settings but also as the scene of writing'. They are where most of his work has been written. This central tension lay at the heart of Pettinger's exploration, leading him to his provocative but nuanced suggestion that the personal encounters with and the broader sociocultural commentary on tourism and hotels in Walcott's life and work 'exist in almost complete ignorance of each other...but not quite'.

Because there were four papers in this panel, there was limited time for discussion. However the audience was keen to ask questions particularly about the material lives of people in relation to the literary spaces and places discussed. They also asked important questions about writers and their own relationship to these spaces.

Governance and Marginality Chair: Clare Newstead

Peter Clegg 'The Turks and Caicos Islands: Why does the Cloud still Hang?'

Ben Richardson 'Filming Sugar Workers in Barbados and the Dominican Republic: Voices from the Margins'

Kristy Warren 'Questions of Independence in a 21st Century Colony'

The papers in this panel explored how patterns of economic and political change in the Caribbean are produced and negotiated in relation to national and international dynamics and cultural practices of inclusion and exclusion.

Peter Clegg's paper examined the causes of the breakdown in good governance in the Turks and Caicos, which led to the British decision to impose direct rule on the islands in 2009. Comparing the report of the 2009 Commission of Inquiry into alleged corruption with a similar report from 1986, he suggested a number of reasons for the persistence of the governance issue. Chief among these are the inadequate

response to the recommendations of the first report, the issue of crown land, the electoral system, and the presence of a small, stratified and relatively transient population compared to the stasis of the political class.

Kristy Warren focused on the relationship between Bermuda and the UK in connection with the debate about political independence. She highlighted the complexity of this issue for Bermudians, suggesting that what is at stake is not just the relationship between Bermuda and the UK, but the relationship of Bermuda to its past and varied visions of its future.

Ben Richardson discussed three films, each presenting different aspects of the sugar industry in Barbados and the Dominican Republic. By considering the three films together, he brought the partiality of each into relief and suggested each invited different ways of relating sugar producers to sugar consumers. Comparing the films, he argued, was one way to explore an embodied ethics that is not necessarily confined to an engagement through consumption.

The Challenges of Governance in the 21st Century Caribbean Chair: Kate Quinn

Iris Marchand 'Dogla Politics in Suriname'

Dylan Vernon 'Patronage Democracy Caribbean Style: Persistent Political Clientelism in Post-Independence Belize'

Carla Freeman 'Enterprising Selves: The Gender and Class of Entrepreneurial Affect in a neoliberal Barbados'

The three papers presented on this panel examined issues of contemporary concern in three different Caribbean contexts: Suriname, Belize and Barbados. **Iris Marchand** explored the complexities of 'Dogla Politics in Suriname' drawing on ethnographic research to understand patterns of voting behaviour amongst this 'outsider' group. Focusing on the

elections of May 2010, the paper argued that racial beliefs persisted even amongst this Dogla group, the mixed descendants of the African and Indian population of Suriname. Ethnicity was one of the variables explored in **Dylan Vernon**'s paper on 'Persistent Political Clientelism in Post-Independence Belize'. This paper explored the dynamics of 'patronage democracy' and the negative effects of rampant political clientelism on policy reform, formal welfare institutions and the relationship between citizens and the state. The final paper by **Carla Freeman** looked at 'The Gender and Class of Entrepreneurial Affect in a neoliberal Barbados', showing how middle class Barbadian women were becoming increasingly involved in 'economies of affect' spanning their public and private lives. Thus from different perspectives all three papers explored issues of identity (political and personal) in the shifting political economies of the contemporary Caribbean.

Literature, Memory and the Plantation Past Chair:
Sandra Courtman

Rebecca Ashworth 'A Radical Re-Imagining of the Legacy of Slavery: Towards Emotional Healing in Erna Brodber's *The Rainmaker's Mistake*'

Anne Collett 'Poem as Museum: The Resonance of Olive Senior's *Shell*'

Kate Houlden 'John Hearne's Plantation Fantasy'

The panel explored memory in literature, specifically in the trope of the plantation and its imaginative legacy. The first paper, presented by **Rebecca Ashworth** (University of Reading) focused on the question of emotional decolonisation as a crucial component in the healing process. It argued that the legacy of slavery is shameful but is 'healed' by Brodber in her novel which explores the journey towards a reconstructed identity as a source of pride rather than pain. **Anne Collett** (University of Wollongong, Australia) presented the second

paper. Olive Senior's collection of poetry *Shell* (2007), which was completed in time for the 200th anniversary of the abolition of the slave trade in Britain, was inspired by a visit to Fonthill Abbey, one of the grandest plantation houses built at the height of slavery. Brodber's response to the resonance of the silenced voices of the enslaved is to create the metaphorical image of an emptied shell which can paradoxically contain the fragmented materials of their broken lives. Anne's paper suggested that the collection could be read as an alternative museum – a literary repository for the stories of Black suffering which opens up an emptied space for its inheritors. Kate Houlden's (Queen Mary's, University of London) paper focused on John Hearne's 1950s novel *Cayuna*. Kate argued that Hearne's fascination with the plantation is a response to social and cultural tensions at the time. It manifests itself in his nostalgia which attempts to 'fix' the past, as in secure it more firmly in the imagination, but also in the sense that it can revise or repair understanding. Whilst critics may find reactionary tendencies in his writing, Kate argued that Hearne does offer space to those previously excluded men and women of colour in his gentrified world.

The Fall of the Plantation Complex Chair: Christer Petley

Dave Gosse 'Race Politics and the Decline of the West Indian Planter Class: A Jamaican Case Study'

Christian Hogsbjerg 'Making a Revolution in Scholarship: C.L.R. James, Eric Williams and 'The Economic Aspect of the abolition of the West Indian Slave Trade and Slavery'

Diana Paton 'The Politics of Obeah and the Campaign for the Abolition of the Slave Trade'

Robert Goddard 'Notes on the Meaning of azúcar in Cuba's Post-Sugar Age'

The theme of 'the fall of the plantation complex' is important for Caribbeanists and the title of the panel refers to seminal work by Lowell Ragatz, on the fall of the planter class, and

Philip Curtin, on the rise and fall of the plantation complex. The theme was also tackled at the conference – from a novel perspective – by the winner of the Bridget Jones award, Annalee Davis, whose provocative talk asked ‘Has the Plantation Complex Fallen’. In this panel, **Dave Gosse** presented a paper on the proslavery politics of the Jamaican planter class during the final years of slavery. **Christian Hogsbjerg** presented on an aspect of Eric Williams’s influential thesis on the fall of the plantation system, which argued that economic decline began in the West Indies, undermining the slave system before the advent of the abolitionist crusade. **Diana Paton**’s paper looked at references to Obeah in the campaign to maintain the slave trade, shedding important new light on an overlooked aspect of the slavery debates, and **Robert Goddard** presented on the ways in which Cubans looked back on the ‘golden age’ of the plantation system after its decline, arguing that sugar remains an important reference point in efforts to forge Cuban identities.

Performance and Identity Chair: Lorna Burns

John Cowley ‘L’Ame Nègre en exil ... Au Bal Antillais: the Role of Discography in Historical Research: a French Antillean Perspective’

Ruth Minott Egglestone “‘Forests Cooped to Wine Casks’”: imaging Social Landscapes through Casting in the LTM’s National Pantomime of Jamaica’

Susan Dray ‘Translating Jamaican Dancehall: Practice, Protest and “Murder Music”’

John Cowley presented a series of recordings of vernacular music from the French Antilles, recorded commercially in Paris from 1929 to the Second World War. Such examples provide a case study that allows illumination of sometimes underappreciated aspects of the social and political world in which the performers resided.

Ruth Minott Egglestone presented a history of the Little Theatre Movement's Pantomime, Jamaica, from its first production in 1941, which was beset by complications of colour and class (a reflection of society at the time). Exploring the evolution of LTM, Egglestone reflected on the extent to which the National Pantomime of Jamaica reflects the aspirations of the wider society in terms of dignity as a fruit of social justice.

Unfortunately **Susan Dray** was unable to attend the conference to present her paper.

Development in the Colonial Caribbean Chair: Mandy Banton

Gordon Gill 'A History of Floods and Droughts in Colonial Guyana, 1800-1934'

Barbara Bush 'Childhood in Transition: Education and Development in Late Colonial Jamaica'

Louise Mathurin 'The Diversification Movement in the British West Indies: the Case of St Lucia 1897-1945'

In the first paper of the panel **Gordon Gill** presented a fairly technical description of the drainage networks, irrigation canals and flood defences essential to support agriculture in Guyana, and detailed the most serious incidents of flooding and drought in the 19th and early 20th centuries. Construction and maintenance of varying systems had originally been the responsibility of the plantations, and thus dependent on the financial means of individual landowners. As responsibility moved to villages, it was those founded by emancipated Africans and formerly indentured Indian workers that were most at risk. Intermittent drought caused severe shortages of drinking water and food, and insanitary conditions. Adverse health effects included pleurisy and dysentery; although drought did result in a temporary

cessation of cases of malaria. People seeking clean water were sometimes prosecuted for trespassing, and it was believed by some that flooding was deliberately caused by the authorities, or at least that it was well within their powers to control floods. The paper argued that the creation and maintenance of the polder technology sometimes had the effect of exacerbating the natural hazards of the coastal environment.

Barbara Bush's paper 'Childhood in Transition: Education and Development in Late Colonial Jamaica' provided an overview of educational policies from the immediate post-emancipation period when funds were allocated to missionaries for educational purposes, but focused primarily on the prioritisation of education by the colonial authorities in Jamaica after the unrest of the late 1930s. Barbara described, inter alia, the work of Jamaica Welfare, set up by Norman Manley in 1937, the findings of a committee appointed in 1943 to consider secondary education, and chaired by I L Kandel, a professor from Columbia University, and the West Indian Society Survey (1947-8) which interviewed children and thus elicited information from their own experiences, for example about the chores they were required to do before school. Bush stressed that the transition of Jamaica to a modern society needed the reform of a basically Victorian education system

In the final presentation **Louise Mathurin** told us that she had been motivated by the collapse of the banana industry in the 1990s to consider earlier diversification from a monoculture - sugar - to limes, cocoa (the only alternative to sugar in the late 19th century), bananas, coconuts as well as others such as honey and cotton. In her paper 'The Diversification Movement in the British West Indies: the Case of St Lucia 1897-1945' she outlined the history of economic diversification in St Lucia within the context of a 'diversification thrust' in the agriculture-based economies of the British West Indies, and analysed the nature of the

movement pointing to increased peasant production of alternatives for export, diversification efforts by estate owners, and developing official investment.

The New Cuban Diaspora Chair, Clare Newstead

Jean Stubbs 'Production and Consumption, Transfer and Identity

Nadine Fernández 'Perspectives on Cuban Marriage Migration to Denmark'

Mette Berg 'La Lenin Transnacional: School Networks and the New Cuban Diaspora'

One of a series of panels on Cuba, this session focused on new and emerging patterns of international mobility among Cuban migrants.

Jean Stubbs's paper examined why Cuban migrants increasingly move to countries other than the US, the traditional destination for the Cuban diaspora. Her work suggests a greater complexity and transience among recent Cuban migrants, as well as a growth in Afro-Cuban migration, for whom diasporic connections with the US are less binding. For these migrants, transnational migration is less political and much more connected to specific and variable 'strategies' for improving life opportunities.

Nadine Fernández examined Cuban migration to Denmark, the majority of which takes place as a result of marriages between Afro-Cuban men and white Danish women. Her research suggests that these relationships are not easily explained with reference to traditional models of sex-tourism. Although many couples meet during a holiday, the relationships they establish are sustained over long time periods and against significant bureaucratic and legal struggles.

Mette Berg focused on the production of elite transnationalism among Cubans educated at the prestigious VI Lenin Secondary School in Havana. She reported on pilot research for a project investigating how the school, designed to produce loyal socialist subjects, has also produced a form of 'socialist cosmopolitanism' in which La Lenin represents a single node in a transnational alumni network.

Theorising the Caribbean Chair: Lorna Burns

Concepción Mengibar-Rico 'An Old Myth Anew: Derek Walcott's *Odyssey*'

Patricia Noxolo 'The Caribbean Middle (Pass) Ages: a Serious Jest?'

Drawing on Derek Walcott's poetry and, in particular, his stage version of *The Odyssey* (1993) and its performance (Mérida, 2005), **Concepción Mengibar-Rico** explored the base of this relationship between the Mediterranean and the Caribbean, and questioned how this encounter is produced and what it contributes to the creation of new images in the Caribbean through the classic hero Odysseus and his personal trip.

Analysing the recent theoretical encounter between postcolonial theory and medieval studies through a range of writings by the Guyanese author Wilson Harris, **Patricia Noxolo** staged a 'jestful' theoretical encounter between the historical figure of the middle ages and the geographical figure of the middle passage in order to reflect on how both these figures of liminality might relate to Caribbean historico-spatialities.

Gender and Sexuality in Caribbean Literature Chair: Sandra Courtman

Jaqueline Couti 'Abject Mothers: Deconstruction of the "fanm potò mitan" in Créoliste Writings'

Ronald Cummings "'A Woman Can Be A Bridge ... A Way to Cross Over": Maroon Flight and Locations of Not Here in Dionne Brand's *In Another Place, Not Here*'

Thomas Glave "'Queer" Caribbean Voices: Deepening Waters'

This panel began with **Jaqueline Couti** (University of Kentucky) who spoke on 'Abject Mothers: Deconstruction of the "fanm potò mitan" in Créoliste Writings.' The paper concerned the positive topos of the 'fanm potò mitan', as the mother who sacrifices herself for her children in the Francophone literary imagination. However, this idealised figure is destabilised in the work of Raphael Confiant and Patrick Chamoiseau. Jaqueline argued that their writing subverts a French sexual stereotype and produces ambiguous ideas on the opposing figure of the 'loose woman'. This opposition problematises the figure of 'fanm potò mitan' as nation-building. The second paper was presented by **Ronald Cummings** (University of Leeds) on "'A Woman Can Be A Bridge... A Way to Cross Over": Maroon Flight and Locations of Not Here in Dionne Brand's *In Another Place, Not Here*.' Ronald explored how Brand's characters are constantly represented as moving between one place and another and situated this as a narrative strategy within a tradition of Black Atlantic movements including maroon flight from slavery. Being 'Not Here' is also a narrative about alternative identity discourses that move away from heteronormality as the prescriptive mode of conventional being towards a revolutionary potential expressed through same sex desire. **Thomas Glave** (University of New York, Binghamton) presented a paper on "'Queer" Caribbean Voices: Deepening Waters.' Thomas explained how his anthology *Our Caribbean: A Gathering of Lesbian and Gay Writing from the Antilles* (published by Duke University Press, 2008) originated and why it has been viewed by many as an 'unprecedented' text. He posed the question of how the imaginary Caribbean region

will be reconfigured by 'queer' Caribbean texts especially in the ways it may enable or engender the opening up of discussions about same-gender sexual expression.

Women in the Cuban Revolution Chair: Kate Quinn

Steve Cushion 'Unsung Heroines of the Cuban Revolution'

Lauren Collins 'Patterns of Women's Participation in Cuban Society and Politics'

Emily Morris 'Women in the Cuban Economy Today'

This panel brought together three papers examining aspects of women's participation in the Cuban Revolution. **Steve Cushion's** paper 'Unsung Heroines of the Cuban Revolution' looked at the role of women workers during the struggle against Batista. He showed that working class women were central to a number of significant strikes and other actions against the Batista regime, but such contributions have been overlooked, partly due to the assumption that organised labour is male. His paper called for a re-examination of other such working class actions to find the women who have been 'hidden from history'. Moving forward into the post-1959 period, **Lauren Collins'** paper 'Patterns of Women's Participation in Cuban Society and Politics', set out potential avenues of research for an exploration of women's participation in the Revolution. It argued that the definition of participation should be expanded to look beyond conventional avenues such as leadership positions and participation in mass organisations to consider other modes of engagement in the social, economic and political spheres. **Emily Morris's** paper on 'Women in the Cuban Economy Today' explored the economic position of women in contemporary Cuba weighing up how the substantial shifts in the economy in the last decade have affected women's working lives, living standards and position in relation to men. The paper also examined how female economists within Cuban government and think tanks have influenced the process of economic change. A lively

discussion drew out some of the commonalities across the three papers, giving a broad sense of the role of women throughout the revolutionary period.

The Burden of History, Ghosts of the Past Chair: Lorna Burns

Abigail Ward 'Trauma and Testimony in Fred D'Aular's *Feeding the Ghosts*'

Raphael Hoermann "'So the Devil said, OK it's a deal": Exorcising the Spectre of the Haitian Revolution in the Aftermath of the Haitian Earthquake of 2011'

Rebecca Fuchs 'The Plantation Machine as the Curse of Colonialism in Junot Diaz's *The Brief and Wondrous Life of Oscar Wao*'

Abigail Ward focused on Fred D'Aguiar's novel *Feeding the Ghosts* (1997) as an imaginative retelling of the events aboard the slave ship *Zong* in 1781, which saw the jettison of 132 live slaves into the Atlantic Ocean. While D'Aguiar's novel raises the difficulty of what to do with the historical legacies of slavery, his ghosts feed not on history but on 'stories of themselves'. The only way to approach this past and the trauma of slavery, Ward suggested, is therefore through literature.

Assessing the Western media reaction to the 2010 earthquake, **Raphael Hoermann** argued that these narratives about Haiti as a 'cursed' country could be seen to draw upon a long tradition of demonising Haiti and its revolution. The influential United States TV evangelist Pat Robertson provided one such example: suggesting on his Christian Broadcast Network (CBN) that the earthquake was a divine punishment for the slaves having entered into a pact with the devil in a voodoo ceremony that has been considered as the mythical starting point of the Haitian Revolution. Exploring these contexts, Hoermann suggests that such

readings are underpinned by a colonialist or neo-colonialist agenda.

Rebecca Fuchs drew on examples from the novel *The Brief and Wondrous Life of Oscar Wao* by Junot Díaz, in order to analyse how what the Cuban critic Antonio Benítez-Rojo calls the plantation machine manifests itself during the Dominican dictatorship of Rafael Leonidas Trujillo and in its aftermath.

Commemorating the Colonial Past Chair: Alex Robinson

Sarah Thomas 'Violence and Memory: Colonial Slavery in the Museum'

Bridget Brereton 'Jubilees: How Trinidad Remembered Emancipation, the Centenary of British Rule and Victoria's Jubilees'

David Hart 'The History of People who were not Heroes: Memory, Cuban Identity and the "Anti-Monument"'

The papers in this panel explored the problems surrounding memory, memorialisation, and representing the past in the public domain, and the way these issues are playing out in the 21st century. No theme could illustrate better these complexities than the history of the four anniversaries celebrated at the end of the 19th century in Trinidad and (though not yet administratively unified) Tobago. **Bridget Brereton's** paper revealed how the singular circumstances of Trinidad and Tobago provided an extremely challenging backdrop for the commemoration of Victoria's Jubilees, (1887 and 97), the centenary of British Rule (1897) and the 50th anniversary of full emancipation. In the context of a deep depression in the sugar industry, Trinidad's complex population profile and the recent publication of *Froudacity*, the debates regarding these anniversaries would bring to the surface tensions between local and metropolitan, British and foreign Creole, while in a plural culture, the majority (predominantly descendants of Africans but already including

one third Indians or descendants of Indians) would play little part in the discussion themselves.

Professor Brereton argues that these anniversaries 'were used to work out new (or old) ideas about personal and group identity, to highlight political grievances, and to prosecute conflict between and within ethnic or class groupings.' They were at the same time a means of social control and an opportunity to emphasise loyalty and good order. While the Jubilees and the centenary of British rule contributed the emerging colonialist narrative, she sees the 'germ of what became the classic "Afro-Creole" narrative' in the Jubilee of Emancipation, which was grasped by the educated mixed race and black middle stratum. The decision not to make the 50th anniversary of Emancipation a national holiday in Trinidad revealed the fears of the white elite who wanted the memory of slavery confined to oblivion. This did not prevent descendants of Africans celebrating unofficially. And so the memorialisation is in fact part of the history, part in fact of the construction of the narrative, or in this case the competing narratives.

The way the narratives are presented in museums, specifically narratives about transatlantic slavery, was the subject of **Sarah Thomas's** paper (University of Sidney) 'Violence and Memory: Colonial Slavery in the Museum.' In her appraisal of Museum exhibitions for the 2007 bicentenary of Abolition she considered, on a general level, how far they had been successful in doing justice to the subject, giving voice to the enslaved, and coming to terms with the shared histories. She then took the opportunity to put the International Slavery Museum (ISM - the conference host) under sharp focus asking the question - was the exhibition collection-led? - which would explain the dependence on barbarous instruments of constraint and torture and images illustrating their use. Her paper raised the implications for museums in their representations of trauma and race, fraught by a need to evidence the trauma without exploiting the suffering of the

black body. Citing Saidiya Hartman (*Scenes of Subjection*, 1997) who cautions against 'endless recitations of the ghastly and the terrible,' she describes ISM's immersive video of the middle passage as visceral overload which engenders, in the words of Marcus Wood, (*Blind Memory*: 2000) the 'easy option of an unthinking moral outrage, itself a form of self-blinding'. In her appraisal of ISM she suggests that, the Middle Passage installation aside, the museums is 'neither remote nor intangible' and achieves a distanced empathy. At the heart of her thinking lies the question, put by Hodgkin and Radstone (*Contested Pasts: The Politics of Memory*, 2003) how truth can best be conveyed, rather than what actually happened; a question of meaning.

Coming from an art history background Sarah also critiqued the way images are used in museums' 2007 exhibitions: she concluded by considering the effectiveness of art as a commentary on the memory of slavery which she illustrated with Kara Walker's haunting silhouettes whose controversial work reveals the barbarities of slave life in antebellum America and, she argues, resonates far beyond geographic boundaries.

David Hart's paper takes this idea of the role of art as a cultural response to the memory of slavery one step further to consider, through the works of a contemporary Cuban artist, the way people understand their relationship with the past via cultural practices: he sees art literacy in this context as a contributor to cultural change. In his paper, 'The History of People Who Were Not Heroes: Memory, Cuban Identity and the "Anti-Monument"', he focuses on the work of Maria Magdalena Campos-Pons, specifically the three installations entitled *The History of People Who Were Not Heroes* which were put together for a retrospective in 2007. This is the expression of a Cuban artist living in the USA drawing on her family's history and her own displacement, reconstructing her past, across time and place and using different modes of expression - photograph, sculpture, artefact, film,

performance and narrative – presenting the interplay between external and internal in the process of remembering: the style and material combine to evoke fluidity, the memories are fragmentary, elusive and fragile. These works conceptualise monuments, such as the barracks which were part of her growing up, using ritual objects as carriers of history and performance, such as santeria, which combine ritual and myth, symbols from Yoruban and Afro-Cuban traditions in a new exuberant fusion. She is above all inclusive, focusing in fact on what and who have been excluded: the installations stand therefore between history and memory but, he argues, the message is that nothing is fixed; neither the monument nor its meaning is permanent.

Performing Resistance Chair: Ruth Minott Egglestone

Jenna Gibbs ‘Toussaint L’Ouverture: Blackface Spartacus and Working Class Hero of the East End London Theatre’

Prathibha Kanakamedala “‘A Grotesque Character’”: Jonkanoo and Freedom Celebrations in Colonial Jamaica’

Leah Gordon ‘Kanaval: A People’s History of Haiti’

Charlotte Hammond ‘(In)visible Performance: Visual Representations of Transvestism in Haitian Vodou Practice’

The Performing Resistance panel provided another opportunity for scholarly attention to be directed at the sphere of Caribbean theatre, dance and performance. The two speakers were Prathibha Kanakamedala, a Liverpoolian with a doctorate in Atlantic Studies from the University of Sussex who is working as a public historian in the New York museums service, and Charlotte Hammond, who is doing her doctorate in the departments of Drama and French at Royal Holloway, University of London and who has a strong interest in the visual language of performance, particularly evident in the engaging audio-visual packaging of her presentation.

Prathibha Kanakamedala, the first speaker, presented a paper entitled 'A Grotesque Character: Jonkanoo and freedom celebrations in colonial Jamaica,' which considered the presence of Jonkanoo as a metonym for black expression in London in the summer of 1800. The performance in question was John Fawcett's pantomime *Obi; or, Three Finger'd Jack* which opened in that year at the Haymarket to critical acclaim. Though the production was lauded for its grand sets, daring portrayals of slave rebellion, and imaginative rendering of Jamaican colonial politics, it could be argued that the playwright and audiences did not fully grasp the performance rituals that were depicted on stage. This is particularly illustrated in a specific scene in which the Jonkanoo/'John Canoe' figure - a man with a boathouse of sorts on his large head - is a master of ceremonies who leads the celebration of Afro-Caribbean ritual and culture. One wonders how much the London audiences realised the extent to which the Haymarket pantomime was, with the inclusion of the Jonkanoo figure, a highly theatricalised form of resistance. The carnivalesque nature of Jonkanoo celebrations - which subverted authority through chaos and 'black magic' - allowed the enslaved in Jamaica to explore a highly sophisticated and complex code of operation and performance beyond the understanding of their masters. Interestingly, the term 'matter of fact' is a phrase that runs through the ephemera associated with the play and the intimacy of the performative space in this 'little' theatre was well-suited to this kind of theatrical experimentation which inadvertently (?) explored how enslaved people in Jamaica created alternative spaces in order to enjoy limited freedoms under the oppressive system of British colonial rule. London in 1800 - though at the start of a century in which Britain would achieve industrial and imperial supremacy - was a very unsettled place for the security of the country was threatened by Napoleonic ambition without and the desperation of the poor, fuelled by radicalism, within. The notorious rebel in Jamaica, Jack Mansong, was a black Robin Hood figure and through his stage counterpart in the production at the London Haymarket, was portrayed as a

trickster who lives subliminally through space and cultures. In 1868, *Obi; or, Three Finger'd Jack* was staged in Jamaica at the Theatre Royal in Kingston. One wonders what new narratives were being enacted on the streets of both London and Kingston as a result of these performances.

All the panellists had a very strong interest in theatre and there was scope for a significant amount of cross referencing between the papers of the four individuals who were scheduled to present. The first presentation should have been given by **Jenna Gibbs**, a historian from Florida International University, but she became a victim of a system-wide airline computer failure en route, and so could not get to Liverpool in time for the panel. She sent the Panel's Chair a copy of her paper entitled, 'Toussaint L'Ouverture: Blackface Spartacus and Working Class Hero of the East End London Theatre' which is part of a bigger project that examines the crucial role of transatlantic performative culture - theatre, ballads, cartoons and other related media - in shaping Anglo-American debates about slavery in the British Atlantic. There are significant resonances between the post-1848 efforts of 'radical-leaning cultural producers in London and Philadelphia' as mapped by Gibbs and the role of the Jonkanoo/Mansong figures in the Three Fingered Jack story as presented at the Haymarket in 1800 and possibly in the Kingston production of 1868.

Leah Gordon, photographer, film-maker and curator, should also have spoken on her photographic documentary of the 'home-grown surrealism and poetic metaphor' of the people's Carnival on the streets of Jacmel in Southern Haiti. Her paper/presentation held the promise of an intriguing insight to a process of historical retellings within which 'we find mask after mask' revealing rather than concealing 'story after story, through disguise, gesture and roadside pantomime.' Unfortunately, Leah Gordon was also unable to attend the conference.

The second and final presentation was, therefore, by **Charlotte Hammond** and was entitled '(In)visible Performances: Visual Representations of Transvestism in Haitian Vodou Practice'. Underpinned by an analysis of the historical control of performance and gender in pre- and post-revolutionary Haiti, her argument took as its baseline the way performance can be used in everyday life, through disguise and impersonation, to empower individuals to blend with their surroundings and pass unnoticed: colonial power sought to keep subjects visible in order to facilitate surveillance and control so 'there is real power in remaining unmarked' (Peggy Phelan 1993:6). This paper focused on two contemporary visual texts that depict male-to-female transvestism within the practice of Haitian Vodou and within the dominant gender norms that circulate in Haitian society. The films that were analysed are: Anne Lescot's and Laurence Magloire's *Des Hommes et des Dieux* (2002) which is of French and Haitian origin, and British artist, Leah Gordon's, *Bounda par Bounda: A Drag Zaka* (2010). Bringing costume to the foreground and by analysing how the filmmakers frame sacred spaces of inside and outside in these works, Charlotte considered the bodies, costumes and guises that yield authenticity and value in Haitian culture and examined the themes of visibility, performative power and spectatorship in these films.

Fanon described colonisation as a sexual moment in which an implied homosexual violence occurs between white patriarchal rule and the feminised, racialised 'Little Brown Brothers'. Drawing on Fanon's theories of visibility in relation to racial politics, this paper questioned to what extent the bodies represented were filmed as 'feminine' or 'deviant', both in style and theme, taking into account the historicity of such representation embedded in the colonial imagination. Some of the questions Charlotte posed were: Within and beyond their staging within a spiritual realm, are male transvestite bodies given more value than male homosexual bodies in Haitian culture? Can male-to-male desire only be

apprehended or even 'accepted' within the tolerant milieu of Vodou? More broadly, how do the subjects of these films manoeuvre within the hegemonic conditions imposed upon them, yet simultaneously resist those same conditions? In this regard, Leah Gordon's presence was particularly missed because as an auteur she would have been able to respond with a personal perspective to Charlotte's questions about the role and responsibilities of the 'performance ethnographer' in the narration of Otherness as it pertains to these texts.

Despite being one of the two parallel sessions at the end of the conference, this panel had a relaxed and very settled atmosphere evident in the fact that everybody stayed right through to the point of closure. Special thanks needs to be given to Rafael Hoermann (University of Giessen) whose personal laptop allowed us to access film footage formatted for use with an Apple Mac computer as the conference facilities were geared exclusively for Microsoft presentations. Two speakers did not come, but the two who did had very good visuals, kept to the time framework admirably and stimulated thought among the listeners. The audience made use of the extra time to ask questions, present comments and exchange ideas. In sum, the panel was interesting, the two presentations made a good combination and the audience played its part very well.

Policy and Protest Chair: Christer Petley

Melanie Gidel 'From the "banlieues" to the Tropics: Institutional "bricolage" and the implementation of French urban policies in Fort-de-France, Martinique'

Jerome Handler 'Anti-Obeah Provisions in the Laws of the Anglophone Caribbean, 1760s-2009'

Frances Sullivan "'Raising Energetic Protests against Lynching and Yankee Imperialism": the Scottsboro Defence Campaign in Cuba'

This was the final panel of the conference and was well attended thanks in large part to three fascinating titles. The papers delivered on their promise and began with **Melanie Gidel**'s exploration of French urban policies in Fort-de-France, Martinique, in which Melanie argued that local actors have had to be supple in their adaptation of metropolitan French regulations to the development of Caribbean urban spaces, a skill described here as 'bricolage'. **Jerome Handler**'s paper echoed and complemented some of the themes raised earlier in the conference by Diana Paton about the responses of slaveholders to Obeah. His paper focused on the development of anti-Obeah laws in the Caribbean. The final presentation was by **Frances Sullivan**, who looked at the reception of the infamous Scottsboro case - an American miscarriage of justice - in Cuba, where it became a flashpoint in protests against 'Yankee imperialism' and racism, part of a more widespread phenomenon during the 1930s, when the poor of Latin America and the Caribbean became involved in socialist critiques of American power.

Future Conferences and Seminars

Caribbean Research Seminar in the North

Friday 3rd February 2012 1-5pm (please note the change from the previously published date)

Nottingham Trent University

Draft Programme

1.00-1.30 Registration, tea and coffee

1.30-2.15 Conrad James, Department of Hispanic Studies, University of Birmingham 'The Use of the Erotic in Cuban Women's Writing'

2.15-3.00 Rebecca Prentice, Department of Anthropology, University of Sussex

3.00-3.30 Tea and Coffee

3.30-4.15 David Lambert, Department of History, University of Warwick

4.15-5.00 Atreyee Phukan, Department of English, University of San Diego

Registration is free. The seminar will take place on Nottingham Trent's city campus. Further details about the programme will be made available at: www.caribbeanstudies.org.uk/

A reservation for dinner at a local restaurant will be made for 6:30 p.m. Please let us know if you are coming to the seminar,

and if you would like to be included in the dinner reservation by emailing Clare Newstead (clare.newstead@ntu.ac.uk).

50 years of Independence: Jamaica's development and impact as a sovereign state

Date: 10th February 2012, 0930-1830

Venue: Institute for the Study of the Americas, Senate House,
Malet St, London WC1E 7HU

Keynote speaker: Professor Brian Meeks, University of the
West Indies, Mona, Jamaica.

August 2012 will mark two significant anniversaries, but will also signal a third, which is rarely acknowledged. On 6 August and 31 August 2012, Jamaica and Trinidad and Tobago, respectively, will celebrate 50 years of independence from the UK. However, the third, unobserved date is that this month and the two anniversaries together, symbolise the beginning of the independence process for most of the Commonwealth Caribbean. For the people in the region, independence came with tremendous, perhaps unrealistic, expectations. Freedom from colonial tutelage and domination was at the forefront, but the experience of the last 50 years has been a lesson on the limitation of sovereignty. Another area where there was great hope was in relation to the economy, with expected prosperity and social well-being. The experiences of the past 50 years have turned out to be sobering and contradictory, at best. This one-day conference provides a multi-disciplinary overview of Jamaica's internal development since independence, as well as the country's impact on the Caribbean and the wider world. Also, albeit more briefly, it considers the future of Jamaica and assesses how the expectations of independence can better be met in the next 50 years. Specific questions for consideration include: How successful has Jamaica been in improving the quality of life for its citizens? To what extent has it been able to forge a new and self-confident national culture? To what extent does the political system - democratic in form - reflect principles of transparency and genuine accountability? How far has the economy moved away from traditional markers of

dependency to become a pole of dynamism and development? To what extent has the Jamaican diaspora contributed positively to the development of the Jamaican state? In short, the conference provides a snap-shot of Jamaican and Anglo-Caribbean development over the last 50 years from a multi-disciplinary perspective, and initiates a process of looking forward to the next five decades.

Registration is free.

Enquiries to olga.jimenez@sas.ac.uk

Funded by the Joint Initiative for the Study of Latin America and the Caribbean (JISLAC)

Postgraduate conference

Americas Research Group, Newcastle University "Rethinking the Americas: Peoples, Places and Cultures"

Date: Thursday, 15th March 2012

Venue: Room 2.22, Research Beehive, Old Library Building,
Newcastle University, UK

Keynote speaker: to be confirmed

Call for Papers

The identity of the Americas (North America, Latin America and the Caribbean), a continent comprising a multitude of interconnected peoples, places and cultures, is constantly being redefined, transformed and re-constructed through historical, social, and political processes. Now, more than ever, attention is being focused on this continent. Overt resistance to geopolitical changes brought about by the current economic crisis in the United States, and increasing pressure upon natural and cultural resources exerted by dominant economic elites, have had the effect of reproducing and transforming local cultures and places: specifically, in the

way people experience and give sense to their everyday lives and how social groups relate to each other.

This multidisciplinary postgraduate conference aims to discuss the processes affecting the peoples, places and cultures that comprise the Americas from the past to the present in a friendly and informal environment. We welcome papers from Masters and PhD students from diverse fields of study that address, but are not limited to, the following topics:

Peoples:

- Ethnicity, gender and issues of race
- Expressions of citizenship and collective subjectivities
- Migration, displacement and resistance

Places:

- Globalisation, development, sustainability and socio-historic processes of place-making
- Indigenous movements, social struggle and the defence of place
- Global, national and local uses of natural resources

Cultures:

- National and local cultures (knowledge systems, intercultural relations)
- Cultural resources (music, art, popular culture, festivals)
- Identity and representation (media, orality, texts, images)

Please submit abstracts of up to 250 words to both: Fernando Gonzalez-Velarde,

Fernando.gonzalez-velarde@newcastle.ac.uk and Lauren Cordell, l.k.cordell@newcastle.ac.uk

Deadline: 20th January 2012

For further information about the Americas Research Group at Newcastle University, please visit our website at:

<http://www.ncl.ac.uk/niassh/americas/>

Cultures of Decolonisation, c.1945-1970

Date: Wednesday, 30th May 2012

Venue: Institute of Commonwealth Studies, University of
London, Senate House

Keynote Speaker: Dr Bill Schwarz, Queen Mary, University of
London

This symposium will bring together scholars with an interest in the cultural practices, performances and material cultures of decolonisation, c.1945-1970.

While the problems of 'empire' and 'the postcolonial' have come under increasing scrutiny in the humanities and social sciences in recent years, and debate about the political and economic processes of decolonisation is well established, the cultural sites, spaces and social practices of this process in the middle years of the twentieth century have often been overlooked.

Yet new scholarship is beginning to point to the attention that the literary, visual and built environment paid to political, economic and social change in this period. In addition, the roles of individuals and institutions in cultural practices and performances of decolonisation are now drawing critical attention from a variety of fields. This symposium will bring together scholars from history, art and design history, cultural geography, literature, museum studies, architecture and other cultural fields to further explore these topics with regard to decolonisation between 1945 and 1970.

We invite contributions which examine aspects of cultural engagements with decolonisation. Papers may consider the peoples, sites, materials and practices of emerging and newly independent nations, as well as the processes of decolonisation as enacted in Europe. This event will lend new

insights into debates about the contested nature of decolonisation, and into the impact of cultural practices on socio-political processes.

Papers might focus on:

- Cultural institutions and their reactions to and engagements with decolonisation
- Amateurs, professionals and enthusiasts in decolonisation
- Imperial knowledges, materials and collections, and their place in a decolonising world
- Specific media as arenas for political exchange
- Cultural sites of independence and decolonisation
- Visual and performance cultures of decolonisation
- Decolonising lives
- Networks of decolonisation

Please send abstracts of 250 words or expressions of interest to Dr Ruth Craggs, St Mary's University College (craggsr@smuc.ac.uk) and Dr Claire Wintle, University of Brighton (c.wintle@brighton.ac.uk) by 30 January 2012.

Symposium Website:

<http://commonwealth.sas.ac.uk/events/eventdetails0.html?id=10987>

Supported by the Institute for Commonwealth Studies, University of London; Faculty of Arts, University of Brighton, and St Mary's University College.

Past Conference: video

To mark the centenary of the birth of Dr Eric Williams and in anticipation of the 50th anniversary of independence in Trinidad and Tobago, a one-day conference INDEPENDENCE AND AFTER: DR ERIC WILLIAMS & THE MAKING OF TRINIDAD & TOBAGO was held at the Institute for the Study of the Americas on the 27th September 2001. This conference explored the shaping of Trinidadian politics and society under the Williams' administration and the legacies of this period today.

The conference was filmed and all panels are now available to view on:

<http://americas.sas.ac.uk/events/videos-podcasts-and-papers/independence-and-after-dr-eric-williams-the-making-of-trinidad-tobago.html>

Programme below. We are grateful to the Eric Williams Memorial Collection Research Library, Archives & Museum at the University of the West Indies, Trinidad and Tobago for their generous funding of this conference.

PROGRAMME

10.00-10.05 Welcome and Introduction

10.05-11.15 Dissecting the Man and the Myth

Paul Sutton, Reader Emeritus, Hull University, 'Ryan on Williams: An Appreciation and Critique'
Selwyn Ryan, University of the West Indies, St Augustine,

'Response'

Colin Palmer, Schomburg Center, 'Response'

11.30-1.00 Politics & Ethnicity

Colin Clarke, Professor Emeritus, Oxford University,
'Reflexions on Race, Religion and Politics in Trinidad

and Tobago either side of Independence'

Brinsley Samaroo, University of the West Indies, St Augustine, 'Dr Williams' Academic East Indian Concerns'
Humberto Garcia Muniz, University of Puerto Rico, 'The Pan-Caribbeanism of Eric Williams'

2.00-3.15 Politics & National Culture

Teruyuki Tsuji, Kwansai Gakuin University, 'Villaging the Nation: Eric Williams and the Engineering of National Culture'

Jacqueline Nunes, London School of Economics, 'Voice of the oppressed or the oppressor's tool? A quantitative analysis of the relationship between calypso and the PNM'

3.15-4.30 Personal Reflections on Political Times

Raoul Pantin, journalist and writer, Trinidad and Tobago, 'Eric Williams: A Personal Reflection'

4.50-6.00 Legacies of the Williams Era

Matthew Bishop, University of the West Indies, St Augustine, The Legacy of Eric Williams and Contemporary Trinidadian Politics'

ROUND TABLE followed by open discussion: 'Reflections on the Williams Era'

Including:

Colin Palmer, Schomburg Centre, New York

Selwyn Ryan, University of the West Indies, St Augustine

Brinsley Samaroo, University of the West Indies, St Augustine

Funding opportunity

The British Academy

International Partnership and Mobility Scheme (Latin America and the Caribbean)

In an initiative developed by the British Academy's Area Panels, one-year awards of £10,000 and three-year awards of up to £30,000 are available to support the development of research partnerships between UK scholars and scholars in Latin America/the Caribbean. Awards cover any branch of the humanities and social sciences, and are intended to focus on collaborative research on a specific theme of mutual interest, rather than purely on establishing networks. Partnerships can include a range of related activities, and mobility (in the form of visits in both directions, exchanges, etc.) should form an integral part of proposals.

Aim of Award

The scheme aims to support the development of partnerships between the UK and other areas of the world where research excellence would be strengthened by new, innovative initiatives and links, with an emphasis on helping scholars in the UK and overseas to develop research skills and to produce joint research outcomes.

Eligibility

Applicants must be of postdoctoral or equivalent status (i.e. academic staff with at least one or two years of teaching/research experience) and should be based within a research active institution for the duration of the award.

Level of Grant

Grants are offered up to a maximum of £10,000 per year for a period of one year or three years.

Closing Date

The closing date for applications is 8 February 2012. Decisions will be announced in late July.

Applications must be submitted via <https://egap.britac.ac.uk/>, the Academy's electronic grant application system.

For further information please visit the Academy's website:
http://www.britac.ac.uk/funding/guide/intl/International_Partnership_and_Mobility.cfm

Obituary: Gillian Nicholls

Many of the Society's members will know the work of the late David Nicholls, a former Chair of the Society and leading scholar of the Caribbean. After David's death, his wife Gillian Nicholls chaired a Memorial Trust in his name that has provided research grants for Caribbean studies. Gillian very sadly passed away in autumn 2011. She was always very keen to keep links between the Society and the David Nicholls Memorial Trust, and as a former postgraduate student of Kellogg College, would have been delighted that the annual conference is to be hosted by the College for this coming July.

During the summer of 2011, Gillian asked David Howard to take on the role of Chair of the Trust, which he has been honoured to do. Gillian was keen that links between the Society and Trust were strengthened further, and so we are very glad to announce that the David Nicholls Memorial Prize for the best postgraduate paper presented at the annual conference is now funded by the Trust.

The following words were written in memory of Gillian, and are among the homilies to Gillian published on the David Nicholls Memorial Trust website on behalf of the Trustees:

'Gill was a highly distinguished medic, a fabulous cook and a promising artist, but above all the most generous, fun-loving and compassionate

person...'

In her role leading the David Nicholls Memorial Trust, she organised
'... annual lectures on themes dear to David, a book of Haitian images,
awareness of the culture and situation of Haitians and the people of the Caribbean and our solidarity with them - especially relevant right now
in their plight after effects of the earthquake and hurricane in Haiti - scholarships, support for conferences, as well as the library for consultation... all were rooted in David's interest but then transposed
into a new key in response to the contemporary world and its challenges.

Under her tutelage the Trust has become a vibrant enterprise pervaded
with the vitality, which Gill brought to it, in which those of us who
are trustees have been privileged to play a part.'

David Howard, Chair, on behalf of the David Nicholls Memorial Trustees

http://www.dnmt.org.uk/web_images/documents/RowlandSermonGillNicholls.pdf

Book Reviews

F.S.J. Ledgister, *Only West Indians: Creole Nationalism in the British West Indies*. Trenton, N.J: Africa World Press. 2010. 196 pp. (Paper US\$21.95)

Reviewed by: Jerome Teelucksingh, Department of History, The University of the West Indies, St. Augustine, Trinidad and Tobago, West Indies.

The six chapters of *Only West Indians* sought to determine the factors shaping Creole nationalism. Secondly, this work addresses the issues of identity during colonialism and in the post-colonial era. The author, F.S.J. Ledgister, delves into selected British and Caribbean historiography to compare and assess the development and evolution of Creole nationalism in the British West Indies. He contends that during colonialism Creole nationalism was ‘... a Caribbean form of European liberal nationalism; one that takes into account both the European origin of dominant institutions and the African origin of the dominated mass’ (p.25).

The difficulty of devising suitable definitions of ‘creolisation,’ ‘creole society’ and ‘Creole nationalism’ is explored in the first chapter. This included the examination of the views of scholars and advocates of Creole nationalism such as Percy Hintzen, Nigel Bolland, Deborah Thomas and Don Robotham. Ledgister and others have limited Creole nationalism to the introduction of enslaved peoples from Africa into the Caribbean. A question that arises which was not considered is:- Did the earlier interaction of Europeans with the indigenous peoples constitute a form of Creole nationalism?

Chapter 2 ‘Racist Rantings, Travellers’ Tales, and a Creole Counterblast’ dealt with the impact, on the British West Indies, of racist ideas and writings of men such as James Froude, Thomas Carlyle and Charles Kingsley. The caustic responses

of West Indians to such biased writings provide the foundation of Creole nationalism.

Both Chapters 3 and 5 focused on two influential personalities from Trinidad and Tobago:- CLR James and Eric Williams. Both men helped shape Creole nationalism in the post-World War Two era in the Caribbean and abroad. Ledgister believes that James's pamphlet *The Case for West Indian Self-Government* is a major contribution to West Indian political thought. Furthermore, the publication by James is assessed as a forerunner of Creole nationalism which would subsequently emerge in the British Caribbean. Likewise, the academic and political input of Eric Williams, in Chapter 5, was gauged as having a major influence on the growth of nationalism in Trinidad and Tobago. This chapter has two sub-sections 'Founding a Free State' and 'The Democratic Nation-State' which demonstrated the making of a Creole nation.

Chapter 4 'Norman Manley: The Dutiful Intellectual' is dedicated to one of Jamaica's iconic politicians who appreciated the link of nationalism with democracy, creativity and liberty. For some readers it would be difficult to label Manley as a Creole nationalist. This is due to his philosophy of democratic socialism, his work with the West Indian Federation and his pronouncement in 1957 that Jamaica was a multiracial society.

In the final chapter 'Creole Dilemma, Creole Opportunity,' the author argues that Creole nationalism constituted '... a progressive movement which sought to revolutionise the political structure of the West Indies by bringing to power the people of the West Indies via their elected representatives in either a single West Indian state or a group of West Indian states' (p. 151).

It was an oversight of the author that the status and contributions of the Indo-Caribbean and ethnic minorities (such as the Syrians, Chinese and Portuguese) were not

adequately considered within the framework of Creole nationalism. Ledgister briefly mentions these groups in Trinidad and Tobago (pp. 121, 142) but failed to properly situate them within a Caribbean context.

A major shortcoming of *Only West Indians* is the focus on two islands (Jamaica, and Trinidad and Tobago) and the neglect of the Creole nationalism in other British West Indian territories. Readers would wonder about the contributions of politicians and intellectuals from St. Vincent, St. Kitts, Barbados, British Honduras and Grenada to the development of Creole nationalism.

Despite the flaws, *Only West Indians* is written in a coherent style and would be a useful introductory book for readers desiring to learn the interaction of colonialism, politicians and intellectuals on the emergence and growth of Creole nationalism in selected British West Indian colonies.

Elaine Bauer, *The Creolisation of London Kinship: Mixed African-Caribbean and White British Extended Families, 1950-2003*, Amsterdam: Amsterdam University Press, 2010. ISBN 978 90 8964 235 6, €47.50.

Reviewed by: Mandy Banton, Institute of Commonwealth Studies, University of London.

[This review first appeared in *Family & Community History*, Vol. 14/2, October 2011 and is reprinted with the permission of the Reviews Editor.]

As the terms 'creole' and 'creolisation' have been given varied meanings, and in light of Charles Stewart's statement that "'Creolisation' is probably the last word that anyone should try to pin down with a monolithic definition", it may be helpful to start this review with Dr Bauer's definitions, as follows:

'Creole', a concept applied with varying connotations, generally defined, refers to a local product (people, language, style and/or culture) that is culturally distinct, and is the result of a mixture or blending of various ingredients from non-native origins. 'Creolisation' refers to the 'processes of cultural change that give rise to such distinctiveness' (38-9).

Bauer explains that while her methodological approach to the study of 34 London families over three or four generations incorporates the participant observation crucial to anthropological inquiry, it is necessarily augmented by a combination of historical data, oral narratives, and in-depth life story interviews, all of which open a window onto the past. Rather than presenting a static picture of kinship structure, she describes dynamic modifications and adaptations set against the history of post-war migration and settlement; experiences of racism and strategies adopted for dealing with it; evolving immigration policies; and a profound change in social attitudes. During this same period family relationships within the host community also saw changes, bringing into a common experience the prolonged and complex social arrangements following divorce and remarriage which have been described by Bob Simpson as resulting in the 'unclear' family, as opposed to the idealised 'nuclear' family. Bauer touches on the diversity of the British West Indian islands and their populations; the differences between urban and rural peoples; ethnic mixing; colour and class consciousness; and inter-island rivalry. She stresses that once in England, however, a shared feeling of being outsiders and strangers – reinforced by the tendency of white Londoners to see all African-Caribbean migrants as working class Jamaicans – produced a growing commonality and created ethnic bonds not known in their places of origin.

The first two chapters of the book describe the research context, and outline and assess existing studies of family and kinship in Britain since the 1950s, noting how little attention British anthropologists have paid to kinship in their own

society. Bauer examines the rather slight literature on Caribbean families in Britain and makes comparisons with research into very different societies, noting parallels in a study of Malay kinship. An important section examines studies of Caribbean creole cultures, and sets out the author's position vis-à-vis the varying ideas about creolisation. Bauer has also utilised the most recent population data, reminding us, for example, that black Caribbean men and women display a higher level of inter-ethnic marriage or cohabitation than other ethnic groups. 48% of men and 34% of women are in inter-ethnic relationships, and for 49% of children of black Caribbean parentage one parent is white.

Each of the following three chapters is devoted to an in-depth examination of an individual extended family, and provides the 'meat' of the study. The first family is that of 'Dawn and Dusty'- all names have of course been changed - who arrived in London in the late 1940s from, respectively, Ireland and Jamaica; the second study focuses on 'Gobi', a white English woman; and the third on 'Verna', born in England in the 1960s of a white English mother and a Barbadian father. Through her detailed studies of these families Bauer explores the themes of 'coming together', 'extending the links', and the significance of family history in the creation and maintenance of kinship relations. These chapters are followed by intergenerational investigations into, first, mixed sociability and the growth of mixed African-Caribbean and white British families, and, second, mixed heritage, racial prejudice and social positioning, both of which incorporate the experiences of the other families, and individual family members, with whom she has worked.

It is difficult in a short review to give a real feel of the wealth of detail which Bauer presents, but I will mention here one theme, which is that of the significance of women and children in 'making' kinship, and an example of a white family member particularly instrumental in creating creolised family networks. This is Gobi, who in addition to her own four children (from,

first, a white husband and subsequently two African-Caribbean partners, 'Randall' and 'Courtney') also 'inherited' Randall's two children from a previous relationship and forged strong sibling links not only between these six children but also with those fathered by Courtney with other women. She incorporated various grandparents and affines into her family, and created supportive relationships with some of the other birth mothers. 'For Gobi and other members in her kinship network, forms of relatedness are not contingent upon blood ties, class, colour or geographical proximity, but are based on the history of their relationships, their shared experiences and the practical and emotional support among family members' (136). Other families also show a pattern of incorporating kith as well as kin; Dawn's 'sister', Clara, is a lifelong friend rather than a blood relative.

Like all good books this sparks questions in the reader's mind: I was particularly interested that two of the most significant women in the study, Dawn, and Verna's mother 'Chantal', are of Irish parentage. Although both identify as British, and Bauer comments merely that Irish kinship very much resembles the English pattern, I do wonder if their family background contributes in any way to their central role in forging strong, extended and somewhat novel family relationships.

This is Bauer's thesis for her PhD in Social Anthropology from Goldsmith's, University of London, and it shares the usual advantages and disadvantages of dissertations largely unrevised for publication. Among the undoubted advantages, especially for the non-specialist reader, is the detailed review and discussion of the existing theoretical writings on kinship, family relatedness and creolisation. Conversely, the frequent references to such works, which appear in the body of the text rather than in footnotes (or endnotes), sometimes become a distraction. And whereas I often find myself grumbling about the standard of indexing, in this case the complete absence of an index was a particular irritant. Overall, however, this is a

fascinating and elegantly presented study which will hopefully encourage further research into the extent and nature of creolisation in UK societies.

Trevor Rhone, *Two Can Play and Other Plays*, Oxford: Macmillan Caribbean, 2009. ISBN 978-1-405057462. 192 pp., pbk
Reviewed by: Ruth Minott Egglestone

Two Can Play and Other Plays by Trevor Rhone, with an introduction by Judy Stone, provides a well-needed boost to world literature's appreciation of the voice of the West Indian dramatist and the value of a Jamaican cultural perspective on such universal concerns as: the empowering role of woman in society; the reason why a good education is worth the investment; and the importance of nurturing self-confidence in the development of the individual. The collection consists of two of box office successes by Rhone – *Two Can Play* (1982) and *School's Out* (1974) – with the addition of a much shorter radio play *The Power* written in Standard English for broadcast by the BBC in 1992 and previously unpublished. As the first two plays are in the Jamaican vernacular (supported by a short glossary at the end of the book) *Two Can Play and Other Plays* (part of the Macmillan Caribbean Writers series) would also make a very intuitive contribution to postcolonial studies at university level.

This new Macmillan Caribbean Writers edition, which is now in its fifth printing costs £6.70 from Amazon and is the kind of sturdy paperback that would work very well as a school text. An added economic bonus for schools is that pupils making the transition from primary to secondary school could study *The Power* while students in Key Stages 4 (GCSE) and 5 (Sixth Form) would enjoy the challenge of *School's Out* and *Two Can Play*, respectively. [As a footnote, a further reprinting of the Macmillan edition should correct the typographical slip on

page 35 so that the sentence “Is a contact of a contract” reads “Is a contact of a contact”.]

An earlier edition of Rhone’s plays pairing *Two Can Play* with *School’s Out* (Longman Caribbean Writers 1986) is now out of print but the critical introduction by Mervyn Morris is worth reproducing in some other context. It provides an invaluable analysis of the dramatic potential of the two plays alongside a helpfully potted history of Jamaican theatre from 1682 to 1980 when Trevor Rhone was made a Commander of the Order of Distinction (a major Jamaican national honour) for his contribution to theatre. That 1986 Longman edition also has a two page list of Further Reading which constitutes a basic bibliography for anybody who is prepared to take Jamaican Theatre seriously.

Judy Stone’s Introduction to *Two Can Play and Other Plays* – the new Macmillan Caribbean Writers collection of Rhone’s plays in 2009 – provides a useful complement to Morris’s perspective as she maps the development of drama in the wider Caribbean context and shifts the consideration of Rhone’s work beyond the national to the international level. She also presents a very helpful introduction to each play – just long enough to provide a good working framework for the English Teacher who might have to approach the text with very little exposure to Caribbean writing, and yet just short enough to provide the space needed for student(s) and teacher together to unravel their own understanding of the drama as it presents itself to them on a more universal level.

Trevor Rhone (1940-2009) is best remembered by Jamaican audiences for producing ‘non-stop roll-in-the-aisles comedy’ in which he probes serious issues with a mixture of aggression, honesty and tenderness. His first major success *Smile Orange* opened at the Barn Theatre in Kingston on 2 November 1971 and ran for ‘a record-annihilating 245 performances’, as described by Judy Stone. On an international scale, Rhone was involved as a scriptwriter in the 1973 film *The Harder*

They Come and he wrote the screenplay for the 1974 film of *Smile Orange*.

For all his later international success, Trevor Rhone, the young actor, cut his teeth as part of the Little Theatre Movement of Jamaica within the enduring post-Christmas tradition of the LTM Pantomime when he joined the chorus for *Busha Bluebeard* in 1957 and eventually became the scriptwriter for the Pantomime *Music Boy* in 1971. He was also a founding member of Theatre 77 and a key player, with Yvonne Brewster, in the tremendous impact of the new Barn Theatre as it consolidated its place within the entertainment landscape of Jamaica during the 1970s.

The power of Rhone's comedy lies in his ability to look lovingly at a harsh social reality from the compromised point of view of its 'victims'. *Two Can Play* - the first script in *Two Can Play and Other Plays* - is considered to be a 'masterpiece of dramatic realism' (Manley 1986: xviii). The audience that embraced the drama when it premiered at the Barn Theatre in Kingston in 1982 was still enjoying the aftermath of the general elections of 1980 which pulled Jamaica back from the abyss of complete economic and social collapse. Rhone, the playwright, used these early days of fresh hope to prompt the island's citizens to reflect, from a seemingly safer position, on the national trauma that they had lived through. The ex-Prime Minister's Introduction to *Two Can Play* in the out-of-print 1986 Longman edition, comes as something of a surprise because it was during Michael Manley's first time in office (1972-1980) that the violence between supporters of differing political ideologies escalated to grotesque proportions in the late 1970s - the very period in which Trevor Rhone's play is set.

In Act 1, Scene 2, at the funeral of his father which is disturbed by a shoot-out in the cemetery, Jim single-handedly drags Pops' coffin over to the graveside under a maelstrom of bullets and then discovers the presiding parson cowering

within the burial hole praying, 'Oh Lord as yuh raised Lazarus from the dead, deliver me from this grave' (p.16). The desperation of this scene recounted back at home, with almost cartoonish exaggeration, as his wife Gloria listened, coincided with the experience of a lived, everyday reality for the members of the audience; consequently, they too engaged their contained sorrow alongside his displayed grief, by responding with side-splitting laughter at his ridiculous efforts to do the right thing by his deceased father.

Two Can Play is a perfect example of a characteristically Jamaican cultural practice and survival mechanism of the 'poor'; namely, the use of humour to combat distress. Within two minutes of the play's beginning, a Kingston audience, immediately identifying closely with the stress of daily urban life, would be laughing heartily - and determined to continue to do so - as the comedian Charles Hyatt playing the self-absorbed Jim, futilely takes his fifth sleeping tablet that night complaining, 'Mi inside like a drug store' (p. 5). The exaggerated dosage of the medication only serves to indicate something of the magnitude of the urban war zone in which his everyday life has to continue to exist ... and he becomes a sympathetic figure.

It is not surprising that *Two Can Play* was awarded the accolade of the Best Jamaican Play of 1982. The experience of its two on-stage characters, Jim and Gloria, resonated in the lives of the many local audiences that paid for the cathartic experience of crying through laughter as they reflected on the trial of hope that ever-increasing monthly tallies of the murdered, placed on the ideals of nationhood after only 16 years of independence. *Two Can Play* is a love story not just about the redemption of a relationship between husband and wife, but also about the love of a playwright and a people for their country.

The second play in this volume is *School's Out*. Judy Stone regards *Two Can Play* as 'perhaps the finest example to date

of the playwright's skill in crafting natural speech' (p. x). From another perspective, Mervyn Morris accepts that though *School's Out* could be seen as of lesser importance in the comparison with *Two Can Play* because of its specific focus on a Jamaican high school in crisis, it is in his opinion, 'a better crafted work: there is a total integration of setting symbols, dialogue, characterisation and concerns. Everything follows from the logic of the situation' (Morris 1986: xii). This play is a biting satire which challenges the audience's smug perceptions of superiority based on its own highly-prized high school experience. Had its viewers in 1974 realised how prophetic this tragedy packaged in laughter would prove to be before the turn of the century, they might not have laughed so hard, in Act I, Scene 1, at 'one of our, ahm, promising young educationalists' (p. 93) Hopal Hendry's efforts to speak English properly.

Mr Josephs the most senior member of the staff who has been at the school for 20 years, and described by Rhone as 'an old failure much given to the sardonic', despairs in Act 2, Scene 2 that 'the Philistines are in control' and sums up the incomprehensible polarities of high school life with the observation: 'Hopal Hendry to me is what reggae music is to Bach' (p. 117). The cynicism and indifference of the old guard represents a betrayal of the educational ideals that had previously built a government grammar school system so sound that it could hold its own with any equivalent in the Commonwealth.

Education in Jamaica (if you could get access to it) is the one route that people could depend on to escape poverty but when this proved not to be the case for the teachers themselves, standards began to slip. Secondary education was free for all during the Manley regime but it was understood that only a tenth of primary school children could get access to the privilege of a grammar school place through the Common Entrance selection process. On reflection, it is clear that at the time of the play the average high school in

Jamaica was made up entirely of the top 10% (what we would now call 'the able, gifted and talented') of each age group.

Nonetheless unimaginative teaching methods, old-fashioned ideas about who the empowered should be, neglect of the fabric of schools, and educational leaders distracted by other, more pressing, commitments began to herald a steady decline towards mediocrity and then incompetence. In this compromised context, as is reflected in the play, there was no room (by Act 2 Scene 3) for the keen idealist, 'the flash-in-the-pan miracle worker', who wanted to make a difference for he would surely 'burn himself out' (p. 125). Furthermore, just his presence was a challenge to the 'wellbeing' of his colleagues so the rest of the staff was prepared to join ranks to make him resign. In the end, Russ Dacres the energetic, over-enthusiastic, child-centred, pushy and self-righteous idealist (originally played by Rhone) is ousted in favour of the badly educated teacher - who cannot even speak English properly - and who is unable to control his classes. Despite all this, he is the victor who is left to 'stride out arrogantly' as the lights fade and the music goes up just before the final curtain. The play is disturbing because the writer allows the audience to laugh in disapproval at the antics of the staff without realising the repercussions that all this will have on the children, maybe even their children.

With very limited response from the Jamaican government, the plight of the teachers and the underfunding of schools was even more severe ten years later, and then an exodus of staff to inner city situations in first world capitals during the 1990s exacerbated Jamaica's educational crisis to breaking point. So bad did the situation become that by February 13, 2003, Seymour Redwood who like Trevor Rhone was from the parish of St Catherine, wrote a letter to the Editor of the *Gleaner* bemoaning the deterioration of discipline, the disrespect directed towards teachers, the bad press given to them alongside unfair and unjust treatment in terms of their salaries, and tried to warn the public in his final sentence:

'Remember: "No Teacher" "No Future".' These are the sorts of issues that Rhone the playwright (teacher turned dramatist) had sought to highlight in 1974.

Trevor Rhone, who wasn't exposed to the concept of a production for the theatre until he was about 14, was a dramatic artist for whom 'the real joy of life [was] to experience thought and to turn thought into action' (O'Neill 2003). Unfortunately, it seems that his middle class audiences at the Barn were too busy laughing in disbelief, derision (and maybe helplessness) to accept that like society, life in the classroom had changed and in some places education (in the traditional sense) was no longer happening. Though his play was a hit, Rhone's early warning system failed because it was not heeded. Consequently, engaging with the play *School's Out* is potentially even more relevant to the needs of Jamaica, and beyond, in the 21st century than it was in the 20th.

There are obvious links between the portrayal of Rhone's 'no running water', rural village upbringing in his autobiographical play *Bellas Gate Boy* (2003) and the lesson in self-confidence that he presents for the BBC Radio 5 audience in the radio drama *The Power* (1992). In an expansive interview with Kinisha O'Neill, staff reporter at the *Gleaner*, Rhone explained that despite being 'born poor' he enjoyed some of the happiest days of his life in childhood: 'I had enough to eat, enough fresh air, enough land to roam and fruits to pick. Happy family, happy brothers and sisters, we were not really burdened with any major cares. ... I didn't know of anything else and we had a joyous time'. The trajectory of the playwright was, however, fuelled by a sense of the importance of success: 'There is a human need to be somebody that is a major drive in our lives. We all have a need to be successful and regarded, it's a human thing' (O'Neill 2003).

Based on the Christian principles and moral values of his parents, he learnt to live his life simply 'with honesty',

ambition and hard work. He learned to measure confidence with humility but as a playwright he realised how central to success self-belief had proved to be: 'I am a firm believer that to do the sort of work that I do one needs plenty of confidence, self-confidence, because if you don't believe in yourself, then you are going to find the task a lot harder. You need to believe that it's possible' (O'Neill 2003).

In 2003, the veteran playwright unabashedly alternated in the lead with the younger actor Alwyn Scott as he presented the first thirty years of his life story in the play *Bellas Gate Boy*, again at the Barn. [A *Bellas Gate Boy* pack (2008), £7, is also available in the Macmillan Caribbean Writers series with an Audio-CD reading by the author.] The character of the dramatist sprang 'to life in living colour' on a creatively designed set by Ellen Cairns that was tellingly 'comprised almost solely of books' (Batson 2003). As Rhone said in an interview at the time, 'One grew up realising that to achieve any sort of success in life, you had to go to school and work hard and concentrate and focus' (O'Neill 2003). His performance was credible though Scott's was better but the *Gleaner* critic Tanya Batson's response to the show was, 'it is good to see both men tell this story of a man who has had [a] tremendous impact on Jamaican popular culture and Jamaican literature and theatre' (Batson 13/02/03).

Two Can Play and Other Plays (Macmillan Caribbean 2009) should be essential reading for anyone in search of authentic exposure to Jamaican realities. Furthermore, in the 21st century it is of paramount importance to have an increasing number of Caribbean playscripts available in published form so that the undernourished genre of West Indian drama can be given a well-deserved opportunity by the literary world to hold its own alongside the successes of the region's novelists and poets. In this regard, the Macmillan Caribbean Writers series is to be thanked.

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