

ALLEN-PAISANT, JASON

Aimé Césaire and Vodou: Un/thinking Western epistemology (2026)

Building on Aimé Césaire's early essays on poetry in the 1940s and a 1978 interview in which he reflects on these writings, this paper tracks and particularizes Césaire's philosophical project through the lens of Haitian vodou and the phenomenon of possession. I will show how spirit possession offers a philosophical paradigm through which Césaire challenges the narrative of European humanism and anchors Negritude in an alternative, decolonial sense of what it means to be human. This rehabilitated sense of the human was not only critical for a new political present at the time (the early 1940s), I argue, but was also an attempt at thinking through a different future for humanness, in light of the dynamics created by colonialism.

If Negritude is a non-Western memory epistemology that embeds within it a critique of the modern western identity, then Haitian vodou's critical, if unacknowledged, importance to Negritude is its ability to offer Césaire a non-western template for the 'self', extracted from a western humanist paradigm. I will be showing that vodou's conception of human consciousness, and therefore of memory, which Césaire became deeply aware of during the Second World War, are integral to his articulation of Negritude as a posthumanist ontology.

ALTINK, HENRICE

Caribbean development needs the humanities (2012)

The majority of Caribbean countries are recipients of Overseas Development Aid (ODA) and face numerous development challenges, ranging from high levels of poverty and climate change to a rise in non-communicable diseases and crime. In addition, the region is prone to natural disasters, which make it even more difficult to attain the UN's Sustainable Development Goals. In 2015, the UK government set up the Global Challenges Research Fund (GCRF), which made £1.5 billion available between 2015 and 2020 for cutting-edge research that addresses the challenges faced by developing countries. Many GCRF calls require the participation of the humanities, including calls around 'biodiversity' and 'global health'.

Based on my involvement in several GCRF-funded research projects, four of which focus on the (circum)-Caribbean and relate to health and environment, this paper will explore the role that the humanities can play in research into Caribbean development challenges. Many GCRF-funded projects tend to invoke the humanities only as a means to disseminate findings to a wider audience, such as producing a film that can teach local communities how to use a new technology. This paper will argue that the humanities also has a role to play in generating research that directly feeds into policymaking. Historical research, for instance, can explain why salination levels increased, and songs and storytelling can be used to explore how local communities responded to natural disasters in order to build better in future. But to do so, humanities scholars need to be open to work across both disciplinary and sectoral divides.

BARRECA, ELENA

Literary Heteroglossia in Bob Marley (2014)

Arguably language is one of the most relevant issues in post-colonial writing: often committed to transmit and articulate their people's identity, authors have to mediate between their native idiom(s) and an international audience.

Bob Marley's lyrics are not alien to this issue: moving within the creole continuum, they employ a linguistic variety quite accessible to non Jamaicans but, at the same time, they are filled with Rasta idioms, folk proverbs and biblical quotes, building on native oral traditions and speech types. Marley renders the particular multilingualism of Jamaican society with distinctive fullness and remarkable clarity, a main achievement for any post-colonial author.

The analysis of literary multilingualism is particularly relevant in post-colonial studies: Mikhail Bakhtin is considered a pioneer in the field, providing post-colonial theory with key concepts such as linguistic hybridization. His study of the European novel focuses on the compositional forms employed by the text to appropriate the social diversity of language (heteroglossia): despite the recognition of his work, his literary analysis has seldom been used as a starting point for a textual analysis of post-colonial (and particularly, Caribbean) literature.

Recognizing Marley as a post-colonial author, this paper elaborates on his use of language and analyses the literary heteroglossia of his lyrics: considering reggae as a post-colonial form of orature, my aim is to explore how Marley's use of language can be viewed as part of a wider discourse on Caribbean identity and literary creation.

CANTRES, JAMES

"Sir Learie and Nello: Cricket, Race, and Leading the Country" (2930)

Trinidadian Learie Constantine played for Nelson Cricket Club from 1928-1937 leading the side to the Lancashire League championship seven times, never finishing lower than second, and helping them to win the league's knockout cup twice. Constantine however, was never selected for the Lancashire County Cricket Club and spent his time in Nelson relegated to the standard below first-class cricket. C.L.R. James came to Nelson to board with Constantine and convinced the master cricketer of the potential racial biases in selection and the inhibition of his potential because of prejudices within British cricketing circles. Constantine responded by penning a number of autobiographies, including *Cricket and I*, in 1933. This paper contends that the racial status quo in British cricketing society prohibited the selection of non-white players in two significant ways: by restricting black and brown players to teams falling below first-class cricket and by choosing only white captains to lead sides that included some of the greatest cricketers of their time.

James's time in Nelson reveals a Caribbean intellectual titan wrestling with the realities of provincial British life while staying in the home of one of the greatest batsman the world had ever known. The specific way that both Constantine and James remembered and recorded their times in Nelson suggests the integral role race relations played in the lives of two luminaries from the distinct fields of scholarship and sport. I argue that James and Constantine, despite their singular prominence were each restrained by British notions of racialized inherent inequalities--during their day, neither James nor Constantine was a leader of men in the British estimation but rather, individually miraculous. I provide James and Constantine's perspectives on their ascents and examine the ways they contested the strict confines of British racial calculus in the Caribbean and the United Kingdom.

CUSHION, STEVE

The Jaqueline Creft Collection (2947)

Chris Searle, a London school teacher, having helped the post-colonial government of Mozambique

set up its teacher training programme, was invited by the People's Revolutionary Government of Grenada (PRG) to help set up a similar programme in the new Grenada. He not only helped set up INSTEP, in-service teacher training programme, he worked on the preparation of the Marryshow Readers, new first readers for children that better reflected the lived experience of Caribbean children, he also helped with the CPE literacy and adult education programme and organised Fedon Publishers, the PRG publishing house. Chris has probably the most complete collection of educational and political material from the days of the Revo' and I have been digitising this collection before he hands it over to the Black Cultural Archives in Brixton. It will appear on-line as the Jaqueline Creft Collection, named after the Minister of Education during the Revo'. Two thousand and nineteen is the 40th anniversary of the beginning of the Revo' and I would like to take this opportunity to launch the on-line Jaqueline Creft Collection as a resource for researchers into the politics and educational policies of the Grenadian Revolution.

DANIELS, JASON

"the most uprovident wastfull extravagant set of people that can be imagined:" Negotiating the Vicissitudes of Absenteeism during the Eighteenth Century" (2925)

At the turn of the eighteenth century, uncertainty and irregularity plagued the Anglo-Atlantic colonies. Colonial markets were unpredictable and unreliable while production on adolescent plantations was inconsistent. For many Anglo-Atlantic colonists, self-preservation, rather than directives from the metropolitan government, guided their daily actions. Nevertheless, as the century progressed, efforts to enforce metropolitan control increased and many individuals consolidated their interests ultimately channeling profits back to England. The following case study examines a single family's management of their collective Jamaican interests as they transformed from emigrants fleeing religious persecution in the seventeenth century to members of the landed gentry in the eighteenth century. The foci of this paper are four sugar estates in St. Elizabeth Parish, Jamaican owned by the Dickinson family. The primary purpose of this paper is to evaluate the day-to-day business of absentee estate management, a topic that has received relatively little scholarly attention. By examining the personal and professional correspondence of Caleb Dickinson (1716-1783), an absentee residing in Somerset, England, this paper illustrates that the problems of life in the colonies dictated not only the trajectories of the lives of Anglo-Atlantic colonists and their fortunes, but also the collective socioeconomic direction of the Anglo-Atlantic world as it transformed during the eighteenth century. In the end, Dickinson's experiences illustrate that our teleological sense of the rise of the British Empire deserves re-evaluation and that the business of estate management required constant and disciplined attention in order to negotiate the uncertainties of operating across vast geographical spaces.

DOUGLAS, RACHEL

C.L.R. James and the Haitian Revolution in 1930s Britain (2935)

[*C.L.R. James*]

This paper charts James's evolving interest in Toussaint Louverture and the Haitian Revolution. It gives an account of the genesis and evolution of James's first play from his first article invoking the Haitian revolutionary. It uncovers the dialogic quarrel at the heart of James's early interventions concerning the Haitian Revolution. The paper reflects on James's use of drama as a different type of representing machine than fiction for bringing Toussaint's biography to life. The paper focuses on James's figuring of Louverture and the first play's presentation of the ex-slaves as a chorus who collectively undergo a radical transformation. By connecting James's action-centered approach with

his increasing politicization of Toussaint, the paper explores James's use of the Haitian Revolution as a vehicle for propaganda, targeting 1930s imperialist antics. Collaboration with lead actor Paul Robeson is explored as a crucial building block for shaping the play.

DUTT, RAJESHWARI

Emancipation, Power and Indigeneity in the Mosquito Shore, 1840-1860 (2953)

While numerous studies have examined the role of emancipation in the British Caribbean, virtually none have so far explored what the end of slavery meant for Britain's informal empire. Mosquito Shore, located on the Atlantic Coast of Nicaragua, was not a slave society. The lack of plantations meant that the need for bonded labor was limited. And yet, the documents from the 1830s and 1840s shows an overwhelming preoccupation with the question of slavery—not just among resident British representatives on Mosquito Shore, but also indigenous Miskito leadership and other regional officials. What explains this preponderance? According to Clare Anderson, following emancipation “across the imperial world, the relation between labor, race and ethnicity was reset.... The lines of racial distinction thus hardened.” Yet, when explaining shifts in representations of indigenous groups during the post-emancipation period, hardly any study uses emancipation itself as an explanatory tool. Using the case of the Mosquito Shore in the mid-nineteenth century allows us to visualize the centrality of emancipation to local, official and indigenous jockeying for power in the non-slave societies of the circum-Caribbean. It also opens new avenues of inquiry regarding the effect of emancipation to not only the lives but also the conception of “Indians” circulating in the Atlantic world in the post-emancipation decades.

DWYER, ERIN

“The Islands Abound in Poisons”: Enslaved Poisoners and Discourse in the Atlantic World (2943)

News of the Haitian Revolution circulated around the Atlantic World, providing radical inspiration for enslaved people while stoking slaveholders' fears. But antebellum United States newspapers, especially abolitionist publications, reveal a more extensive American fascination with slave rebellions in the Caribbean, including a particular interest in tales of poison conspiracies. For example, the National Anti-Slavery Standard reprinted a dispatch from a New York paper that dripped with schadenfreude as it detailed a recently-thwarted poison plot by enslaved people in Havana. Sarcastically entitled “Delights of Slavery,” the piece noted that “in many good houses... people live solely on eggs from the shell, their fear of poison is so great.” The Boston-based antislavery paper *The Liberator* also published reports of this Cuban conspiracy, claiming that enslaved people were colluding with “every free black in the Island” to “put poison in the bread” baked daily for the troops stationed at the island's Garrison. Another abolitionist journal reprinted an excerpt of Alexis De Tocqueville's essay, “On the abolition of Slavery in the French Colonies,” which contended that “The terror of poison is great in [the Antilles]; by its power the slave governs his master.”

American abolitionist papers shared stories of masters poisoned in Haiti, Martinique, Cuba, and Guadeloupe to underscore not only the moral dangers of slavery, but its mortal perils. These articles also demonstrate that American abolitionists were influenced by Francophone antislavery writers like Guillaume Raynal, De Tocqueville, and Victor Schœlcher, who argued that poison was a weapon that was uniquely suited to slave societies, and a threat to both individual slaveholders and to the body politic. Meanwhile slaveholders in the United States frequently censored reports of slave insurrections, but on the rare occasions that they acknowledged Caribbean poison plots it was

to blame “African poison” rather than slavery as an institution. In this paper I will examine how enslaved poisoners in the Caribbean were represented for anti-slavery and pro-slavery audiences in the United States, and how that discourse shaped the ways that American slaveholders responded to poisonings by the people they enslaved.

EDMONDS, Ennis

Black Panther, a Mythic Africa, and Diasporic Longing (2936)

Discussions in the popular media frequently hail Black Panther as a cultural breakthrough if only for the fact that it highlights a black superhero, features a black director, and consists of a mostly black cast. The deeper significance, I contend, is the manner in which the movie disrupts deeply held tropes which interpret the world and future through Western lenses. These lenses are a strange combination of the Enlightenment values of reason, progress and human equality, on the one hand, and, on the other, the conviction it is the “white man’s burden” to dominate, Christianize and exploit the resources of the world with impunity for its own gratification. Black Panther disposes of the white superhero, celebrates an imagined, technological-advanced African society, elevates black women as active and intelligent agents, and, in the end, makes a plea, not for the triumphal vanquishing of the perceived other, but for humans to come together to use the world’s sources to address human and societal problems.

ESCALANTE, ALEJANDRO

Inheriting the Past: Black Feminism and Afro-Futurity in the Caribbean World (2948)

The Saint Lucian poet Derek Walcott in his essay “The Muse of History” contrasts two reactions to colonialism: the “classical” and the “radical.” He describes the radical view as the inability to advance beyond the horrors of the past. The classicists, though, are able to acknowledge the past and go beyond, to seek new possibilities. He calls the classicist view “Adamic,” referring to the biblical creation myth’s first human, Adam—a being formed from something old, to be something completely new. This paper breaks with Walcott’s view of history by positing Caribbean Black feminism, particularly the work of Jamaican novelist Sylvia Wynter, as differently positioned with regard to the history of colonialism. While Walcott acknowledges the history of colonialism, his classical position is necessarily paradisaical, Edenic. Wynter, on the other hand, argues that the history of colonialism has created demonic futures, not Adamic ones. For Wynter, “demonic” refers to the open-endedness of futurity such that outcomes are unknowable. In contrast to Walcott, this paper argues that in the Caribbean, the future is precarious not progressive. “Futurity” in a demonic sense, then, would be more like survival since the future is not promised.

FLEMMING, AUDREY

Resourceful Revolutionaries: Asserting sovereignty and expressing contestation through low-tech film in Cuba (2945)

Because of the economic realities in Cuba, particularly following the Special Period, large-scale film production within the state is greatly limited. Access to the most advanced film equipment is usually only made available to a select number of directors each year by ICAIC (Cuban Institute of Cinematographic Art and Industry) and is otherwise dependent on directors gaining access through foreign co-productions. As sovereignty has been central to the Revolutionary government’s conceptualization of democracy as well as ICAIC’s efforts to create an authentically Cuban cinema,

the reliance on foreign co-productions undermines both of these institutions' efforts. This paper argues, with evidence acquired both through historical analysis as well as field research in Cuba, that in response to these challenges, the cinematic industry is re-framing the economic constraints as an opportunity for individual Cubans to create and share films through whatever means are available to them—including their cellphones—thereby democratizing the cinematic industry and reducing the foreign influence in Cuban filmmaking. Because the cinematic industry is one of the places in which Cubans most commonly participate in political discourse and contestation, this paper argues that the democratization of the practice of making films, brought about by the use of low-tech filmmaking resources, gives political agency and autonomy to Cubans and provides them a influential means of challenging their social, political, and economic realities, thereby becoming an informal democratic channel in Cuba's system. As such, both by traditional western scholarly standards as well as those utilized in Cuba post-Revolution, Cuban cinema serves a democratic function within the state.

FRANCIS, Amelia

"Committed. Black. Woman": A Herstory of Late 20th Century Black Radical Organising in Britain (2955)

Issues facing women were certainly being discussed in Black radical organisations before the 1970s. Yet, while the National Women's Liberation Conference in Oxford, 1970, was a signifier for the emergence of the women's liberation movement (WLM) in Britain, for those few Black women in attendance, it was a reminder of the shortfalls of the white, middle-class dominated WLM. In the aftermath of this conference, Gerlin Bean, a Jamaican-born Black activist and youth worker, concluded that Britain's network of Black radical organisations needed a women's movement of its own.

As a member of the Black Unity and Freedom Party (BUFP), Bean established its Black Women's Action Committee, and upon gravitating to the newly founded Black Liberation Front (BLF) in 1971, she established its women's study group. In 1973, the formation of the Brixton Black Women's Group indicated the beginning of autonomous Black women's organising. Despite some initial assertions that such an organisation would "split" the Black movement, it did not.

Thus, there exists a rich history of Black women asserting themselves as leaders and indelible foot soldiers in a fluid Black radical network in which autonomous women's organising accelerated the movement's overall commitment to gendered issues. This paper explores the evolution of the movement's discourses surrounding gender, and the impact of women members on the ideological stances of Black radical organisations. This paper aims to highlight the integral role played by Gerlin Bean, as the "mother of the movement", but seeks to commemorate an entire generation of politically active Black women.

FRANCOIS, KAREMAH

How remittances impact development in the Anglophone Caribbean: A systematic review (2957)

"Not just for those who pay de bill to make sure that their name come out in de will". These popular Mighty Sparrow calypso lyrics pinpoint the societal and economic role of migration and remittances within Caribbean households. In 2017 remittances across the Anglophone Caribbean ranged from 0.6-16.6% of GDP (World Bank, 2018). Sent by the diaspora, typically resident in the USA, UK and Canada, remittances, both cash and kind, are sent informally or through established financial

channels such as Western Union.

At the micro familial level, remittances have potentially significant impacts on household consumption and poverty reduction. However, there are also impacts at the levels of national policy (meso) and international aid (macro) that require exploration, including their intersections with domestic social policy processes, distribution of national welfare assistance, and international development aid.

This systemic review of published literature on the Anglophone Caribbean provides an up-to-date assessment of micro, meso and macroeconomic impacts, positive and negative, of cash and non-cash remittances. There are a series of interrelated questions: How are remittances used? What is their role in alleviating poverty and addressing needs for housing, education and health? How do remittances shape domestic policy formulation? What is their role within foreign and international aid? Further, this review, which adopts a particular spotlight on Grenada, discusses inter-island variation, while identifying conceptual and theoretical assumptions and empirical gaps.

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FUMAGALLI, MARIA CRISTINA

“Formidable Things,” “Shocks,” and “Revelations”: Derek Walcott and Warwick Walcott  
*Landscaping St Lucia* (2938)

In the notebook in which he collected the memories which form the base of his autobiographical poem *Another Life*, Walcott describes his beginnings as ‘those mornings [...] when I imagined myself a painter’: Walcott’s interest in the arts, particularly the visual arts, was triggered by his father’s works which were hanging in the family home. Warwick Walcott was a civil servant who had a profound passion for the arts: he died prematurely when Walcott was only one year old but Warwick’s wife Alix strongly encouraged her children to pursue artistic inclinations and made sure that, posthumously, Warwick remained a powerful presence in the Walcott house. In this paper I will examine the significance of Warwick’s legacy for Derek Walcott, particularly in relation to decolonizing discourses.

GILLMAN, SUSAN

*Carpentier’s Synchronisms* (2942)

[*From Harlem to Africa via Haiti (1920-1949)*]

Building on our 2018 SCS panel, *Six Degrees of Connectivity*, my paper works with the “paratextual condition” that links the networks of racial representation we found in the extended Caribbean, from Harlem to Haiti. My jumping-off point: the “frame of blackness” that Brent Edwards (*The Practice of Diaspora*) finds in the many prefaces clustered in books, collections and anthologies during the interwar years of the 1920s and 30s; my focus: Alejo Carpentier’s famous preface to *El reino de este mundo* [*The Kingdom of this World*]. The truncated history of its afterlives is well known, with the 1949 prologue written for the original Spanish-language edition reappearing in expanded form in 1967 in a collection of Carpentier’s essays *Tientos y diferencias* (Montevideo, 1967); there his first footnote notes that “the text of the prologue for the first edition...did not appear in later editions, even though I still consider it to be...as pertinent now as it was then.” How, I’ll ask, does the preface’s invocation of the “Faustian presence of the Indian and the black man,” associated first with the Haitian uprisings, heralded in the novel by an Africanist

language of voodoo drumming, then with “all of America” (“certain synchronisms, American, timeless, relating this to that, yesterday to today”) interrelate with its textual history of appearing and disappearing in plain sight? (Omitted from future English translations of the novel, the prologue is intermittently included in Spanish versions, sometimes titled as “Prólogo a la primera edición de El reino de este mundo.”) Carpentier’s 1946 *La Música en Cuba* is another related text of the period where blackness aligns with Haiti and voodoo, framed through an extensive footnote apparatus. The larger aim here is to track perceptions of Haiti as a surrogate for Africa in the literature and history, both their texts and paratexts, of the 1930s-40s extended Caribbean.

GOWLAND, Ben

Transnational Articulations of a Pan-Caribbean Black Power Politics at the Regional Black Power Conference (1969) (2954)

By the late 1960s Black Power had become a significant and radical opposition force in Caribbean politics and society. In this paper I will be examining the transnational networks, solidarities and imaginaries that were animated by and forged through efforts to organise and convene the first Regional Black Power Conference.

The first Regional Black Power Conference was held in Bermuda in July of 1969 and saw around 1500 attendees come together from across the spectrum of (predominantly Anglophone Caribbean) opposition politics. The Conference facilitated the development of longstanding relationships and connections that would go on to animate and shape the direction and activities of numerous Black Power organisations and groupings across the Anglophone Caribbean. The Conference also served as a stark warning to Caribbean and non-Caribbean (British and American) security states on the potential for a regionally co-ordinated Black Power movement that could begin to mount serious threats to the stability and legitimacy of post-colonial Caribbean nations and governments.

By investigating the Conference I will seek to draw out the extensive Pan-Caribbean connections and networks that were enlivened and constructed through efforts to organise the event. To this end, one can glimpse through the extensive travels of lead organiser Roosevelt Brown the extent to which the 1969 Conference enlivened support for Black Power across the small islands of the Eastern Caribbean. Similarly, Brown’s personal travels highlight transnational connections between Black Power actors and organisations across both the independent and non-independent islands of the region as well as North America.

Beyond merely sketching out the various Pan-Caribbean links and solidarities that were fostered through the Conference and its organising I will endeavour to show how such an event with its emphasis on regional unity amongst the various local Black Power groupings can be positioned in regards to the ‘afterlives’ of the West Indies Federation. I believe the Regional Conference can be seen, in many ways, to be picking up the mantle of the Federal project through an articulation of a Pan-Caribbean Black Power politics consistently focused on themes of non-alignment, greater regional autonomy and a reduction in the expropriation of wealth/capital from the Caribbean. From here we might ask; what alternative vision of the post-colonial Caribbean is being developed and what are the geographical and geopolitical implications of such an alternative vision?

This paper speaks to and develops scholarship on the transnational connections and articulations developed through a Caribbean politics of Black Power (Quinn 2012); particularly in regards to the links between the larger islands of Jamaica and Trinidad and the smaller countries/territories of the Eastern Caribbean. This paper also takes forward a number of key themes within geographical scholarship concerning subaltern geopolitics (Sharp 2011) through an investigation of the formation and articulation of subaltern political communities (the Caribbean Black Power movement) that disturb a state-territorial conception of geopolitics (Austin 2013; Bledsoe and Wright 2018).

GRAHAME, KAMINI

Another Windrush: Integration and Identity of Indo-Caribbean migrants in the UK (2933)

During the fall of 2017 we conducted fieldwork in the UK on the lived experiences of Indo-Caribbean immigrants, focusing on their transnational ties and their integration into British society. This study was an extension of earlier projects examining the Indo-Trinidadian diaspora in the US and Canada, with attention to family ties spanning multiple sites (the Caribbean, US, Canada, UK, and beyond). We also noted that the Indo-Caribbean population in the UK has been described as understudied when compared with attention given by researchers to Black Caribbean migrants and South Asians from the Indian subcontinent (Vertovec, 1993; Goulbourne et al., 2010). Our fieldwork in 2017 involved observation and interviews (formal and informal) with over 50 participants. We were especially interested in post-WWII migrants (now referred to as the Windrush generation) and wanted to contribute to efforts to capture their experiences before their generation further diminishes. Our research turned up some surprises (such as the finding that the majority of Indo-Caribbean women came to Britain to train as nurses). For this paper, we focus on the migrants' experiences of finding their place in the UK's racial/ethnic mosaic and examine their vivid recollections of their reception into British society, the challenges they faced, and their relations with both the majority group and other ethnic groups. A key focus is on how our participants' experiences of migrating and settling were shaped by their distinctive employment scenarios, the conditions in the society they left behind, and the changing racial/ethnic terrain of their new society over time (including changes in immigration policy, EU membership, etc.). During a period when anti-globalization forces challenge the ability of more recent migrants (especially those who are racialized as 'other') to integrate, it is important to explore and document how such long-term migrants have fared. Accordingly, we interrogate the social, political, and economic contexts that facilitate or impede integration. We concur with Vertovec's assessment that understanding 'the historical movements of peoples, the legacies of imperial rule, processes of cultural change, dynamics of political struggles, ramifications of emergent race-relations, and the institutionalization of ethnic identities' requires that we take into account the diversity of the Caribbean diaspora (1993, p. 178).

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GROENEWOUD, MARGO

'Hush now, calm down!' Catholic authority and Afro-Curaçaoan social mobility in mid-twentieth century Curaçao (2963)

When national political movements emerged throughout the Caribbean in the late 1930s, a majority of the population in the Dutch Antilles did not have voting rights. On Curaçao, the colonial system of education and the role of the Catholic Church had been such, that in the late 1930s still approximately 70% of the population was living in social isolation, detached from urban and (early) civil society and without viable means for social mobility. This part of the population was predominantly Afro-Curaçaoan and Catholic.

In maintaining social order the Catholic Church had played a vital role on Curaçao since slavery. This role would further develop in the twentieth century with support of the Dutch colonial

government and the business community. Class and being from a 'good Catholic family' played a crucial role in whether access to opportunities such as advanced education was granted. As a result, the relationship between race and opportunity was significantly negative for the Afro-Curaçaoan population.

In the post-war period, limited attachment to the Catholic Church outside the religious atmosphere became evident, especially when the catholic political party was crushed by nationalist parties in the 1949 elections. My study gives insight in persistent patterns of exclusion, but also in forces of resilience and resistance. This was found in the capacity for selective absorption of external influences, the ability to make intuitive distinctions between religion and politics, and a range of effective survival mechanisms.

HAAS, ASTRID

Mobilizing Missions: Nancy Prince's Jamaican Sojourn in The Narrative of the Life and Travels of Mrs. Nancy Prince (2934)

The proposed paper looks at Nancy Prince's depiction of her missionary sojourn in Jamaica in her memoir *The Narrative of the Life and Travels of Mrs. Nancy Prince* (1850). While this volume is largely a travelogue-as-autobiography, the chapters dealing with Prince's religious labor in Kingston also draw upon the genre of the missionary narrative. This allowed Prince to justify both her work and her writing. Although the mission field was deemed an appropriate occupation for women in the 19th-century United States, black women missionaries were rare in the antebellum era. Educating recently emancipated Blacks in Jamaica enabled Prince to enter this profession and, in so doing, to obtain a job and an opportunity to advance the lives of fellow black people. Her missionary work further allowed Prince to escape the social restrictions placed on blacks and women in New England and thus to be mobile herself as well as mobilize others.

In my paper, I argue that and show how Prince's Narrative represents multiple "mobilizing missions:" The talk interrogates the ways the narrator mobilized her faith to obtain opportunities for herself and for the community she served in Jamaica. In the second place, the paper studies how the genre of the missionary narrative endowed the black woman writer with the authority to address a cross-racial and international audience, to participate in the discourse of a "civilizing mission" in the Caribbean, and to simultaneously scrutinize that mission's structural racism toward black Jamaicans.

HAREWOOD, SUSAN

Experimental documentary and teaching the Caribbean (2949)

In the 1970s the experimental documentary *The Terror and the Time* (1978) about imperialist and nationalist repression in Guyana ignited in British artist and filmmaker John Akomfrah a sense of the possibilities that film had to articulate the lives of Black British youth (Mercer, 2015). Akomfrah and other members of the Black Audio Collective went on to create *Handsworth Songs* (1987) (and other highly significant works). Both *The Terror and the Time* and *Handsworth Songs* play poetically with documentary film as an effective way to challenge imperialist violence – not only the violent brutality of military and paramilitary forces, but also the psychological violence of non-representation and erasure. This paper explores a contemporary experiment with the filmic forms advanced by *The Terror and the Time* and *Handsworth Songs*. The paper begins by

examining the type of work that the two films sought to do and how the blending of poetry, documentary, and official archives sought to intervene into the persistent forms of imperialistic repression experienced in the Caribbean, in minority communities in Britain, and in other postcolonial sites globally. The paper then turns to ask what lessons might be learned from the film experiments of the 1970s and 1980s. The paper explores my contemporary experiment with these experimental film forms. In the paper I analyze how I have sought to incorporate the techniques and pedagogies of *Handsworth Songs* and *The Terror and the Time* to teach students about the Caribbean at a university in the USAmerican Pacific North West (PNW). Speaking broadly, students in the PNW appear to have less awareness of the history, people and culture of the Caribbean – especially the English speaking Caribbean. One can be tempted to ‘bank’ as much of one’s knowledge of the region in the students as possible. However the pedagogies offered by *Handsworth Songs* and *The Terror and the Time* offer a richer creative critical engagement with Caribbean popular culture and their relevance to the PNW. I argue that the effort to research and create mini-poetic documentaries in the experimental style of the Black Audio Collective and the Victor Jara Collective provides students with the problem-solving critical education as proposed by Paulo Freire and bell hooks. The paper argues that, at this time when anti-immigrant feeling is on the rise yet again and government officials seem to echo the fear narratives expressed by politicians of the past; when police violence is being filmed time and time again by citizens wondering how to get people to recognize that Black Lives do, in fact, Matter; and when the recent discovery of oil in Guyana has global elites leering at Guyana once again *Handsworth Songs* and *The Terror and the Time* offer a creative, ethical, problem solving, education praxis that offers students the opportunity to think critically about their place in the world.

HILL, JEFFREY

Learie Constantine, Nelson, and the Black Atlantic (2020)

Constantine arrived in Nelson from Trinidad in 1929 to play as the professional for Nelson Cricket Club. He stayed with the club for nine seasons, an unprecedented tenure for a club professional at that time, and remained resident in the town until 1949. Those twenty years had a significant influence on both Constantine himself and the town of Nelson. He frequently referred to it as ‘home’. It was here that Constantine adapted to Britain, shedding much of his Caribbean background and assuming the identity of a ‘black Englishman’, a persona that served him well in a post-sport career that took him into the world of race relations, with himself as a model of ‘assimilation’. For the people of Nelson, a new town of the later nineteenth century, Constantine became, and remained, their foremost local hero. In the economic uncertainties of the 1930s his exploits on the cricket field sustained a civic pride in Nelson as well as bringing financial benefits to the Lancashire League generally. They added a new sporting dimension to the region’s international links forged in the cotton trade. Through Constantine’s influence Nelson was the nodal point for a migration of black West Indian cricketers to northern England - a Black Atlantic cricket diaspora that anticipated the mass migrations of the post-1945 years.

HOERMANN, RAPHAEL

Gothic Politics of the Haitian Revolution in Black Atlantic Drama (2017)

As the only successful slave revolution in the Atlantic World, the Haitian Revolution profoundly challenged the slave economy and white supremacy. To contain it, it has been demonised in North Atlantic discourse from the inception. As I have shown, in this endeavour, particularly the Anglophone discourse has relied heavily on the Gothic mode. This mode I have called the

‘hegemonic Haitian Gothic’ as it aims to preserve the racist power and economic relations of the colonial status quo

Black Atlantic writers have largely tended to attack the Gothicisation of the Haitian Revolution by exposing the counterrevolutionary, racist agenda behind it. Some, however, also employed (and often appropriated) the Gothic for their partisan ideological purposes: e.g. to endorse the revolutionary terror as vital for dislodging the terror of plantation slavery. I have termed this the ‘radical Haitian Gothic’

This paper aims to analyse the deployment of the Gothic mode in some Black Atlantic plays on the Haitian Revolution by William Edgar Easton, Langston Hughes, Derek Walcott and Edouard Glissant. Can this tension between the ‘hegemonic’ and ‘radical Haitian Gothic’ also be observed in Black Atlantic drama? Or do these writers their use of the Haitian Gothic eschew from these categories?

HOGSBJERG, CHRISTIAN

‘Red Nelson’: The English working class and the making of C.L.R. James (2019)

The ten months that the black Trinidadian writer C.L.R. James spent in the cotton textile town of Nelson in North East Lancashire from 1932-33 were ‘ten months that shook his world’. It was in this period that the ardent campaigner for ‘West Indian Self-Government’ as a member of the Labour Party found himself witnessing and supporting a mass strike by cotton textile workers across Lancashire, and reading Leon Trotsky’s *History of the Russian Revolution* on the recommendation of a former tank commander during the First World War. Nelson enabled James to imagine what a ‘Britain’ without Empire might look like for the first time; this small weaving town, with its pacifist and democratic traditions and socialist culture, was, if not quite fully ‘postcolonial’ then certainly the antithesis of anything he had read about before or seen in the sprawling metropolis of London – and his experience of the town critically shaped his emergence as one of the most important socialist intellectuals in Britain during the Great Depression. In the process this paper will discuss James’s lifelong friendship with his compatriot, the legendary cricketer Learie Constantine, who played for Nelson professionally in the Lancashire League, and will also explore how James retained his links with Nelson after 1933, regularly returning throughout the 1930s.

HOWARD, DAVID

The Harder They Come: colonial and postcolonial narratives of resilience and redemption in urban Jamaica (2012)

This paper assesses the representation of, and reality of the badman and gangster in the urban landscape, focusing on Kingston Jamaica. The image of gangster, whether fictional or real, has fused terror, risk and respect in the aesthetic of the rude boy, badman or gangster. This paper develops the notion of social banditry in the Jamaican context, where the badman or bandit acts as both person and symbol. Such a figure can shape contemporary histories and localities, acting on the one hand as a nostalgic longing for adventure and heroism; and on the other, exposing inequality, subservience, and everyday violence. The discussion is placed in the context of wider urban concerns, namely the merging everyday geographies of fear, violence, terror and poverty that residents in Kingston, and across much of the urban Caribbean. The role of the badman is considered in relation to place, through the conceptual notions of resilience and redemption, as a

potentially positive, or dangerously misguided means of understanding the influence of leadership on urban communities.

HOWLEY, ELLEN

“What else is there/ but books, books and the sea”: The Sea in Caribbean and Irish Poetry (2927)

As Laurence A. Breiner points out in *An Introduction to West Indian Poetry*, many note the “unusually prominent role” poetry plays in Caribbean society (13). Breiner, however, is more cautious suggesting that similar prominence of the genre can be found in Anglophone Africa and Ireland (13). The comparison of these three locations is suggestive of a postcolonial relationship and, with this in mind, the latter comparison with Ireland is of particular interest. Island spaces each with varied colonial histories, the island of Ireland and the islands of the Caribbean do indeed share a rich tradition of poetry but what is striking is the degree to which these poetries also display similar concerns.

In particular, the sea is a key feature of the work from poets writing from these two diverse locations. This paper examines the role the sea plays in the work of four poets – Lorna Goodison (Jamaica), Seamus Heaney (Northern Ireland), Eiléan Ní Chuilleanáin (Republic of Ireland) and Derek Walcott (St Lucia). Coastal spaces abound in the work of these contemporary poets as they write from opposite sides of the Atlantic. This paper demonstrates how the sea is an important space in which to question history, myth, nationhood and gender. Through engaging with a space of such fluidity and flux, these poets find in the sea a poetics which describes and analyses their contemporary moment.

While the sea is often discussed in relation to Caribbean poetry, it remains an emerging topic in Irish Studies. Bringing these two traditions together not only contributes to an understanding of the commonalities between poetry from these regions but also illuminates the particularities of both traditions. It reveals the importance of local, coastal topographies and the connections that exist across the Atlantic Ocean. As Jahan Ramazani declares “a nuanced picture of cross-national and cross-civilization fusion and friction is badly need today” (49). My paper hopes to contribute to this need through a comparative reading of the sea in the diverse work of two Noble Laureates, the Jamaican Poet Laureate and the Ireland Professor of Poetry.

HULME, PETER

Drums over Harlem (2937)

Have you heard a Negro orchestra playing Jazz? Your head may revolt, your ancient conventions scream in protest, but your heart and body leap to rhythm. It is a new and mighty art which Africa gave America and America is giving the world. (W. E. B. Du Bois)

The larger context for this panel is the work over recent years of the panellists – and others – under the rubric of the American Tropics, a kind of extended Caribbean that stretches from New York to Rio. The narrower area for investigation is indicated by the quotation from W. E. B. Du Bois, taken from his 1925 essay “What is Civilization?” Du Bois here sees America – by which he means the USA – as the gateway through which the music of Africa moved onto the world stage. We want to look at how the Caribbean, and especially Haiti, was seen as the gateway between Africa and the USA.

The Caribbean was indeed such a gateway or staging post. Africa had found its way to the USA in the figure of Du Bois himself, in part through the slave woman, one of whose sons with William Du

Bois, Alexander, travelled and worked in Haiti, where he fathered a son, Alfred, who was W. E. B. Du Bois's father. Other prominent Black figures of the period (1914-1949), such as James Weldon Johnson and Nella Larsen, had complicated backgrounds, often involving an ancestor who had been transported from Africa to the West Indies, but many more had themselves moved from the Caribbean to the USA: Arturo Schomburg, Hodge Kirnon, Eric Walrond, Hubert Harrison, Claude McKay, Cyril Briggs, Marcus Garvey, Wilfred Domingo, Joel Rogers, Eulalie Spence. Our focus however is less on the movement of historical individuals or even of actual cultural practices – a subject that has exercised anthropologists, than it is on the ways in which the Caribbean, and in particular Haiti, was viewed by writers as a surrogate for Africa. We offer three case studies.

The starting point for this paper is the description of a Harlem cabaret by Eric Walrond in his March 1925 story, "The Adventures of Kit Skyhead and Mistah Beauty: An All-Negro Evening in the Coloured Cabarets of New York": "As if it were hewn out of a tree trunk, is this low, bare, naif, cellar. Unpainted and unadorned. A rough creaking floor, the boards ready to flip through. A primitive coal stove. An incessant boom-booming, tom-tom-ing... Africa undraped!" No musical instrument – perhaps no single object – embodied a certain idea of Africa more powerfully during these years than the tom-tom. The paper will range back – to the dramatic first performance of Eugene O'Neill's *The Emperor Jones* on 1 November 1920 – and forward to the poems of Langston Hughes and Jacques Roumain in the early 1930s. Other writers to feature will include John Vandercook and Shirley Graham. A constant reference point will be the US occupation of Haiti. A persistent background will be the discussion within the New Negro movement as to the valency of jazz.

JAYAKUMAR-HAZRA, CATHIE

'Never again would she be renamed': feminist resistance in James Baldwin's *If Beale Street Could Talk* and Caryl Phillips's *Crossing the River* (2956)

'Never again would she be renamed': feminist resistance in James Baldwin's *If Beale Street Could Talk* and Caryl Phillips's *Crossing the River*

'Prohibition generates productive linguistic proliferation' argues Stuart Hall in his fascinating and insightful work *Familiar Stranger: A Life Between Two Islands*. In a context of unprecedented levels of racism, xenophobia, enduring power of misogyny, Windrush scandal and immigration rhetoric that views migrants as a threat rather than contributors, minority women are constantly faced with gender-based structural violence originating from a society that refuses to treat them as more than just their identity as woman. This paper will examine two texts, James Baldwin's *If Beale Street Could Talk* (1974) and Caryl Phillips's *Crossing the River* (1994) as part of a wider movement of black political organisation and more specifically, as part of a black feminist resistance. Both texts stage daring women narrators whose struggles take part in a social hierarchy underpinned by racial, colour and class. Faced with the continuing ideological dissimulation of imperialism and the epistemic violence of history which prevents Black women from having direct access to their former African cultural sources, these characters break down these barriers through forms of resistance which do not necessarily register in public domains: they develop strategies of survival. Martha's escape from the insidious slave trade echoes Tish's difficult struggle against structural racism and social injustice. Although these texts help move discourse on post-war race relations in the United States and in the UK, from failed multiculturalism to a reminiscence of a long history of enslavement, colonization that entailed everyday exclusion, they enhance women's empowerment: both characters epitomize the entry of women in the political sphere by the uniqueness of their voices, personal choices and their transgressive behaviour against the establishment. Most notable is the extent to which both texts, while exploring the 'psyche of human

vulnerability' (Phillips), intertwine the intimate with the structural. The rhythm and pattern of blues music emerges as the productive mode of literary expression to depict human suffering and resilience. The innovative use of the stream of consciousness in Phillips's novel and the first person narrative in Baldwin's novel are fertile literary grounds from which could be witnessed the rise of new black feminine identities.

JOHN, KESEWA

The Empress and the Activists: Women and the struggle for Ethiopia (2951)

The joint coronation of Menen Asfaw and Haile Selassie in 1930 as Empress and Emperor of Ethiopia was an enormous media affair. Its estimated cost was \$3m and hundreds of foreign royals and dignitaries travelled to the independent African country to be in attendance. For many who had followed Marcus Garvey's teachings, the coronation was also the fulfilment of a prophecy Garvey had made a decade earlier; that a King would arise out of Africa.

Therefore four years later, when Italy began illegal incursions into Ethiopian territory, unexpectedly to some, incredible numbers of African men and women, at home and in the diaspora leapt to the defence of the last African kingdom unconquered by Europeans. By 1935, at the height of global, coordinated and multifaceted protests against the invasion of Ethiopia by fascist Italy, women were at the forefront of the fight.

This paper will outline this arguable peak of global Pan-Africanism - black organising in defence of Ethiopia - and the work of three Caribbean women who played extraordinary role in the movement; Paulette Nardal of Martinique, who was secretary of the Paris-based Ethiopian People's Defence Committee, Una Marson of Jamaica, who worked as the Emperor's Private Secretary, and Amy Ashwood-Garvey of Jamaica, who with CLR James co-founded the International African Friends of Ethiopia.

In revisiting the leadership of women of African descent in Ethiopian defence campaigns, and their collaborations with Englishwoman Sylvia Pankhurst, the paper will consider this model of allyship with white women, for African women engaged in African liberation struggles.

KERESZTESI, RITA

Caribbean 1968: Writing Black Power (2914)

The "Caribbean 1968" protest movement saw the radicalization of West Indian students and intellectuals, specifically the 'Rodney riots' in Kingston, Jamaica and the Black Power revolution in Trinidad. The emergence of a Caribbean Black Power movement as documented and debated in journals and public forums brought to the fore issues of race and leadership and questions about the "postcolony," as theorized by Achille Mbembe. The newly launched Jamaica Journal (in 1967) and the magazines Abeng and Moko, a year later, critically responded to the radical voices of Black Nationalism as sounded in North America. This paper discusses how the Black Power message was received and debated in the Caribbean by intellectuals such as Mervyn Morris, Sylvia Wynter and others in Jamaica, and Eric Williams, Stokely Carmichael, and Earl Lovelace among others in Trinidad, in essays and fiction.

KING CHAMBERS, NADINE

[This panel brings together an international response that considers what “fruits or seeds or trees of knowledge, immortality or weeds or roots or truths” exists in internet transmission cables extending from the Caribbean, island-to-island and beyond to diaspora. The Caribbean and its diaspora excel at personal and collective use of digital technology in the form of e-remittance, e-marketing, YouTube serials, personal digital sound archives, What’s App, blogs/fan bases, diasporic creativity and family networks.

To address these questions the panel will focus on the following:

The importance of history in Caribbean and the UK based diaspora's community formation while connecting knowledge between home and diaspora. Benefits/challenges that are present in key elements of digital technology's impact on the capacity to disseminate history in the contemporary moment (Richards).

Digital media as a positive marketing tool or new form of commodification of 'cultural otherness' at play in works by three Caribbean diasporic writers while considering digital platforms' potential for creating new narrative forms and audiences (Munos).

Caribbean paper archives in the age of digital repositories; the question of accessibility for Caribbean-based historians as well as the impact of digitized and born-digital material on Caribbean Studies scholarship (King Chambers).

#### ADDITIONAL INFORMATION:

Nathan Richards is completing his PhD at the University of Sussex in Digital Humanities on Black History. He writes primarily on black digital archives, digital diaspora, and the techno vernacular of black mnemonic communities.

Nadine King Chambers is a new PhD candidate at the Institute for Black Atlantic Research (UCLan). In her previous life as an independent scholar she completed two pieces of work currently under peer-review: the histories of Jamaican and Indigenous encounters in settler-colonial Canada and errata in paper and digital archives.

Delphine Munos, PhD is a Humboldt researcher at the Institute for English and American Studies, Goethe University (Frankfurt). Co-editor of *Cross/Cultures: Readings in the Post/Colonial Literatures and Cultures in English* and a guest-editor for various special issues, the latest being *Journal of Postcolonial Writing* (2019)

LAMBERT, LAURIE

Transnational Feminism and Revolutionary Grenada: The House on Coco Road (2931)

This paper analyzes the role of transnational feminism in preserving the memory of the Grenada Revolution. Damani Baker’s 2016 documentary, *The House on Coco Road*, traces the journey of Fannie Haughton, an African American activist and mother, as she worked with Angela Davis and other Bay Area organizers shaping the Black Power Movement in the U.S. before moving her family to Grenada to participate in the Grenada Revolution. Baker, Haughton’s son, reflects on the

role of black women, including his mother and grandmother, in giving his family a sense of how to survive, fight, and remember political struggles for black freedom from the American South to the Caribbean. His documentary, a visual memoir, also allows him to reflect on how black feminism has determined his own understanding of black life and the importance of transnational solidarity across the Global South. Here I am interested in how the force of black women's witnessing, testimony, and teaching transforms black feminist thought, making it central to the theory and praxis of black radicalism across genders and generations. I analyze the film for how it allows viewers to consider the way the lessons and legacies of the Grenada Revolution travel internationally, as well as how the trends and contradictions of anti-colonial struggles repeat at various sites of the diaspora.

The House on Coco Road tracks a feminist genealogy that is not teleological or nationalist. Instead the film weaves together voices across borders and time. Baker goes back several generations investigating histories of racial oppression that help him better understand the politics and personal sacrifice of revolution. He traces his family's post-emancipation sharecropping years growing potatoes in Louisiana to their journey to Los Angeles, as part of the Great Migration. They were in search of a better life—less racial segregation and a greater sense of safety to raise their children. Grenada, it turns out, was part of this pattern of errancy that pushed his grandmother and mother to seek better ways of life. The film demonstrates the similarities between the racism of the American state as enacted in black communities in the American south, in Los Angeles and Oakland. Baker examines how that anti-blackness only grows more wily in response to the Black Power Movement. He also reveals where anti-blackness intersects with neo-colonial capitalist expansion and how it circulates simultaneously in the Caribbean. Focusing on black women's activism and resistance to anti-blackness between the U.S. and Grenada, the documentary offers a framework for thinking, organizing, and loving in the diaspora on terms dictated by black women.

LAUREANO-ORTIZ, RAYMOND

Caribbean Climate Paradiplomacy: Puerto Rico and the European Territories (2970)

On the one hand, the 2017 hurricane season in the Caribbean made evident the need for the entire region to come together to more effectively cooperate on preparedness for and response to extreme climate events like Hurricanes Irma and María. An effective strategy should include not only the independent states of the region, but also the Caribbean territories associated to extra-regional countries. On the other, the UN has been pushing for climate diplomacy, calling for commitments towards an international policy that seeks to curtail the growing effects of certain human practices on the environment and, consequently, on climate conditions.

Within this aspiration towards regional extreme-event management and climate-change effect reduction, a review of the international activities (or the paradiplomacy) of Caribbean subnational governments, like Puerto Rico and European territories, is pursued. Likewise, the prospects or emerging opportunities for Caribbean climate paradiplomacy, i.e., the further integration of Caribbean subnational governments associated to extra-regional nations into climate-related efforts, are also explored.

LEARMONT, ALASTAIR

A Family Affair? The Management of the Chisholme brothers' Jamaican Estates (1763-1812) (2959)

The paper papers considers the management of the Chisholme brothers' Jamaican estates during a period centred on British abolition of the slave trade. William Chisholme (1736-1802) and his brother James Chisholme (1744-1812) were sojourning Scots who sought, in the words of the

younger Chisholme, “to make and save money” within an imperial context. They prospered as estate doctors in Jamaica where they acquired a series of estates and cattle pens in the 1760s and 1770s, principally in Clarendon. Their sugar plantations included North Hall (1767), Thomas River (1768) and Truthall (1775); at fully operational capacity, their workforce comprised over 450 enslaved people. Family and Scottish networks played a significant role in the consolidation of the Chisholme estates. As absentees, at the turn of the 18th century both Chisholmes were prominent in the metropolitan pro-slavery Society of West Indian Planters and Merchants, and frequently chaired the Society.

As a case study, the paper seeks to examine the management of the estate through the lens of impending abolition, juxtaposing the experiences of the Chisholme family with those of an enslaved work force, contrasting the economic with the human cost of slavery. Using a consideration of a 1771 estate plan of William Chisholme’s North Hall estate as a starting point, it examines the fragmentary effects which a regime, paradoxically forged by family unity and the bonds of kinship, had on an enslaved workforce. At a time of increasing economic and financial pressures on the estates, the discussion examines the experiences of the enslaved in the light of James Chisholme’s desire to expedite more labour “without any breach of humanity.” To what extent can planter assertion be reconciled with the experiences of the enslaved? The paper, which forms part of a larger study into the transnational world of the Chisholmes as a family, unites disparate archival material from the National Library of Scotland and the Jamaican Archives.

#### LEDENT, BENEDICTE

Mental health in the literary representations of the Windrush generation (2973)

Writers of the Caribbean diaspora have often represented members of the Windrush generation as psychologically vulnerable. They have portrayed the mental states of their characters from different angles, whether through an ethnopsychiatric lens in Beryl Gilroy’s *In Praise of Love and Children* (1996) or through a more existential one in Caryl Phillips’s *The Final Passage* (1985). In spite of these different approaches, the cases of mental imbalance depicted in these texts and many other similar narratives have one thing in common: they all relate in one way or another to the mad legacy of the slave trade, which has surfaced again in the deportation crisis that followed the so-called Windrush scandal in 2018. If Gilroy’s and Phillips’s narratives, and several others of the same type, contain motherly figures who can be diagnosed as “deranged”, it is ultimately the “Mother country” that should be identified as irremediably the most dangerously disturbed of all, a premonition confirmed by the events of the past few months.

#### LEZRA, ESTHER

After Haiti, Before Algeria: The Brazilian Detour of the French Imperial Imaginary (2922)

Between the loss of Haiti and the invasion of Algeria the French cultural and imperial imaginary took a parasitical detour in Brazil between 1815 and 1835 as it prepared to turn its forces on North Africa. C.L.R James helped to establish a critique of French Imperialism in ways that continue to have lasting effects in scholarship of the Black Atlantic. The paper proposed here takes cues from James and others to explore ways in which the French Imperial imaginary leached forces from the emerging Brazilian imperial machine between 1815 and 1835 in an effort to keep itself afloat after the loss of Haiti, a death-defying blow to the Napoleonic imperial project. After the loss of Haiti, and before the invasion of Algeria, the French Imperial imaginary took a detour to Brazil in the eye, mind and hand of French painter Jean-Baptiste Debret. Charles-Roux proposes that Bonaparte had

begun to hatch the plan to invade Algeria in 1808 in relation to the eviction of French troops from Egypt, and perceives the Napoleonic turn toward Algeria as a development that occurred despite the events transpiring in the Caribbean colony. However, with the help of CLR James, I propose that Bonaparte didn't look to Algeria despite the loss of Saint-Domingue, but because it followed logically out of a complex process through which he would re-imagine, re-direct and re-energize a weakened French imperial project as he prepared his next move.

MADDOX, TYESHA

West Indian Friendly Societies: Economic and Political Strategies Post Emancipation (2929)

August 1, 1838 heralded full emancipation for the enslaved population of the British West Indies. It also brought about fear of what would become of this group of people. What would freedom mean for them and, more importantly, what would now be their place in West Indian society? It is in this period that we see the emergence of West Indian friendly societies. These societies initially developed to provide for the economic and physical needs of freed people that were no longer being taken care of or, in many cases, had never been taken care of by former slaveholders and the British colonial government. Friendly societies provided indispensable services to their members in the form of burial, sick, emergency funds, emotional support in times of distress, and kinship networks. Moreover, I argue that West Indian friendly societies emerged as spaces in which members of the aspiring black elite could cultivate leadership skills, given the political nature of many friendly societies. Finally, West Indian friendly societies served an ideological purpose by providing agency to newly emancipated blacks in the Caribbean. Participation in these societies functioned as a claim-making mechanism in which the formerly enslaved demonstrated both their status as free people and their self-sufficiency. They utilized friendly societies to illustrate that they were not only willing, but also capable of taking care of themselves and most importantly wielding control over their own lives. Friendly societies enabled the autonomy that freed people sought in the period directly following emancipation. This paper will examine the history of friendly societies in the Caribbean, which emerged at the onset of emancipation and developed out of the need for freed people to attain social security and insurance. These societies, I argue, were the forerunners to later Caribbean immigrant mutual aid and benevolent associations in the United States as Caribbean immigrants brought a version of friendly societies with them to the United States. Also examined in this paper is the connection between friendly societies in the Caribbean and that of the West African dokpwe societies in Dahomey, which had very similar functions. This linkage is important, because it illustrates that these societies were a tradition that had earlier ties to West Africa.

MATTHEWS, GELIEN

"Bataca: A Nazarene Church in a Kalinago Community in Dominica" (2960)

The central subject matter of this paper is the establishment of the Bataca Church of the Nazarene on the north eastern coast of the island of Dominica in the Lesser Antilles of the West Indies. This portion of the island is traditionally referred to as the 'Carib Reserve' or 'Carib Territory'. Mary Walters in her 2007 publication entitled "The Kalinago People of Dominica" notes that the reserve consists of 3700 acres roughly divided into 8 villages. From 1903, the English governor of Dominica at the time, Sir Henry Hesketh Bell, made a point of giving the first peoples their own space on the island. From 1970s to the present, the Nazarene denomination succeeded in penetrating and establishing a thriving congregation within the reserve. The main objective of this paper is to delineate the factors which facilitated this infiltration. The primary sources upon which this investigation shall be conducted consist of the annual reports of the District Assembly of the Church of the Nazarene in the Windward Islands to which Bataca Nazarene belonged from 1985 to 2000.

Local newspaper articles as well as oral interviews which I conducted with members of Bataca Nazarene in 2011 including Kalinago Chief Garnette Joseph will also undergird the conclusions presented here. This paper comes out of my recent publication entitled "Church of the Nazarene in the Windward Islands 1978 - 2010". It is a study in church history but the paper also examines a slice of the history of the first peoples and their social, political and economic interactions with a Christian denomination.

MAXWELL, AKILAH

Caribbean Diasporic Experience in a Changing Media Environment (2965)

As a group, the Caribbean diaspora are frequently classed together as one minority although such assumed homogeneity does not capture the variations that exist within this diverse group. In particular, little existing scholarship takes account of media use/consumption practices as points of differentiation. While researchers such as Gillespie (1995) and Georgiou (2006) have explored, respectively, the British Asian interaction using the media in the UK, and Cypriot Greek media interaction in Europe, there has been only very limited scholarly engagement with both the Anglophone Caribbean experience in general, and especially with their relationship with media.

This research paper's focus is the Caribbean diaspora in one British city (Leicester), and its relationship with different media forms. The findings presented are based on an ethnographic research carried out in 2018-19 which illuminate individual experiences of multiplatform media, within a new media environment. The research identifies varieties of practices utilised within the Caribbean diaspora, related to identities which are entangled not only with 'the Caribbean', but with different islands, regions, towns etc.

Exploring the various relationships with media that exist within the diaspora (or perhaps diasporas) will assist in understanding the experience of connection(s) to home lived by Caribbean nationals in the UK, which has been highlighted by the recent the Windrush scandal). In the context of this scandal, and wider discourses around immigration and around nationalism/Britishness, the individualisation of diasporic experience is an important project.

MORRIS, EMILY

Sustainable mobility in Havana: leapfrog to the future? (2974)

Based on research collaboration between a multidisciplinary UCL team and partners at CUJAE, Havana's technology university, this paper argues that Havana has embarked on an effort to 'leapfrog' from a 'city of the past' with a transport system characterised by inefficient and highly-polluting old vehicles and inadequate public transport, to a low-carbon 'city of the future'. It shows that such a path is consistent with stated policy goals and development programmes, but also explains the series of challenges that Havana's transport authority is facing in the context of financial constraints, US sanctions, economic reforms, institutional structures and changing demographics, as it seeks to develop and implement its 'sustainable urban mobility plan'. Drawing on our experience, the paper explains the different ways in which research collaboration has been contributing to the process, and considers the part that further international support could play.

MORRIS, MICHAEL

Robert Graham of Gartmore: empire, disavowal, reparation (2950)

Robert Graham of Gartmore: empire, disavowal, reparation.

This paper presents three stages in the life and afterlife of Robert Cunninghame Graham of Gartmore (1735-1797) who acted as planter, politician and public servant in Jamaica between 1752 and 1770. He married Annie Taylor, the sister of Simon Taylor, whose letters have provided a major source for historians of the Caribbean. He made his fortune from Lucky Hill and Roaring River sugar plantations before returning to his estates in Scotland with 'several West Indian Negroes', on one estate a section of garden is still known as 'Slave's Paradise'. Graham became MP for Stirlingshire, supported the French Revolution, and is credited with proposing a bill of rights which in some aspects foreshadowed the Great Reform Bill of 1832. He was Rector of the University of Glasgow, wrote a poem known as 'Doughty Deeds' which was greatly admired by Robert Burns, and Henry Raeburn's 1794 portrait of Graham hangs in the Scottish National Portrait Gallery.

In 2015, photographer Stephen McLaren included Graham in his exhibition 'Jamaica: A Sweet Forgetting' which documented links of 'Land, Assets and Blood' as a way to counter the 'amnesia' around Scotland's history of slavery. Yet Graham's slavery connections had in fact been set down in writing ninety years prior to the exhibition in an idiosyncratic biography written by his great-great-grandson Robert Bontine Cunninghame Graham in *Doughty Deeds* (1925). RBCG (1852-1936) was an adventurer, writer, journalist and politician. He was the first declared socialist in the House of Commons and founded with Keir Hardie the Scottish Labour Party in 1888; later he was co-founder of the National Party of Scotland 1928. RBCG's biography of his ancestor contains strikingly frank discussions of slavery connections of the eighteenth century, yet also indulges in euphemism and minimisation. Rather than 'amnesia', this biography suggests what Catherine Hall describes as the 'disavowal' of slavery in national memory.

In 2018, in an act of 'reparative history', the University of Glasgow published a report into the money donated to the university that was connected with slave wealth. As graduate, Rector and donor, Robert Graham is a major figure of interest in that report which has been heralded as an example of how British institutions might address their connections with the slavery past. This paper provides a case study of one individual whose story demonstrates the importance of Caribbean slavery and its later disavowal, as well as the interplay between historical research, literature and art that might ponder what it means to repair that history.

MOSELEY-WOOD, RACHEL

Navigating "the haunted magical forest of history" in "New" Caribbean documentary (2941)

The paper explores Caribbean documentary as a form of intervention in contemporary sociohistorical discourse and focuses on three films : *Forward Ever: The Killing of a Revolution* (2013), Dir. Bruce Paddington; *Jamaica for Sale* (2009), Dir. Esther Figueroa and *Womanish Ways* (2012), Dirs. Marion Bethel and Maria Govan. The essay examines the varied narrative strategies and approaches these films employ in their efforts to reconstruct social reality and create alternative perspectives of historical events. These films' engagement with issues pertaining to the administration of power in the Caribbean nation state and the processes of nationalism are of particular interest, so that the use of the term "new" attempts to distinguish these texts from earlier generations of Caribbean film that used the documentary mode to circulate and reinforce myths of nation and support the policies of the state. The paper argues that the "new" Caribbean documentary constitutes an alternative expression of historical enquiry that produces new audiences and ways of relating to the past, facilitating at their screenings, emotional identification as well as further debate and interrogation. "Doing history" in these films constitutes the complex reconstruction of the past, binding together personal testimonies produced across time and space, as well as extracts and

footage from the archives, including other films, which, in turn, bear the conditions, circumstances and ideological markers of their respective contexts of production.

MURRAY, PATRICIA

Friendship and Solitude: Wilson Harris at work in Guyana, Britain and the USA (2969)

‘Friendship and Solitude: Wilson Harris at Work in Guyana, Britain and the USA’

Dr Patricia Murray

Using original archival research, this paper will look at the writing method of Wilson Harris and the influences, friendships and material conditions that sustained his literary output for more than 60 years. Though a uniquely imaginative writer, Harris was constantly in dialogue with ideas, friends and other writers, as well as teaching and regularly speaking at public engagements. His manuscripts and letters reveal the importance of these relationships both to the development of, and a readership for, his work. This includes his place in early Commonwealth literature networks and Black Studies in the USA.

There is always a ‘twoness’ in Harris’s writing, which serves as a bridge between contrary impulses. Though his method is to cut and condense, this ‘twoness’ is always felt. Drawing on his letters and manuscripts, as well as interviews in his final years, I will show this same connection between friendship and solitude, and the necessity of both in his fictional narratives and his writing life.

O DELL, YVONNE

Ships of stone, unposted letters, and the archaeology of escapism on Isla de Mona, Puerto Rico (2972)

The cross-cultural and trans-historical practice of drawing and representing boats, otherwise known as ship graffiti, has been assumed by historians and archaeologists to be the work of seafarers (i.e. men), and interpreted primarily for what it says about nautical technology. Research on ship graffiti in the Caribbean has identified a common theme, that much of it was produced under conditions of slavery, confinement, and hard labour, by people of diverse ethnicities, genders, and ages. This paper pursues this idea and takes a relational and affective approach to ship graffiti which considers it as a distinct genre or visual communication of freedom, movement, and alternative futures, in opposition to the experience of being trapped or limited. We will present ship and other graffiti found inside caves on Isla de Mona, Puerto Rico, and consider how labourers and refugees on the island from the 16th to 19th centuries created communities and landscapes of hope by representing ships as enactments of aspirational escapism.

PARAVISINI-GEBERT, LIZABETH

DOMINGO LIZ: TIDAL DEBRIS AND THE PERILS OF POVERTY ON THE BANKS OF THE OZAMA (2915)

Those wishing to understand the growing impact of climate change on the islands and populations of the Caribbean could find no better starting point than the Dominican Republic’s capital, Santo Domingo. A sprawling urban center with a population nearing three million, the city straddles the Ozama River, whose mouth forms the city’s bustling port. Subject to all-too-frequent flooding and

coastal erosion from storm surges growing relentlessly stronger due to warming water temperatures and rising sea levels, the city is facing the risk of salt-water infiltration into its freshwater supplies and significant damage to crucial infrastructure. Santo Domingo's poorest and most marginalized populations, pushed by rapid urbanization to the most vulnerable land along the Ozama and Isabela Rivers, live in glaringly substandard housing in dangerously overcrowded neighborhoods. Persistent flooding threatens lives and property and brings the population into hazardous contact with the rivers' highly polluted waters, which bear harmful bacteria and toxic concentrations of metals like thallium. The city and its poor are among the most endangered in the world.

The proposed paper builds on the work of Dominican artist Domingo Liz, Domingo Liz—a painter known as “the magician of the Ozama”—whose paintings capture the accumulative complexity of the history of the slums that grew along the river's banks in the 2nd half of the 20th century, chronicling the transformation of a once green riverside belt into a precarious pile of tumbling houses. The vulnerability of the barrios painted by Liz lays bare stories of endangered childhoods, and depictions of despoiled landscapes arranged into “stories, metaphors, visions” that address the environmental vulnerability of populations that have been doubly displaced. His work is contextualized through archival research into the growth and evolution of vulnerable communities along the Ozama dating back to the 16th century, testimonies gathered during visits to the riverside community of Guachupita, and disaster preparedness reports issued by both the Dominican government and ngos working with marginalized riverside communities. The paper focuses on the role of art in bringing attention to the vulnerability of poor populations at increasing risk of severe flooding by waters heavily contaminated with chemicals, hard metals, and bacteria as a result of rising sea levels.

PATON, DIANA

*The Driveress and the Nurse: Childcare and Other Work under Caribbean Slavery (2940)*

This paper examines the work of caring for enslaved children in Caribbean slave societies, drawing particularly on evidence from Jamaica. While a lot of childcare work was done by children's parents, especially their mothers, the intensity of the work regime of Caribbean plantations created two new labour roles: the ‘nurse’ who cared for very young children and the ‘driveress’ who managed the work of older children in ‘little gangs’. Using evidence from plantation manuals, estate records and account books, slave court records, and government correspondence, the paper will demonstrate the extent and significance of these forms of labour, and their integration into the plantation economy.

Sidney Mintz famously described the Caribbean plantation system as one of ‘factories in the fields’, building on CLR James's observations about the early industrial quality of Atlantic slavery. This paper will argue that one aspect of this ‘precocious modernity’ was the institutional allocation of temporary, daily, childcare work to women who were usually not the kin of the children for whom they cared. This element of the Caribbean's modernity has, however, been neglected by a historiography that continues to pay too little attention to gender. Examining women's childcare work helps us understand in more depth both the social and labour relations of Caribbean slave society and their significance for the development of modern forms of gendered labour relations.

PEAKE, JAK

*Transported by the Dance (2939)*

Have you heard a Negro orchestra playing Jazz? Your head may revolt, your ancient conventions scream in protest, but your heart and body leap to rhythm. It is a new and mighty art which Africa gave America and America is giving the world. (W. E. B. Du Bois)

The larger context for this panel is the work over recent years of the panellists – and others – under

the rubric of the American Tropics, a kind of extended Caribbean that stretches from New York to Rio. The narrower area for investigation is indicated by the quotation from W. E. B. Du Bois, taken from his 1925 essay "What is Civilization?" Du Bois here sees America – by which he means the USA – as the gateway through which the music of Africa moved onto the world stage. We want to look at how the Caribbean, and especially Haiti, was seen as the gateway between Africa and the USA.

The Caribbean was indeed such a gateway or staging post. Africa had found its way to the USA in the figure of Du Bois himself, in part through the slave woman, one of whose sons with William Du Bois, Alexander, travelled and worked in Haiti, where he fathered a son, Alfred, who was W. E. B. Du Bois's father. Other prominent Black figures of the period (1914-1949), such as James Weldon Johnson and Nella Larsen, had complicated backgrounds, often involving an ancestor who had been transported from Africa to the West Indies, but many more had themselves moved from the Caribbean to the USA: Arturo Schomburg, Hodge Kirnon, Eric Walrond, Hubert Harrison, Claude McKay, Cyril Briggs, Marcus Garvey, Wilfred Domingo, Joel Rogers, Eulalie Spence. Our focus however is less on the movement of historical individuals or even of actual cultural practices – a subject that has exercised anthropologists, than it is on the ways in which the Caribbean, and in particular Haiti, was viewed by writers as a surrogate for Africa. We offer three case studies.

PLAZA, DWAINÉ

Trinidadian Diaspora Members Fear of Crime and Victimization in their Home Country (2916)

Findings of a recent survey conducted by the ANSA McAL Psychological Research Centre showed that over 50% of citizens in Trinidad saw crime as a major national problem. Preliminary results from an ongoing 2015 Crime Victimization and Fear of Crime Survey funded by the Trinidad and Tobago Research Development Impact (RDI) Fund have shown that 44% of respondents were afraid of being victims of crimes. It suggests that for every 100,000 persons within the adult population of Trinidad, about 44,000 persons are fearful of being criminally victimized. The fear of crime is contagious and often infects family members in the Diaspora. The network of information about crime between Trinidadians living on the island and their kin, fictive kin and relatives is very immediate because of the advent of social media, internet news sources, Diaspora newspapers, telephones and text messages. Using a 2018 online survey of 150 first and Second generation Trinidadian Diaspora members living in Canada, the United States and Britain this research examines the changing perceptions of victimization in their home country. The survey allows us to explore the main effects and interactions of gender, race, age and social class in terms of the perception of Crime in Trinidad and how this affects Diaspora Trinidadians ideas about making holiday visits, returning to live and overall fears for their kin, fictive kind, relatives, friends and acquaintances living back "home".

RAMCHARITAR, RAYMOND

Sun, Sea and Science: Trinidad After Oil (2928)

Abstract for Sun Sea and Science: Trinidad After Oil

(Documentary film: 2018, Port of Spain, ANSA McAL, 40 mins. Dir Raymond Ramcharitar.)

Trinidad & Tobago, the richest and most developed nation of the English-speaking Caribbean, seems caught in a historical loop. It is experiencing economic contraction brought on by a collapsing oil price, and all the social and cultural upheaval (including crime, corruption, and migration of intellectual capital) it entails. Trinidad has been through an identical situation before

(1973-1983).

The recurrence has precipitated an obvious question: Why, despite technological change, migration, and increased wealth and education has nothing changed in the last generation?

Contemporary conventional analysis is social and economic orthodoxy. It does not search out the hidden social-cultural dynamics which precipitated an identical social and economic scenario after a generation of change technologically, politically, and socially. Has the society not progressed? Has technology not brought change in strategy and economic possibility from the independence generation? More interestingly, why has Trinidad's much-vaunted "Carnival" or "festival" economy (Nurse 2005) not begun to yield returns after two decades of state funding?

The film *Sun, Sea and Science* interviews Trinidadian scientists, representatives of the energy industry, economists, and government planners, political leaders, and cultural critics. It finds that the developmental trajectory of Trinidad & Tobago (and the region) is artificially held in stasis by political-cultural structures generated by the oil industry. It concludes that Trinidad's (and the region's) problems are relatively simple to solve, but persist because of these choices.

RAMOS FLORES, HECTOR

*Negotiations of the Black Male: Black Body and Hair as Forms of Oppression and Resistance in La Playa D.C.* (2012) by Colombian director Juan Andrés Arango García (2024)

This paper explores how hair and the black male body become both a site of resistance and oppression in Colombian director Juan Andrés Arango García's film *La Playa D.C.* (2012). The film follows a teenage boy, Tomás, as he navigates the complexities of the urban setting of Bogotá as a black youth. He lives in a constant state of precarity and finds his black hair as a way to move away from his surroundings. By examining the societal expectations of masculinity and race that are imposed on the bodies of black men globally, the film exposes how black men negotiate their bodies in an urban setting in order to survive. This examination exposes masculinist and racialized subjugation that are difficult, but not impossible, to overcome. Thus, this project shows how the film breaks from traditionally oversexualized, overly violent, or impoverished depictions of black men in Hollywood through depictions of interpersonal intimacy and pride for one's Blackness that gives the characters in the film agency to fight against the systems of oppression. Concurrently, I show how systemic gendered and racialized societal expectations cannot be fully escaped by demonstrating how Tomás uses violence to reproduce the same systems he tries to resist. Ultimately, this paper reveals how black subjects constantly straddle a line of re-inscription and resistance that can be seen as an instrumental part of fighting global white supremacy.

RANGUIN, JOSIANE

*Returnee Once, Haunted Always : a post-diasporic evocation of Jean Rhys in A View of the Empire at Sunset* by Caryl Phillips (2018) (2013)

In *A View of the Empire at Sunset*, Caryl Phillips, a Black British writer born in St Kitts in 1958, retraces Jean Rhys's journey from her native Dominica to the heart of the British Empire at a moment when modernism is opening fresh vistas to a world still governed by Victorian precepts. Caryl Phillips takes as a focalising and final event Jean Rhys's only voyage back to Dominica in 1936. The story revolves then around the fractured life of a woman brought up to Victorian middle class values but who "carrying a freight of expectations concerning Britain" and "various anxieties" (Phillips 1987) has to learn the rules of the commodification of the self in order to survive. Interestingly, gender and class, then, but also race, intervene in the diasporic journey of a Creole whose accent gives away the Caribbean culture and identity she was haunted by since it offered: "a passionate sense of belonging that was so lacking in her life in England" (Phillips 1987). While

Caryl Phillips underlines that the upper-middle class Britons "regarded her as a "mongrel" (Phillips156), her own identification and attraction to Black Dominicans that she recalls in her autobiography "Smile, please" (Rhys 1979), and her self-characterization that embosses her promiximity to the "tragic mulatta"( Spyra 2010).

Gwen, Jean Rhys's real name, shares many traits with Caryl Phillips's female protagonists. I propose to examine how Caryl Phillips concentrates on Dominica as a cultural space from which to evoke the post diasporic experience in Europe of a Caribbean woman writer who felt the quandary of making a home away from home.

ROBINSON, ALEX

Stepping in to our island's story ?(National Trust) Forever for everyone? (English Heritage) (2946)

## TRANSATLANTIC INTERSECTIONS IN THE NORTH WEST

The impact of transatlantic slavery on the prosperity of the North West via the slave ports of Liverpool, Lancaster, Preston and Whitehaven are well enough known today. Our panel will look at the individuals whose links with the Caribbean emanated from the plantations - Melinda Elder for North Lancashire and Alex Robinson for Cheshire, while Laurence Westgaph will report on the Africans whose presence in the North West he has been charting for a PhD at the University of Liverpool University.

Alex Robinson

STEPPING IN TO OUR ISLANDS STORY ? (National Trust) FOREVER FOR EVERYONE?  
(English Heritage)

The extent to which Transatlantic slavery impacted on the landscape and prosperity of the UK has yet to be incorporated in the national narrative. The opportunity to disseminate that history could be effected in the North West via a number of properties which I have identified in my research on the impact of Transatlantic Slavery in Cheshire and Liverpool. In this paper I will draw on properties like Combermere Abbey, Speke Hall, Styal Mill, Hyde Hall, The Rookery at Worleston, Leasowe Castle, and Haigh Hall, some of which connect directly to properties in the Caribbean, and show the opportunities they offer for partnership projects and local participation. The histories they represent would go a long way to changing the narrative and allow heritage institutions to truly step in to the island's story - forever and for every one.

RUIZ, JOSE J.

The Newyoricans: Identity and Impact in Puertorican National Basketball (2952)

An original PhD Thesis (2018), Los Nuyoricans: Identidad e impacto en el baloncesto nacional puertorriqueño (The Newyoricans: Identity and Impact on Puerto Rican National Basketball) is an exhaustive academic study on the impact of Nuyoricans in Puerto Rican national basketball from 1965 to 1988. The central hypothesis of this thesis focuses on the integration of Nuyoricans in the history of Puerto Rico in all its aspects, not just a subtopic, as the issue of the diaspora has been addressed to date. It deals with the sport of basketball, about Puerto Rican emigration to New York City during the 1940's and about the concepts of identity, nationality and love of the homeland as demonstrated in Puerto Rico and through its national sport. Why carry out this research makes a lot of sense when you consider the author a Nuyoricans passionate about history, culture and sports. Through this academic investigation the author evidences the impact that the Nuyoricans had both

on the courts of Puerto Rico as well as off of them. This investigation authentically points out how radically Nuyorican players were able to transform the style of play of basketball on the island from its early 20th century beginnings and throughout the 1960's by ways of the incorporation of mainly African American streetball learned on New York City courts. The fact of the matter is that these new urban players gained superstar status on the island instantly upon their arrival and throughout the 1980's wowing crowds and showcasing a fancy, razzle-dazzle style of play never witnessed before in Puerto Rico. The Nuyoricans amassed both individual and collective accolades in the national league and with the national team. The history of the Nuyoricans is a reflection of the reality of a country with a long, colonial past; the native New Yorkers with Puerto Rican lineage left a most valuable legacy: one that transcended Puerto Rican National Basketball and significantly impacted the economy, the people and even government.

#### SAXON, THERESA

Dessalines and Henri Christophe in the works of William Edgar Easton: leaders of the Haitian revolution, in performance (2966)

Plays of the Haitian revolution have contributed crucially to the reception, historic and mythic, of three of its leaders, Toussaint L'ouverture, Henri Christophe and Dessalines. Christian Høgsbjerg's rediscovery of the 1934 playscript for CLR James's major production, *Toussaint L'Ouverture: The Story of the Only Successful Slave-Led Revolt in History*, which premiered in 1936 (starring Paul Robeson), has contributed to studies of what has become a significant theatrical vehicle for critical examination of staged dramas of the Haitian revolution. Critical lenses have tended to focus on James's epoch marking production and on the plays that followed, rather than those that preceded. This paper examines two plays that preceded James, by the relatively ignored African American playwright, William Edgar Easton, whose dramas focus on the leaders that followed L'Ouverture: *Dessalines: A Dramatic Tale* (1893) and *Christophe: a Tragedy In Prose of Imperial Haiti* (1911). James' production, as Høgsbjerg argues, "was a pioneering recovery of the collective memory of the historic experience uniting people of the African diaspora" (3). But Easton's dramas, written decades earlier, had been already dedicated to the pan-African cause. Dessalines memorialised, according to the playwright's own preface to the published edition, the "distinguished dead" of the "heroic Haitians," whose deeds ranked alongside the "historic greatness of Ethiopia." Thus Easton established a rich lineage of black achievement across the Transatlantic. Significantly, while declaring itself a dramatic vehicle for pan-African race consciousness, *Dessalines* was also a protest piece for African Americans, performed at the Freiburg Theatre in Chicago in May 1893, as a counterpoint to the immense spectacle of the Chicago World's Fair, about which Frederick Douglass and Ida B. Wells would publish a protest titled "The Reason Why the Colored American is not in the World's Columbian Exposition." Easton's later play, dramatising Henri Christophe's overthrow of Dessalines and his own eventual death is far less optimistic, written at a time when report from Haiti, written mostly by white correspondents, located the nation as defunct, economically and morally. Nevertheless, though billed as a tragedy Easton's play concludes in triumph, with the arrival of the incoming national leader Boyer and the survival of the independent Haitian nation, with a final cry of "vive la Republique d'Haiti!" Thus this paper will assess how *Dessalines* and *Christophe: a Tragedy In Prose of Imperial Haiti* articulate powerful encounters of history through dramatic vehicles, arguing that Easton's intellectualising of nineteenth-century expressive, melodramatic performance modes offer a radical revision of romantic (*Dessalines*) and tragic (*Christophe*) stagings.

#### STANFORD-XOSEI, ESTHER

The Leadership of Contemporary African Caribbean Women in the Reparatory Justice Making of History (2961)

This paper provides a constructively critical assessment of the historic role of African Caribbean women in developing and advancing the International Social Movement for African Reparations

(ISMAR). As an insider activist-researcher within the ISMAR, I shed light on the Pan-Africanist ideas, including intersectionality, that are galvanising such women to align with the intergenerational goals of African people's quest for reparatory justice within and beyond the Caribbean.

Five leading African Caribbean women activists who are prominent in national and international reparations movements are my focus of study. These women are: Ka'bu Ma'at Kheru, Professor Verene Shepherd, Jendayi Serwah, Dr Barryl Biekman and myself. Utilising interviews and content analysis of the public advocacy of this diverse group of women, it situates their contemporary activism within the long history of Black women's involvement in struggles for reparatory justice as integral to African liberation. In so doing, it seeks to review and assess their individual and collective contributions to reparations movement-building, community-self-repairs and Pan-African nation-building in such a way that illuminates their diverse visions of Black women's political subjectivity and activism within the ISMAR.

The paper concludes with an Afrifuturistic vision of how women can strengthen the ISMAR so that it fulfils its historic mission; to restore people of African descent to their rightful place in the World and to the ancient ethical imperative to bring and sustain justness across Planet Earth.

TANTAM, WILLIAM

Grounation and Grounding: Walter Rodney, Count Ossie and the Mystic Revelation of Rastafari, and postcolonial politics in the Caribbean (2975)

In this explorative presentation I want to compare Walter Rodney's concept of 'Groundings' in his *Groundings with my Brothers* (1969) to Count Ossie and the Mystic Revelation of Rastafari's use of a related concept in their album *Grounation* (1973). 'Groundings' refer to forms of inquiry through which Rastafari and their interlocutors discuss issues relating to politics, philosophy, and wellbeing. The associated concept of 'Grounation' relates to the arrival of Haile Selassie in Jamaica in 1966 and, it is argued, fuses the terms of 'Coronation' and 'Grounding.' While issues relating to repatriation, revolution, and revelation have received significant attention in works on Rastafari and postcolonial politics, this presentation looks instead to the role of groundedness and immanence as a radical response to (neo)colonial power structures in late-1960s and early-1970s Jamaica. Emerging from the violent and vibrant contexts of state repression, political violence, and burgeoning cultural industries in the 1960s, 'groundings' offered a radical critique of imperial power structures through locating truth in the ground rather than in formal, exclusive structures.

At the same time, this presentation aims to shed light on the frequently overlooked work of the Jazz/Poet/Reggae artist Count Ossie and demonstrate the power and impact of his legacy. Through placing Count Ossie's work in conversation with Walter Rodney's scholarship, this paper introduces a new voice into discussions of radical politics in Jamaica and the Caribbean.

TEELUCKSINGH, JEROME

Friendly Strangers: Adjustment in a new society (2917)

This presentation will assess the diasporic experiences and adjustment of Indo-Trinidadian immigrants. The displaced Indo-Trinidadians residing in North America and Britain were challenged to define themselves in relation to Afro-Caribbean and Asian Indian immigrants. The majority of the Indo-Trinidadian immigrant population had been either directly or indirectly affected by the epoch-making events of the 1960s and 1970s involving decolonization and Black Power. In the Caribbean, this era of change was characterized by social upheavals and cataclysmic

political changes. The transfer of economic and political power into the hands of the Afro-Trinidadian resulted in racial tensions in Trinidad which had relatively large Indian populations. As a result, thousands Indo-Trinidadians flocked to the United States and Canada to escape racism in their homeland. Many claimed to be political refugees and sought asylum.

TORO-SEPÚVEDA, KALIA

Archetypes and Monstrosities: Transmutations and Parallelisms in the Postwar Painting of Francis Bacon and Carlos Irizarry (2958)

In 1975, Carlos Irizarry painted Puerto Rican Transculturation. The painting is not only a remarkable example of mixed media, approaches to the study of human figure, and reinterpretations of previous models, but also a commentary on the Puerto Rican colonial condition. A visceral reaction is the immediate aesthetic experience derived from the painting, and yet, the pathos in the main figure turns the relationship between object and observer a dialogue of empathy, of compassion, of humanity. Irizarry's Puerto Rican Transculturation becomes a correspondence; a language that translates and transforms old archetypes into neocolonial monstrous metaphors of contemporary Puerto Rico.

Decades earlier, and still today, observers also experience visceral reactions towards British artist Francis Bacon's production. Very distant from Irizarry's aesthetic or semiotic agenda, Bacon also explored on the singular, the monstrous, and the de-faced in works such as *Painting* (1946), as well as his heads and portraits .

Although it is unlikely that these two artists ever met, they both present in their work a collection of images that depict the dynamics of archetypes and monstrosities. Be it for political reasons — as in the case of Irizarry — or deeply personal reasons — as in the case of Bacon — both artists appeal to the darkness and morbidity of human fear and sense of loss. This paper intends to explore the technical, aesthetic, and semiotic parallelisms that could be drawn from these two artists and that underline the basics of human condition, all despite the chronological, linguistic, and cultural differences.

WARREN, Kristy

Commemorations of Settlement in Bermuda (2964)

The commemoration of the seventeenth-century settlement of Bermuda by English colonists has traditionally been framed by a settler-colonial narrative which excludes Bermudians of African descent. A key aim of this paper is to investigate the extent to which the changing socio-political landscape of the island has impacted how the history of settlement has come to be understood. This will involve considering the continued salience of traditional narratives as well as the increased presence of counter-narratives within public discourses. Such counter-narratives challenge the marginalisation of the role played by Bermudians of African descent, and others who have been under-recognised, in the island's development.

In order to understand these dynamics, key public commemorative events will be examined alongside the use of the symbols of settlement more generally. At the centre of this investigation are the commemorative events held in Bermuda during 2009 to mark 400 years of settlement. These ranged from a re-enactment of the arrival of the passengers from the shipwrecked *Sea Venture* to a museum exhibition held at the Bermuda National Gallery. These events will be reviewed to explore the extent to which the settler colonial narrative remained centred in the approaches taken to the

anniversary. The 2009 events will also be compared to previous commemorations of settlement, such as those held in 1959 and 1984, to consider what changed over successive anniversaries. Government papers, colonial correspondence and newspapers concerning the commemorations, which are held in archives and libraries in both Bermuda and the United Kingdom, will be analysed alongside a survey of stamps, postcards and porcelain connected with the various anniversaries. These sources will provide a broad base from which to consider how a range of individuals and groups in Bermuda have engaged with commemorative events concerning settlement.

WESTALL, CLAIRE

“Style as Substance”: C.L.R. James, Earl Lovelace and Cricket’s Creative Freedom (2021)

Style as Substance”:

C.L.R. James, Earl Lovelace and Cricket’s Creative Freedom

Claire Westall (University of York, UK)

This paper examines the cricketing content of Earl Lovelace’s writing and puts his work in dialogue with C.L.R. James to investigate their shared investment in the emancipatory potential of embodied aesthetic practice, specifically their shared sense of the freedom-creating power of cricketing style. James’ importance to Lovelace, as well as Lovelace’s own enjoyment of cricket, is noted in Lovelace’s non-fiction and the modest biographical writings about him. More substantially, though, from his short story “Victory and the Blight” (1988), through his prize-winning novel *Salt* (1996), to his latest novel *Is Just a Movie* (2011), Lovelace has repeatedly turned to cricket in his fiction in order to explore heroic action, and the relationship between the singular hero, their wider community and the nation in development. He has done so with a keen eye for questions of creativity, self-expression and performative as well as narratorial style. Moreover, in these fictional-cricketing moments the influence of Jamesian thinking appears to be strong and perhaps even politically motivating. By reading James and Lovelace dialogically, then, Lovelace’s efforts to bind cricketing style, as a mode of “style as substance”, to carnival-as-becoming enables a fuller understanding of the ramifications of his own literary-critical imaginary, including his own sense of narratorial style, while also enabling greater insight into the foresight and magnitude of the claims James makes for cricket and the world-historical significance of Caribbean cricket heroes.

WESTMAAS, NIGEL

“What do they know of Rodney, who only Rodney know?”: CLR James, Walter Rodney’s assassination, and the issue of ‘revolutionary adventurism’ (2023)

In 1981, one year after the assassination of Guyanese historian Walter Rodney, CLR James offered a controversial criticism of the scholar-historian’s activities in Guyana, and more specifically the events around his assassination. In “Walter Rodney and the Question of Power,” James frowns on Rodney’s decision to personally participate in risky revolutionary work, instead of dispatching foot soldiers to do such dirty deeds. This paper critiques CLR’s admonishment from the standpoint of the practice and general philosophy of the ‘scholar activist’ that Rodney personified. Essentially, the paper argues that there was no clear demarcation between Rodney’s political strategic acumen, his personality and political beliefs, and his active link with the masses of people. This was evident throughout Rodney’s political career, from the ‘dungles’ of Jamaica through to his activism with and on behalf of the “poor and powerless” in Guyana.

WILKES, KAREN

Crusoe and the logic of coloniality (2932)

The approach taken in this paper draws on the modernity/coloniality project which seeks to explore the machinery of the “colonial matrix of power” (Mignolo, 2007: 156). In keeping with this project, the paper explores the way in which “modernity, capitalism and coloniality are aspects of the same package of control of economy and authority” (Mignolo, 2007: 162) and this discussion aims to use the text *Robinson Crusoe* to make apparent the “long-standing patterns of power that emerged as a result of colonialism” (Maldonado-Torres, 2007: 243) and how they have come to “define culture, labor, intersubjective relations, and knowledge production well beyond the strict limits of colonial administration” (ibid). This paper aims to consider how the novel functions as a tool of colonial propaganda and galvanising support for the slave trade and colonial expansion. *Robinson Crusoe*, as a product of early capitalism, is an example of how “coloniality survives colonialism” (ibid); thus how “it is maintained alive in books, in the criteria for academic performance, in cultural patterns, in common sense, in the self-image of peoples, in aspirations of self, and so many other aspects of our modern experience” (ibid). Indeed, the novel, through fiction introduces new audiences to the logic of coloniality and now neoliberalism, as not only necessary but naturally occurring. Thus, the paper seeks to explore the way in which the dominant themes in the novel resonate in the present; the “assumed positioning of blackness as marginal, yet essential labor within capitalist regimes” (Wilkes, 2016: 57). This is noticeable in tourism visual texts that package the consumption of black labour as luxury and represent the Caribbean region as an uninhabited luxury white playground. This paper will adopt an interdisciplinary and discursive approach to critically analyse a range of historical and contemporary visual and literary texts inspired by *Robinson Crusoe*.

ZOBEL MARSHALL, EMILY

‘I Stole the Torturer’s Tongue’: Caribbean Carnival Speaks Back to the Canon (2918)

‘I Stole the Torturer’s Tongue’: Caribbean Carnival Speaks Back to the Canon

Postcolonial literary theory has been long preoccupied with the examination of the how postcolonial literatures ‘write back’ to canonical texts – and in doing so, readdress and challenge damaging racial and cultural representations. Traditional Mas characters found in Caribbean carnivals such as the Midnight Robber and Pierrot Grenade have long incorporated ‘speechifying’ into their performances, ritualised oral performances which both draw from and ‘speak back’ to an English literary canon imposed by decades of colonial schooling.

This paper combines interviews conducted with the last remaining traditional Midnight Robber troupe in Port of Spain during Trinidad carnival 2017 with an analysis of the Carriacou ‘Shakespeare Mas’, during which performers are whipped if they are unable to recite lines from Shakespeare’s *Julius Caesar* correctly. In doing so, the paper scrutinises the spaces in which Caribbean carnival and the legacies of colonial power collide, exploring how ritualised carnival speechifying traditions revisit the traumatic memories of enslavement and rewrite the legacies of colonial education. Finally, the paper asserts that carnival speechifying traditions provide an educational model that encourages postcolonial Caribbean communities to engage with historical memory and decolonise both the mind and spirit.