



**Society for Caribbean Studies  
38<sup>th</sup> Annual Conference**

**University of Glasgow  
2 – 4 July 2014**

# **Abstracts**

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## Disrupting Colonial Spaces

### **RICHARD SMITH: Loss, longing and fear: emotional responses to West Indian soldiers during the Great War**

Throughout the nineteenth century, the West India Regiments (WIR) provided a strategic role in the British Army, maintaining social order in the West Indies and subduing opposition to British expansion in West Africa. West Indian soldiers also served a symbolic function by demonstrating imperial unity and the apparent efficacy of the 'civilising mission'.

During the First World War, over twelve thousand men served with the British West Indies Regiment in addition to the remaining two battalions of the WIR. Responses to these volunteers from military officials, fellow soldiers and civilian populations became more ambiguous. West Indian soldiers were represented as childlike or effeminate, with a purported predisposition towards neurosis and an inability to deal with the mental and technical demands of modern warfare. As imperial hegemony faltered, beliefs that black soldiers were predisposed to indiscipline and emotional volatility reawakened white fears of insurrection and revolt evident since plantation slavery.

However, West Indian soldiers also became a repository for emotions repressed by the demands of military service. Presented as natural entertainers, West Indian troops were expected to express the loss of vitality, innocence and joy the war had apparently entailed for European troops while simultaneously suffering discrimination in pay and service conditions.

### **RICHARD MCGUIRE: Shadow Kings: Lamming's *In the Castle of My Skin* (1953) and Michael Farrell's *Thy Tears Might Cease* (1963)**

George Lamming's *In The Castle of My Skin* enjoys an arguably unparalleled critical reputation in Caribbean and post-colonial literary studies. The novel's portrayal of the middle-class Mr. Slime, and that character's manipulation and betrayal of the emergent anti-colonial ideology of the working people of Creighton village in the period following the labour riots of 1937, has been discussed in relation to its similarities with, and perhaps even anticipation of, Fanon's concept of the pitfalls of national consciousness.

By contrast, Irish novelist Michael Farrell's posthumous, sole work, *Thy Tears Might Cease*, has received minimal attention in relation to Irish studies and post-colonial themes and is currently out of print. This notwithstanding, it is my contention that a more informed understanding of Lamming's construction of Slime can be provided via comparison with Farrell's much lesser known work. Using remarkably corresponding formal strategies, the two novels, although historically and geographically positioned at either side of the Atlantic, offer confluent critiques of the betrayal and usurpation of struggles for Irish or Barbadian Independence by an exploitative, bourgeois business- and political class.

Lamming's Barbadian former schoolteacher, Mr. Slime, is the double-crossing messiah of the Penny Bank of the novel's fictive Creighton Village. He can be better comprehended in terms of broader post-colonial debates regarding the betrayal by the bourgeois nationalist classes against their own peoples, when seen comparatively in relation to Farrell's depiction

of the Irish businessman Tim Corbin, an exploitative figure who capitalises on the War of Independence in Ireland to his own ends.

**DAWN SHERRATT-BADO: Modern-Day Magic in the French Antilles: Quimbois and Creole Garden Space in Gisèle Pineau's *The Drifting of Spirits***

This paper explores the role of quimbois within Guadeloupean author Gisèle Pineau's novel *The Drifting of Spirits* (2000). Quimbois is a syncretistic French Antillean form of folk medicine and religion that originated in the seventeenth century with the cultural creolisation of enslaved West Africans in the colonial Caribbean plantation space. Variations of quimbois are still practiced among Afro-Caribbean communities in French Antillean nations today. This comes despite the fact that quimbois was outlawed in the French West Indies by the colonial authorities. Quimbois has been demonized by the West since the early colonial period, when it was first discursively constructed as a crime by the plantocracy. Pineau depicts the supernatural ambience of the French Antillean Creole garden in her novel *The Drifting of Spirits*, a multigenerational tale which investigates the role of an African ancestral presence in the everyday lives of Caribbean people. The Creole garden is a space of spiritual communion with one's ancestors in that the gardener tends to this space using quimbois knowledge that is passed down throughout generations. In Pineau's novel, however, it is also a space of direct communication and interaction with ancestral revenants. This study adduces passages from Pineau's novel in order to argue that practitioners of quimbois serve as living links between the ancestral traditions of Africa and those of the modern diasporic Afro-Caribbean cultures, thus making it a form of resistance to (neo)colonial oppression in French Overseas Departments, or D.O.M.s (Départements d'Outre-Mer).

**Caribbean Migrations**

**BADELLA, ALESSANDRO: The new Cuban migration policy one year later**

In October 2012, the Cuban government announced the first substantial change in Cuban migration policy since the 1970s. This new policy, which entered into force in January 2013, contemplated the possibility of leaving the country (almost) freely and it was a huge concession in terms of civil liberties. How did the legal and illegal migration from Cuba change in the last year? Is the "decreto-ley" n. 302 a new mean to produce a mass exodus from the island? This paper would investigate the consequences of this new attitude toward migration, especially regarding the relations between Cuba and the US, as the migration problem has been a thorny issue in bilateral relation between the two countries.

**MARIA KALADEEN: Letters to the Editor: Indian-Guianese Dissent in British Guiana, 1896-1917**

In the aftermath of slavery, the system of indenture brought approximately half a million East Indians to the Caribbean. The majority of indentured Indians went to either British Guiana (now Guyana) or Trinidad. While indenture in British Guiana (1838-1917) was habitually unstable, garnering opposition from organisations like the Anti-Slavery Society and from the immigrants themselves, it is arguably the final two decades of the scheme that were its most tumultuous.

Between 1896 and 1917, a number of serious riots occurred on the colony's sugar estates.

Some of these resulted in the police opening fire on unarmed indentured labourers resulting in death and serious injury. Anti-colonial and anti-plantocracy sentiment on the plantations was buttressed by support from middle-class Indian-Guianese, who were increasingly inclined to show solidarity with the indentured members of their community.

It is a particular feature of this period that Indian-Guianese, both indentured and non-indentured had begun to write to the press expressing their dissatisfaction with elements of life in the colony. In this paper I would like to examine the relationship between uprisings on Guianese sugar estates and letters to the press written by the Indian-Guianese community, highlighting the important relationship between these texts and militant activity in the colony.

### **GRAHAME, KAMINI MARAJ: Reconfiguring Identity in a Transnational World: Becoming Indo-Trinidadian**

What does it mean to be Indo-Trinidadian? In this paper, we examine identity changes experienced by Trinidadians of Indian descent through migration and travel between Trinidad, New York, and Toronto. The question of identity has consumed social scientists for decades. In recent times, the discourse on identities has been fuelled by, among other issues, the politics of race and ethnicity, sexual orientation, and the differently abled. In the age of globalization and the unprecedented movement of people across borders, the crumbling of legal barriers to inter-racial unions, and the reduction of social barriers to such unions, new conundrums about identity have emerged. The complexities created by these developments provide a rich terrain for investigations not only about what identity is and how people see themselves but also of how we as researchers define social and cultural categories in our research.

In our paper, we aim to explore both these issues--i.e., how people see themselves and how social scientists see their subjects--by drawing on data from our research on Indo-Trinidadian transnational families. Our ethnographic work on these families includes interviews with participants in the U.S., Canada, and Trinidad. Drawing on recent critical and interpretive research on identity, we explore how Trinidadians of East Indian descent manage and rework their identities in their new countries and in their travels back home and abroad (e.g., to the U.K. and other countries where family members reside). We examine tensions between multiple interpersonal and institutional contexts of identity management. A key focus is how what it means to be "Indian" and what it means to be "Trinidadian" shift, becoming more fluid and complex as these migrants, in different ways, come to inhabit a transnationalizing world. Our interviews reveal that "Indo-Trinidadian" is something that one becomes in various social and cultural contexts rather than something that one just "is." We discuss different styles of identity management that emerge through transnational experiences, both incorporating and refashioning elements of ethnic and national identity in ways that range from parochial to cosmopolitan.

## **Religion**

### **RODRIGUES, JANELLE: Obeah, 'Local Colour' and the (Anglo)-Caribbean Short Story**

West Indian writers, since the literature's inception at the end of the nineteenth century, have largely turned to "local colour," an examination of the social mores, languages and practices of the "folk," a term used to designate members of the West Indian lower, most commonly rural, peasant classes. Before the 1950s boom of the West Indian novel, newspapers and magazines across the region published several stories of the "folk," looking in and down at those who had traditionally been ignored long before Lamming.

As tales of the folk, many of these short stories featured Obeah in their plots – often as fleeting examples of "local colour." Obeah has always been associated with peasantry (and extreme backwardness), and as such has been systematically denigrated and devalued. Despite variations of setting, style, and narration, these narratives of Obeah share a particular attitude towards the folk, one largely of condescension. Obeah represented a limit case in terms of the integration of the folk into nascent literary ideals, and functioned as a disruptive machine opposed to, and exposing as false, the notion of a homogenous national or regional cultural aesthetic. Furthermore, these literary snapshots offered windows into a world supposedly unfamiliar to middle-class readership and, despite their formulaic nature, challenged the accepted wisdom that Obeah was solely the reserve of the labouring classes.

This paper will examine the short stories and polemics regarding Obeah from the 1930s and 1940s, alongside debates surrounding the concept of "local colour" of the same period. It will show that, while authors had begun to reconsider Obeah as part of their mission to give the peasantry a voice, they were still guilty of essentialism and superciliousness towards it. Despite the largely nationalist agenda of the region's "little magazines," their fiction betrays the tension between a simultaneous fascination with, and repulsion towards, the "folk." The narratives selected for this paper reveal both a respect for, and dismissal of, Obeah's power, not only in their respective fictional diegeses, but in the narration of a West Indian nation/s itself. These writers, as custodians of "culture," chose to highlight the pleasant plight, but not to embrace it; culture, as they saw it, was a means of "progression" or advancement towards "civilised" ideals. As such, they continued to judge the "folk" by British colonial standards, even while they hit out against British imperial rule. Local colour – tested to its limits by Obeah – challenged the sincerity of the social realist project, by exposing the cracks in its foundations.

### **TURNER, CARLTON: Rhythm, worship and war(rior): colonial myth and the theological methodology of Junkanoo**

Colonial legacy across the Caribbean has, from the very conception of the region, deemed that indigenous, mainly African, religiosity, manifested in religiocultural productions such as Obeah, Mayal, Capoeira, Carnival, or Junkanoo, are secular, heathen, and in no way function as theological reflections or theological methodologies. They are still not thought of in this way, even within Caribbean Theology itself. However, as this paper argues, what has been characterised as noise making, as merriment, as frolic and barbaric trance/possession, were actually highly organised means of combating oppression, and of resisting theological and anthropological marginalization and stigmatisation. Examining Junkanoo (A Christmas-time

street festival) in Bahamian society, I argue that one finds a definite theological methodology, a 'circumcession' or 'interpenetration' of play, worship, and warfare. But, despite clear and consistent examples of this theological methodology, functioning to resist colonial theological and anthropological assault on African cultural and religious heritages, the Church in the Caribbean has yet to come to terms with the colonial myth that theology, if it to be effective and authentic, must be discursive, neo-Platonic and Cartesian, and exercised by specialists. Junkanoo serves as a constant reminder that theology, or 'God-talk' is not simply discursive and philosophical ruminations, but creative and concrete praxis; It is not Cartesian, but takes the incarnation seriously; and it is not simply for experts, but for all God's people. In the face of this persistent colonial myth it declares that to play is to worship, and to worship is to declare war.

### **GOSSE, DAVE: Marcus Garvey's Black Theology and its Impact on the UNIA**

Marcus Garvey's ideas of racial pride, African redemption, self-reliance and black economic and political nationalism, is well acknowledged by scholars as key components of his philosophy. Apart from Randall Burkett and a few others, scholars in general still have not recognized that Garvey's religion largely shaped his philosophy. This paper therefore attempts to address this imbalance.

On the one hand, Burkett is correct in highlighting Garvey as a black theologian; however he is incorrect in viewing Garveyism as a civil religion. Garveyism was a movement which sought to unite all blacks under a unitary umbrella to address their spiritual, religious, social, economic and political needs. Garveyism was meant to be a "one-stop institution" from which blacks across the diaspora could find all their answers, including religious ones. This is the primary reason for the prevalence of religious personalities, symbols, rituals and beliefs in the UNIA chapters.

Garvey's theological methodology was very much similar to that of current black theologians. Garvey believed that blacks had to be first critical of the traditional understanding of God, as one's historical context had to be the starting point for the understanding the nature of God. This approach led Garvey to form different conclusions from that of traditional Christians. His philosophy surrounding the role and duty of man, particularly the black man for example was very much shaped by his religious understanding of Christian Anthropology.

### **US/Caribbean Connections**

#### **PETER HULME: Tropical Town: Caribbean Writers in New York 1915-1920**

The recent exhibition Nueva York 1613-1945 turned the conventional east-west axis of New York – and indeed US – history by ninety degrees in order to re-connect with a north-south axis which crosses the tropic line soon after leaving Florida. While writers from south of that line have travelled north in large numbers, particularly in recent years, an earlier history is often neglected. This paper takes a five-year stretch, either side of US engagement in the First World War, in order to look at where Caribbean writers operated in New York, at what exactly they were writing, and at how they connected with each other and with US writers and institutions.

### **JAK PEAKE: Caribbean Contacts: New York Networks, 1905-1927**

New York has long been a hub for writers and artists across the Caribbean and Latin America. From the mid to late twentieth century onwards, Caribbean writing emanating from the city has been profuse. The New York-based Harlem Renaissance is credited as a major African-American cultural movement with Caribbean influences, but its timeline is often circumscribed to the 1920s and 1930s. Focussing on material both within and prior to the typical timeline of the Harlem Renaissance, this paper offers an investigation of Caribbean writers in the city, their publications, interactions – social and literary – as well as their influence on US literature and culture. Hubert Harrison, writer, political activist, early colleague of Marcus Garvey and companion of Claude McKay, will form a key part of the discussion.

### **IFEONA FULANI: Travel, self-discovery and self-confrontation in Audre Lorde's *Zami* and Ana Castillo's *The Mixquiahuala Letters***

This paper explores the contrasting construction of specific Mexican locations as utopic and dystopic spaces, in Lorde's biomythography *Zami* and Castillo's novel *The Muxquiahuala Letters* respectively.

As narrated in *Zami*, Cuernavaca, Mexico is the site of experiences and insights that positively transform Lorde's sense of herself as a black woman and a lesbian, and illuminate her understanding of her own creative capacity as a poet. For Lorde, Cuernavaca is an other space; in contrast to New York, where she feels invisible and unrealized in and to her environment, in Cuernavaca she finds herself positively mirrored in the responses of people she meets, whether in passing on the streets, or in social or personal relationships. Lorde represents Cuernavaca as a lesbian utopia, an inclusive liberal colony of progressive white middle class lesbians who have intentionally created safe space in which to live in relative freedom.

Teresa, the Chicana author of the letters that comprise Ana Castillo's epistolary novel *The Mixquiahuala Letters*, travels to Mixquahuala, Mexico with her rich white woman friend Alicia in search of a home, 'a place to satisfy [her] yearning spirit,' a place in which to feel more connected to the earth and her Mexican ancestors than in California. But whereas Lorde arrives as a foreigner into a space in which she is embraced and affirmed, Teresa's arrival on ancestral grounds is met with a patriarchal dystopia, a negative mirror that images her as deviant and an embrace that seeks to strangle.

Published in the early 1980s, these two works reflect the political, social and cultural forces of the time. This paper's comparisons reveal that each engages with feminist-of-colour concerns about sexuality, creativity and spaces of belonging from geographical and cultural locations that are contrasting but mutually illuminating.

## **Education**

### **JADE CATTERSON: The Relational Networks of Street-Connected Young People in Hazard Prone Areas – A Contextualised Discussion on Jamaica**

As a means of complementing the burgeoning body of literature on street children established over the past twenty years, and further appreciating the complex nature of the

group, this research has adopted Thomas de Benitez (2007)'s term 'street-connectedness.' Street-connected refers to those young people for whom the street may not be home but is a central focus in their lives either through leisure or work. Such young people may be additionally at increased risk of becoming permanent residents in adulthood.

Street-connected young people are regularly depicted as vulnerable and isolated but I would argue that rather than being at increased risk during a disaster, they can be an asset to their community. Their street skills such as spatial awareness, mobility and adaptability combined with their exposure to crime and poverty can cause them to be more physically and emotionally equipped to cope. McAlpine (2009) has spoken of their ability to develop layers of resilience during times of adversity. Possibly due to such contrasting opinions between the disciplines, research combining street-connected young people and disasters has been limited.

The research location; the Caribbean country of Jamaica, has been relatively understudied in comparison to the major issues it experiences with 'at risk' youth. Moreover, the country suffers annually from hurricanes, flooding and landslides due to its geographical position and terrain. My research is focused on street-connected young people living in the most exposed parts of Kingston and the wider St Andrews Parish. Taking into consideration the unique relationships, identities and culture that embody the lives of Jamaican street-connected young people daily, I am interested in how they negotiate and cope during such extreme weather. Using participatory methods including interviews, mapping, photography and ethnography, the eventual aim is to improve their participation in disaster management so that the relationships they have with their communities can subsequently develop.

**RUTH MINOTT EGGLESTONE: Examining the refractive impact of a Jamaican educational perspective through the lens of C.L.R. James' *Beyond a Boundary***

"Beyond a Boundary" is one of the most exhilarating non-fiction books that I have ever read. Furthermore, the celebration of a 21st century Commonwealth sensibility filtered through a narrative lens that highlights certain core characteristics of West Indian philosophy makes CLR James's radical exploration of Caribbean culture through the metaphor of cricket, highly relevant to the pedagogical objective of providing an education for life. Studying a subject like literature requires the need to be open to the experience of something that happens to us, rather than something accumulated and mastered by us.\* In a Third World context, this primary source bias and dependence on the value of original thinking is underpinned by the paucity of easy access to secondary source material. This disadvantage can be offset by the adoption of an approach which sees meaning as something which arises out of experience which, in turn, should be revised and reinterpreted. Searching for the central question through a mutual cross-referencing of ideas privileges the contribution of the reader over that of the critic in unpacking the meaning of a text. This approach ties in with CLR James's analysis and portrayal of the West Indian method through an examination of movement as attitude and poetry in motion on the cricket pitch. This exegesis of cricket as sport and culture also offers a useful tool for examining the traditional forces and cultural tension that lie behind the further development of post-colonial pedagogical attitudes for the Jamaican teacher who joins the Diaspora. \*Norm Friesen, Carina Henriksson and Tone Saevi (eds) *Hermeneutic Phenomenology in Education: Method and Practice* (Sense 2012).



## **Gendered Stories**

### **LOU DEAR: Sylvia Wynter's decolonial horizons**

This paper will examine the contribution of Sylvia Wynter to the emerging field of decolonial theory and aesthetics. Decolonial theory and praxis is an evolution of postcolonial studies, which foregrounds knowledge-making since the European Renaissance, as an aspect of “coloniality”; the process of domination and exploitation of the Capitalist/Patriarchal/Imperial Western Metropolis over the rest of the world. The process of ‘decolonizing’ knowledge and power is bound up in an effort towards liberation from these dominant systems of thought. Sylvia Wynter was described by Rex Nettleford as “one of the Caribbean’s most robust and fertile minds”, yet she is still “stunningly overlooked” in the academy. She has been marginalised quite probably by the same systems of domination and exploitation that she so competently theorises. This paper will look at Wynter’s significant contributions to decolonial horizons, specifically, her theoretical and creative work on a genealogical critique of Western imperial humanism.

### **FATIMA MUJCINOVIC: At the Frontiers of Nations and Cultures: Reimagining Space and Self in Caribbean Women**

In his study *The Location of Culture* (1994), Homi Bhabha examines the postcolonial reimagining of social space, describing the migrant experience as a condition of “extra-territorial and cross-cultural initiations” marked by the “unhomely” moment of displacement (9). Bhabha defines the unhomely as a connection between “the traumatic ambivalences of a personal, psychic history” and “the wider disjunctions of political existence” (11). This moment manifests itself, he argues, when the borders between home and world become confused and redrawn in the process of dislocation. One’s existence in this condition is still spatially bound, but the space is frightfully mutable as it first shrinks and then enormously expands. The private and the public inevitably merge, and the domestic space becomes a site for “history’s most intricate invasions” (9).

My paper will identify literary depictions of the unhomely in several Caribbean narratives of displacement. I will specifically examine postcolonial configurations of transnational space and diasporic identities in texts by Jamaica Kincaid, Judith Ortiz, and Julia Alvarez. Expanding identity in relation to territorial, national, and geopolitical definitions, the works of these prominent Caribbean authors offer alternative paradigms for imagining the topoi of the individual and the social: they suggest that a new understanding of modern space and self is gained in postcolonial migrancy, in circular local/global displacements that renegotiate spatial and temporal constructions of identity. Ultimately, these texts contest the idea of individual subjection to nation-space and demonstrate the impossibility of nation-space to contain difference and unhomely otherness.

### **YUTAKA YOSHIDA: Shame, recognition, and the psychic afterlife of colonialism: *In the Castle of My Skin* and *The Pleasures of Exile***

In his early works, especially *In the Castle of My Skin* (1953) and ‘The Negro Writer and His World’ (1956), George Lamming anchored shame as a political and gendered affect that underscores his long-running interest of Caribbean collectivity. Yet, a theoretical potential of the affect in Lamming’s writing has not been thoroughly explored. His notion of shame that appears in a crucial moment of the latter essay and elsewhere differs not only from those in

existential thoughts (Jean Paul Sartre) and psychoanalytic writings (Freud) that he read. Nor does it congruously fit in with recent theories on shame penned by Deleuze (1998), Agamben (1999), and Sedgwick (2003), to the extent that shame in Lamming's writing is firstly constitutive to the process of subject formation, and secondly serves to formulate a mode of being that is different from a colonial subject. In order to clarify the issue, I compare Lamming's shame with these theoretical reflections, as well as with an affect that is supposed to be antithetical to shame, guilt, which his contemporaries such as Fanon (1952) or Mannoni (1950), despite their seemingly opposite views on colonialism, recognized as what marked a controversial terrain of colonial psychology that should have rendered colonial and anti-colonial politics as totally antithetical.

Toward the latter half of my presentation, I examine a gendered distribution of guilt and shame in *The Pleasures of Exile* (1960) and a lecture wherein Lamming comments on the uses of shame in Vera Bell's poem, 'Ancestor on the auction block.' The author seems to schematize these affects in line with a heterosexual norm, as if guilt belongs to the descendants of a male genealogy (Prospero and Caliban), shame to those in a female genealogy (Bell). In contrast, his famous explication of Shakespeare's *Tempest* contradicts and makes this schematization complex, especially when he delves into the unwritten gaps in Shakespeare's text and achieves the 'deconstruction' of the concept of 'Mother Country' (Ngũgĩ, 1997). Although the criticisms of Kincaid (1997), Edmondson (1999), and Simoes da Silva (2000) respectively and differently point out patriarchal or paternalistic moments in his writings, it is possible to read Lamming's text as what sheds light on "the astonishing traumas [...] that men encountered in the process of acquiring the type of masculine identity the ideology of nation assumed or seemed to demand," as Curdella Forbes (2005) succinctly illuminates. My overall aim, then, is to read Lamming's use of shame as an enduring critique of decolonization, individually and collectively, as long as it questions a predicament of masculinity that would be consolidated in that era.

## **Glasgow/Caribbean Connections**

### **MICHAEL HOPCROFT: Discovering Scotland's West India Gentry: the Economic and Social Networks of the Cuninghames of Craighends**

In recent years, there has been a growing understanding of Glasgow's connections with the Caribbean in the eighteenth and early nineteenth centuries. Much of this discussion, however, has been focused on the city's mercantile connections with the West Indies with relatively little attention given to absentee plantation owners resident in outlying regions near Glasgow. This paper aims to address this academic shortfall by considering, in micro-historical detail, the activities and fortunes of one plantation owning family from Renfrew: the Cuninghames of Craighends. By examining their involvement with Jamaican sugar plantations across four generations, this paper will illustrate how family papers can be utilised to shed light on Scotland's connections with Caribbean slavery. It has recently been suggested by historians that social and emotional pressure to 'provide adequately' for younger sons and daughters was a considerable motivating factor for Scots to engage in Caribbean adventures. Moreover, as the case of the Cuninghames of Craighends also highlights, family history is essential to our understanding of the ways in which slave derived wealth was disseminated both within the family and in public enterprise. In showing how the wealth and opportunities of a single Caribbean plantation facilitated one member of the

Cuninghame family to go on to become, by the mid-nineteenth century, one of Scotland's wealthiest industrialists, this study highlights ways in which the legacies of slave derived wealth continued long after the era of emancipation.

**MICHAEL MORRIS: Glasgow and Slavery: Memory and Amnesia**

Since 2007 there has been an explosion of interest in Scottish connections with transatlantic slavery. This has included historiographical scholarship, PhD projects, museum exhibitions, theatre performances, public talks, novels, television programmes, newspaper articles, walking tours, podcasts and gigs. The forthcoming Commonwealth Games in Glasgow 2014, that will take place in the lead up to the Independence Referendum, has already been troubled by calls for an apology for slavery connected to the event. This sudden rise in interest confirms the long absence of slavery in narratives of Scottish history and identity. This paper considers the function of 'collective amnesia' in Scotland made possible by an over-arching Anglo-British history of slavery that is weighted towards abolition. Focussing on Glasgow, it argues that 'local nuances' are the most effective way to recover the memory of Atlantic slavery, especially in the ambivalent national context of Scotland. This paper provides an analysis of recent forms of memorialisation, considering Glasgow's 'lieux de mémoire' and their relation to local, Scottish and British 'levels of memory'. For instance, Glasgow has long been seen as a 'working class city' with strong traditions of radical labour movements. While it is necessary to nuance this picture, this strong local sense provides an ideal opportunity to draw broader connections between capitalism and slavery. Considering modernity's experiments with enslaved and waged labour as divergent modes of exploitation pursued in the Atlantic world underlines slavery's continuing relevance. From this perspective, slavery can form a part of our current narratives of identity, not so much as part of our past but as part of our present.

**STEPHEN MULLEN: Glasgow's West India merchants and planters, 1776-1838: Sic Transit Gloria Mundi?**

There is developing historiography of Glasgow's West India merchants and plantation owners during the city's 'golden age of sugar', 1776-1838. This paper will explore a commercial taxonomy of these entrepreneurs as well as their social origins, educational background and religious and political affiliations. However, whilst their prominence in Glasgow is well known, the true source of the wealth has been disregarded. Indeed, there is much to be understood in a British context about mercantile financiers in the West Indies between 1807 and 1838. This paper will address this lacuna through a short case study of the operations of an elite Glasgow-West India merchant house, Leitch and Smith, and their mercantile successors, James and Archibald Smith and Company. Colonial investments will be scrutinised to reveal their activities in Grenada and Jamaica, whilst the processes facilitating the repatriation of capital and industrial investments in Scotland will also be evaluated. Moreover, the Smiths of Jordanhill made large scale claims for compensation on the emancipation of plantation slavery in 1834 and these will be explored and set in a regional context. This paper will argue Glasgow-West India merchants represented a global capitalist network that integrated the Scottish-Atlantic economy with the Caribbean. As such, they were transatlantic agents of economic change, making investments in private property: plantations, land, the textile industry, financial services and the developing transport system. Thus, by demonstrating West India capital underwrote successive stages

of the Industrial Revolution, the evidence here adds weight to the growing belief that slavery made Scotland great.

### **IRENE O'BRIEN: The Glasgow-West India collection in Glasgow City Archives**

This paper will focus on the voluminous Glasgow-West India archive collection held in Glasgow City Archives. The collections provide a wealth of evidence that historians have used to demonstrate the involvement of the city's merchants and plantation owners across the Caribbean in the colonial age. For example, the Stirlings of Keir family papers provide evidence of plantation ownership in Jamaica across successive generations of an elite family. Other West India family papers include the Cuninghames of Craighend and the Smiths of Jordanhill. Furthermore, the records of the Glasgow West India Association are amongst the best of their type in Great Britain and demonstrate how individuals resident in the city were involved with pro-slavery lobbying between the abolition of the slave trade in 1807 and emancipation of slavery in 1834. Thus, there is ample evidence of Glasgow's involvement with plantation slavery in the West Indies at various levels and this paper will consider the extent and nature of the collection.

### **Locating Memory**

#### **MANDY BANTON: Secrecy and Disclosure: FCO 'migrated archives' and 'special collections'**

Over the last two years, the British Foreign and Commonwealth Office (FCO) has transferred to the UK National Archives a vast collection of locally created documents, some of them dating back to the 19th century, secretly removed from 37 former British colonies at independence. Its existence was officially admitted only as a result of a court ruling in the case brought against the UK Government by former Kenyan 'Mau Mau' detainees, and the persistence of lawyers and expert witnesses acting for the claimants. The collection, known as the 'migrated archives' includes documentation from Anguilla, Bahamas, Jamaica, Trinidad, Turks and Caicos, and the West Indian Federation. FCO explanations for the non-existence of files from other Caribbean territories, notably Guyana, are unconvincing. The paper will examine the development of a British policy designed to ensure that information with potential to embarrass the British government and its supporters would not be made available to incoming national governments, and the uneven implementation of such policy by colonial administrators. New research sheds light not only on the removal of papers to the UK but also the huge destructions within the dependencies. The paper will also address the more recent admission by the FCO that it holds about 600,000 files in contravention of UK public records legislation. These appear not to include 'migrated' material but rather to consist of internal records of the FCO and its predecessors, including files of the Colonial Office Intelligence and Security Department which was primarily responsible for the development of the policies outlined above.

#### **FABIENNE VIALA: Memory and Reparations in the Caribbean Archipelagos: From Competing Memory to Multidirectional Memory**

since the 1990s, the French, the English and the Hispanic Caribbean islands have shed the light on their Taino and their African origins in ways that were sometimes competing on the public sphere. With multiple political status - Départements, Free associated State, Socialist Republic, racialised Nationalism - the islands of the Caribbean have constantly been using historical memory, to negotiate their ongoing economic, and in some cases political,

dependence to Europe and to the United State, and to international institutions such as the IMF and, to some extent, the CARICOM. This paper will start with the Columbus trial held in Fort de France, Martinique, in 1993 to examine the birth and development of Caribbean networks of memory in the last decades. Those memory networks established the defence of reparative justice by mixing, and sometimes combining, multiple narrative strategies, such as cultural nationalism, comparative anthropology, historical anachronism and human rights. In the last 3 years, several national commissions for the reparations of slavery have been established in the former West Indies, but without any federative approach to reparative memory at the federative, trans-linguistic and pan-Caribbean level. I will consider several theoretical approach to memory studies, among them Rothberg's concept of multidirectional memory, to suggest possible ways to participate constructively in the debate of reparative justice in the Caribbean.

### **RAPHAEL HOERMANN: "Break up those accursed big plantations": The Continuation of Unfree Labour in Plays about the Haitian Revolution**

While the achievements of Haitian Revolution were enormous (abolition of slavery, rights of man for the ex-slaves, independence, etc.), it failed to deliver on the emancipation of the ex-slaves from plantation labour. Toussaint Louverture's 1801 constitution and his agrarian law – under the threat of draconian punishment – firmly tied the "cultivators" to the plantations. This labour regime continued under his successors Dessalines and Christophe. Land reform was only initiated later under strong pressure from the peasantry (Lundahl 1979 & Sheller 2000).

This paper will explore how African-American and African-Caribbean playwrights have engaged with the failure of the revolution to abolish all unfree labour. Plays such as Hughes' *The Emperor of Haiti* (1963), Walcott's *Henri Christophe* (1949) and *The Haitian Earth* (1984) and James' *The Black Jacobins* (1967) all address the continuation of regimes of forced labour during and after the Haitian Revolution. I will consider whether in these historical plays this shortcoming is cast as a decisively tragic aspect in the drama of the Haitian Revolution or merely functions as a footnote?

### **Returning Terms: Post-colonial Subjectivities in Caribbean Literature and Culture**

#### **MALACHI MCINTOSH & JONATHAN PUGH: Fighting for the Authentic Voice in Post-Independence Caribbean Literature and Politics**

"I must be given words to shape my name to the syllables of trees. I must be given words to refashion futures, like a healer's hand" (Kamau Brathwaite)

A key driver for post-colonial studies across various disciplines has been the desire to examine peoples' lives on their own terms. The matter is not, however, straightforward. A number of Caribbean novelists, poets and playwrights have for many years reminded us that the history of their territories has been defined by a struggle with the sense that spoken and written words are not (yet) their own, but instead inherited second-hand from elsewhere. In Derek Walcott's words, what will deliver the Caribbean individual "from servitude" is the forging of a language that goes "beyond mimicry, a dialect which had the force of revelation, as it invented names for things, one that finally settled on its own mode of

inflection." This paper will unite the ongoing research of a literary scholar and social scientist into efforts to find an 'authentic' voice in Caribbean politics and literature in order to highlight the reliance in both fields on the quest for new words that work for the New World.

Using the themes of 'adaptation' and 'impasse', the paper first examines the everyday struggles of Barbadian civil servants to find a way of managing the demands of their positions that feels authentic their post-colonial situation. Demonstrating converging concerns with how the authentic finds its way through and into Caribbean literature, the paper progresses to document Samuel Selvon's attempts, across his career, to define and refine a unique way of representing Trinidadian experience both at home and abroad – culminating in his most pessimistic, fraught and difficult novel, *Moses Migrating*. By paralleling both cases and the use of all actors in each to adapt the terms they have inherited to negotiate both aesthetic and bureaucratic impasses, the paper demands that we rethink our understanding of both 'authenticity' and 'voice' in the Caribbean context.

**PATRICIA NOXOLO: 'Concrete poetry': Wilson Harris's 'The Eye of the Scarecrow', materiality and language in the taskscape**

Wilson Harris's novel *'The Eye of the Scarecrow'* (first published in 1965) reflects on the relationships between human beings and their environment. Whether making mud pies, finding lost cities, or surveying landscapes for physical development, the book is about the 'concrete poetry' (p. 105) of material objects and how these can be articulated with and through language. Framed for example by the historical event of the 1948 strike in what was then British Guiana, and by the dense foliage, bridges and waters of the Guyanese landscape, this human-environment articulation is clearly historically and spatially located in the Caribbean but, as with all Harris's work, resonates to the present and to the globe. Harris's island landscapes are far from insular.

The contemplation of how language relates to materiality is a theme that can be traced through Harris's writing (see Noxolo and Prezioso, 2012, *Moving matter: language in Caribbean literature as translation between dynamic forms of matter*. *Interventions*, 14(1), 120-135), but the sharpness and brevity of *'The Eye of the Scarecrow'* bring this relationship into sharp relief. This paper brings the human-environment interactions in the novel into relationship with other more recent theories around landscape and materiality, such as Tim Ingold's (2000, *'The Perception of the Environment'*) concept of the 'taskscape', in which the emphasis is on human beings 'dwelling' within landscapes, rather than simply regarding or framing them from a vantage point. The focus then is not on an abstract concept of materiality (as opposed to the ideal), but on how the substance of skin and body interacts with the substance and materials in and of the landscape, and how this can be conceived and spoken by the human being. Can language truly connect with and articulate materiality, or is the human being always alone in the landscape, "the lost One, the unrealized One, the inarticulate One" (*'Eye of the Scarecrow'*, p. 116).

**SIMPSON, HYACINTH: Dubbing in the Diaspora: Caribbean Performances in Canadian Spaces**

"Dub theatre," as practiced by Canadian playwright d'bi young, relies heavily on both the poetical and political principles of "dub," which is itself a particular expression of a

contemporary Jamaican orality. First articulated in the 1970s, dub is rooted in both the musicality and revolutionary politics of Jamaican roots reggae culture. Critics agree that, as an art form, dub found some of its best expressions from the 1970s to the 1990s in the work of poets resident in Jamaica (Oku Onuora, Mikey Smith, and Mutabaruka) and in the Jamaican diaspora (Linton Kwesi Johnson and Jean Breeze in the UK, and Lillian Allen in Canada). While the artistic merits of dub's poetic formulations—especially in the hands of skilled poets—are not in question, some critics have voiced skepticism about the ability of those who work with the form to transcend the political paradigms that were the catalysts for many notable poems from 20-30 years ago so that dub's revolutionary impetus remains relevant in the present. Another concern is the extent to which dub's formal/stylistic concerns with voice, meter, rhythm, and the aesthetics of the live performance currently resonate with the popular and artistic cultures of the Caribbean and other locations where Jamaican/Caribbean peoples have settled.

A close look at the synergies between d'bi young's "dub theatre" ideology as expressed in her SORPLUSI principles and the application of those principles in the creation and staging of her *sankofa* trilogy of plays (*blood.claat*, *benu*, and *word!sound!powah!*) will help initiate a critical response to the critics. A Canadian citizen for more than half of her life, the 37-year-old playwright not only aligns herself politically with Canada's current multicultural and multi-vocal generation, but also anchors her theatre aesthetic in the Jamaican dub culture to which her poetic mothers contributed while simultaneously seeking in her plays to forge connections between, and communicate across, the various cultural spaces she occupies.

## **Language and Broadcasting**

### **MARCIA MALCOLM: Language gendering in the Caribbean: The case of Jamaica**

In this presentation I inquire into the ways in which language learning has become gendered in Jamaican classrooms. Throughout the Caribbean and especially in Jamaica, language learning is regarded as a female activity. Jamaican Creole is privileged by males, not only for social identity but also as a symbol of defiance of European authority and colonization (Madison, 2005; Simon & Osborne, 2009). English, French and Spanish are generally rejected by male students and this phenomenon of what I term "language gendering" is borne out of the perpetual feminization of European standard languages taught in Jamaican schools. Language gendering significantly affects male enrolment, retention and engagement. This discussion will examine the intersectionality of language, culture, gender and sexual identity in relation to language learning in the context of post-independent Jamaica. Very little research has explored the relationships between cultural and gendered identities and language learning in the Caribbean. Through a feminist lens, I draw on institutional ethnography (Smith, 2005). I will conduct semi-structured interviews with Jamaican male college students to elicit cultural interpretations (Wolcott, 1987). It is essential that language educators make connections with theory, research and practice in order to expose students to transformatory pedagogy; which may be critical to encourage learners to critique dominant assumptions and practices of language effeminacy. Importantly, it is both relevant and urgent to increase our knowledge of the historical and socio-political contexts of language gendering which has significant implications for intercultural communication and globalization.

### **DANA SELASSIE: Negotiating Identity in a British Colony: The Emergence of Broadcasting in Bermuda**

Emerging in a climate of political, economic and cultural transition, Bermuda's radio industry surfaced in the mid-1920s, shaped by colonial ties with Britain and economic relations with America. Both Britain and America had already established the foundations of their radio industries and were exploring new ventures in television by the time Bermuda was positioned to begin developments in radio broadcasting prior to World War II. This paper will explore the emergence of Bermuda's broadcasting industry, beginning with radio, within the context of the negotiations of identity and cultural representation formed by the historical, political, and racial impacts and relations between Bermuda, Britain and America. This paper will highlight the relationship that Bermuda had with both America and Britain and how the affiliations would prove advantageous for the development of Bermuda's broadcasting industry.

Caught within a triangle of identity, Bermuda posits itself today, as colonized-British, [but] not English; Americanized, but not American; having deeply rooted ties to the Afro-Caribbean, yet, not a part of the West Indies. It is a country with an ambiguous identity, an exemplar of cultural hybridity. This paper draws upon work from Michele Hilmes in examining the relationship between broadcasting and national identity. It will further examine the complexities of the Bermudian-British-American hybrid identity as it was expressed within local radio early in Bermuda's broadcasting history.

While this thesis also discusses the notable and historical formation of the island's national radio broadcasting service- the Bermuda Broadcasting Company in the 1940s, it also addresses the impact that the racially oppressive cultural climate would have on Bermuda's broadcasting industry going into the next two decades. Bermuda's civil rights movement and the ending of segregation would considerably alter Bermuda's social, economic, racial and broadcasting environment and the culturally ambiguous dependency that Bermuda had with Britain and America. This shift during the 1950s and 1960s would have greater impact on articulations of Bermuda's transitional national identity, manifested throughout Bermuda's emerging television industry.

### **BEN ETHERINGTON: On Scanning Louise Bennett Seriously**

Mervyn Morris's essay, 'On Reading Louise Bennett Seriously', appeared in the Sunday Gleaner almost exactly half a century before this year's SCS conference (it was serialised in June 1964). This paper will mark this anniversary, reviewing the essay's significance for literary criticism in Jamaica, and also the Caribbean as a whole. In a rather stiff tone and drawing on technical concepts and historical assumptions from his Oxford training, Morris set about undermining the anglocentric and provincial sensibility that would celebrate derivative 'literary' verse but overlook skilful 'folk' verse. Rather than working by polemical negation, Morris redeployed available literary criteria in order to claim Bennett as a full participant in the Jamaican literary field.

Crucial to the argument (and also his subsequent essays on Bennett) is the assertion of her prosodic agency. She is not deemed important simply for employing dialect, but for writing effectively crafted verse. Where other commentators (including Nettleford, Rohlehr, and Brathwaite) portray Bennett's prosody as a largely passive use of ballad meter which only



comes alive in performance, Morris argues for her originality in adapting the ballad form. He sees that Bennett in fact frees herself of the metrical line, which is ill-suited to syllable-timed Jamaican patois. This paper will build on Morris's brief comments on Bennett's rhythmic practice, looking in greater detail at her prosody and the methods she employs to create rhythmic momentum; especially her use of rhyme. This is not merely a technical matter. The concepts of literary analysis are hardly neutral – in seeking to develop a scansion that is able to get at that which makes Bennett's verse so fluent, we will better be able to see the complexity of poetic thinking at work, and continue the incomplete task of decolonizing literary criticism.

### **Social In/Securities**

#### **ANYAA ANIM-ADDO: Maritime securities, maritime spaces in the post-emancipation era**

This paper adopts Pat Noxolo's conceptualisation of 'securitisation as negotiation and process' to consider the fractured and mobile forms of securitisation that occurred in nineteenth century Caribbean port spaces (Noxolo, forthcoming). In one sense, my focus is at ground, or water level, on the 'experiences, emotions and agency of everyday peoples in everyday places' – in this case those involved in labour provision in the post-emancipation maritime context (Philo 2011, 2). Nevertheless, I am equally concerned to explore how such everyday experiences were shaped by official colonial interventions into maritime spaces. The research of scholars such as Neville Hall, Pedro Welch, Dominique Rogers and Stewart King suggests that during the era of slavery, port towns were places of greater flexibility and potential socio-economic advancement than plantations. In light of these arguments, within this paper I seek to interrogate the nature of distinctive security priorities and processes, as foregrounded in coastal spaces of the archipelago in the aftermath of slavery.

I adopt a comparative approach in order to explore mobile labourers' attempts to secure maritime livelihoods and colonial interventions in the maritime landscape. Focusing upon spaces that bridged island and Atlantic networks due to their involvement in servicing steamships, I move between two maritime sites associated with steamship provision during the post-emancipation period. The first part of the paper is concerned with Bridgetown, Barbados and in the second section, I explore Castries, St Lucia, particularly at the moment when Caribbean steamship hubs and maritime infrastructure was being re-assessed during the 1880s. Drawing on colonial records, shipping company archives, contemporary newspaper material and travellers' accounts, I analyse attempts to secure port town livelihoods as well as spaces, and I argue that both case studies are indicative of contentious processes of negotiation between groups with differing security priorities. Thus through its focus on securitisation processes, maritime infrastructure and livelihoods, the paper contributes a materialised historical perspective to the panel's broader exploration of Caribbean social in/securities.

#### **DAVID FEATHERSTONE: Maritime Networks, Anti-Colonial Politics and Spaces of Security/Insecurity**

This paper will explore how discourses of resistance and repression circulated between the Caribbean and Britain in the wake of the 1919 riots in Cardiff, Liverpool, Glasgow and London which targeted seafarers of colour. The antagonisms constructed by seafarers in the wake of these white supremacist attacks fed in to anti-colonial movements in Jamaica and

Trinidad. The paper will explore in depth the contested maritime spaces through which some of these struggles were articulated and their repression by colonial naval vessels. It will contribute to emerging debates on the spaces of colonial security discourses through engaging with the dynamic trajectories of resistance forged in relation to these events (Thomas, 2012). The paper will explore the diverse trajectories of maritime resistance that shaped black internationalism and trace the intersections of seafarers returning from riots in Cardiff and Liverpool with returning soldiers of the British West India Regiment that had mutinied in Taranto on vessels such as the SS Odra, which in turn was the site of a mutiny in 1919 (Jenkinson, 2009).

### **RIVKE JAFFE: Speculative Policing: Securing Bodies and Buildings in Downtown Kingston, Jamaica**

During Jamaica's 2010 State of Emergency, the security forces summarily rounded up hundreds of men from inner-city neighbourhoods. While these men were never charged with any crime, they were detained and "processed". This processing involved photographing and fingerprinting the men, a strategy designed to create a biometric database for future reference. This strategy can be understood as a form of preventive policing that frames citizens as potential criminals based on their area of residence. I consider these spatially-oriented crime prevention strategies in relation to a longstanding tradition of real-estate speculation in Downtown Kingston by both the government and property-owning elites. Many Jamaicans hoped that the "clean-up" of Downtown that the State of Emergency set in motion would herald a new era of commercial redevelopment. I suggest understanding these processes through the concept of "speculative policing", a repressive form of place-based policing in which area stigmatization intersects with real-estate speculation.

### **Gender and Sexuality**

#### **DANIELE BOBB: Capitalism, Work and Mothers: Negotiating the Terrain in a Developing Country**

Capitalism, globalization and liberalism have been points of contention among academics for decades. They all purport the notion of "equality" which is seen as problematic as it ignores the inherent differences, zones of inequality, and unlevelled playground which exists among nations, but upon which capitalism thrives. Globalization is said to remove borders from territories allowing all nations the same access to international markets. Proponents of liberalism never discuss how this is facilitated or made possible; neither does it explore the impact it has on different states and their citizens. This paper seeks to expose the inner operation of capitalism through exploring the effect it has on "working mothers" in the twenty-first century, using Barbados (a developing nation in the Anglophone Caribbean) as a case study. It begins to explore globalization's impact on women from a feminist perspective with the aim of informing state policies and offering a nuanced perspective of the intricacies of capitalism. Globalisation continues to shape local policies as the global economic recession has permeated Caribbean states resulting in unemployment, underemployment, poverty and economic decline. However, it is quite interesting that a country like Barbados, who is said to be developing well, and the attraction of Eastern Caribbean migrants, is the only CARICOM country with a negative growth projection for 2013 and 2014. The negative outlook of the October 2013 IMF World economic report for

Barbados which predicts a GDP growth by “-0.8 this year and -1.1 in 2014” has many repercussions for the residents of Barbados but also provides a pivotal point of analysis on capitalism.

**MELEISA ONO-GEORGE: ‘To be despised’: Concubines, Respectability, and the Free Community of Colour in early Nineteenth-century Jamaica**

In the spring of 1830, a series of articles published in the *Watchman* and *Jamaica Free Press*, a newspaper and public platform for many discussions amongst the free community of colour, both men and women engaged in dialogue about the prevalence of interracial concubinage and prostitution throughout the island of Jamaica. As one man of color wrote, it is ‘to this system [of concubinage] principally the People of Colour owe their degradation.’ Expressed in this series of articles were changing discourses around gender, interracial sex and respectability. While under the system of slavery, interracial concubinage and prostitution was an accepted economic avenue for women of colour, in the years leading up to abolition, as sought political and civil equality in the island and attempted to adhere to British Christian ideals of middle-class respectability and domesticity, such women and intimacies could no longer be tolerated. Concubines and prostitutes were increasingly regarded as morally debased and ostracized from ‘respectable’ community of colour, despite the fact that many of the middle and elite classes of free people were the children or grandchildren of such women.

This paper will explore changing discourses on interracial concubinage and prostitution within the free community of colour in the years leading up to and just after emancipation. In tracking these changes, I will show the ways emerging Christian ideals of respectability and domesticity adopted and performed by the ‘respectable’ community of colour, affected poor and working-class women’s economic and social freedoms on the island.

**LIZABETH PARAVASINI-GEBERT: Phyllis Shand Allfrey: The Forgotten Poet**

Dominica’s Phyllis Shand Allfrey was best known as a prose writer and politician. With the publication of her collected poems in 2014, we can begin to consider her position as a poet. Where do we place Allfrey as a Caribbean poet? This is a question awaiting critical analysis, since, except for a handful of texts reproduced in World War II anthologies, few have had access to Allfrey’s poems since their original publication many decades ago.

Allfrey is a difficult writer to place in the West Indian poetic tradition emerging in the early decades of the twentieth century. Dominican writer Daniel Thaly’s seminal influence marks her poetry as stemming out of the work of the Creole Parnassians of the francophone Caribbean like Thaly and his brother Fernand (1882-1947), the young René Maran (1887-1960) and Guadeloupe-born Saint-John Perse (1887-1975). A contemporary of Négritude poets Aimé Césaire (1913-2008) and Nicolás Guillén (1902-1989), whose political ideals she shared, as a poet Allfrey lacked their gift for path-breaking formal experimentation. Moreover, as a white writer, despite her anti-colonial and anti-racist stance, she remained marginal to their primary concern with African-Caribbean affirmation. This marginalization from the mainstream of Caribbean poetry would grow more marked as subsequent generations of West Indian writers—among them Kamau Brathwaite (1930-), Derek Walcott (1930-), Pedro Mir (1913-2000), Nancy Morejón(1944-), among others, focused their work on issues of race, Creole cultures and a reaffirmation of the region’s connections to Africa as the basis of national definitions after independence.

The paper seeks to explore her connections to these major trends in the 20th-century Caribbean poetic tradition, seeking a place for her work among other Caribbean poets.

### **The Politics of Representation**

#### **CAROLINE BRESSEY & GEMMA ROMAIN: Ronald Moody: geographies of art and black life in interwar London**

This paper explores the experiences, philosophies and artworks of Jamaican sculptor Ronald Moody. Born in 1900 to a prominent Jamaican family he travelled to England to study dentistry at age 23. Also based in Britain at this time was his brother Harold, who was working as a GP and establishing an important role in British political life by founding in 1931 the British anti-racist organisation the League of Coloured Peoples. Ronald Moody soon moved from dentistry to sculpture and, as his niece Cynthia Moody wrote, 'went on to a long and distinguished career, which embraced broadcasting, writing, and active participation in the Caribbean Artists Movement and the Society of Portrait Sculptors, as well as art.'

This paper explores key moments in Ronald Moody's early life in London in the 1920s and 1930s, contextualising his experiences within wider political, social, and economic histories of interwar Black Britons. Based on an examination of his papers in the Tate Archives, we explore his student experiences and artistic output during his years as a trainee dentist, his artistic and philosophical studies in the late 1920s, including his decision to become a sculptor after a visit to the Egyptian galleries of the British Museum and his experiences as a black artist in London's interwar artworld.

#### **HEATHER SMYTH: Decolonizing the Eye in Michelle Mohabeer's film *Blu in You***

In the 2008 film *Blu in You* by Michelle Mohabeer (Guyana/Toronto), the role of gendered and racialized spectacularization is foregrounded in both the conversation of the film's speakers, Nalo Hopkinson and Andrea Fatona, and in the film's imagery and filmic techniques. The central historical referent of the film is Saartjie Baartman, the "Hottentot Venus," a Khoi-San woman displayed in freakshows in early 19th Century Europe in enslaved conditions, her brain and genitalia dissected and further displayed after her death.

The film foregrounds the colonial history of the visual in Baartman's dehumanization, with a voiceover declaring she was "violated time over with their gazes," "commodified, fetishized...[the] spectacular vision of the primitive other" who has undergone a "public dissection" long after her death. The film strives to wrest "the visual" away from this history, and some critics have argued that Mohabeer's filmic techniques challenge colonial "visual technologies" (Atluri 15). However, although the film does use a variety of techniques that are valuable for showing the racialized and gendered role played by the visual, it also leaves open the paradox faced by attempts to use the decolonizing visual to challenge the colonial visual.

Given the ways that "race, gender, and the visual structure one another in a complex set of interlocking, epistemological feedback loops" (Wilson 20), how can we think our way out of what seems an all-encompassing epistemological system? Critics like Magubane and McKittrick have astutely pointed to how the continued focus on Baartman perpetuates her

use and abuse as an icon, even by those who challenge the visual technologies that entrapped her. On what grounds and in what lived context could racialized/sexualized images be circulated in ways that would not perpetuate this fetishization and racialized “looking,” including in Mohabeer’s film? I will propose that one way to focus on the issues arising from this problem can be found in McKittrick’s *Demonic Grounds* and her concept of “critical attic space” (52), a reference to African American writer Linda Brent/Harriet Jacobs’ seven-year sojourn in her grandmother’s cramped garret on the plantation she escaped from: a hiding place within slavery. McKittrick’s nuanced work articulates the problems and possibilities of finding liberatory epistemologies within compromised contexts, the possibility of reinvention and the critical inhabitation of delimited positions. I will re-examine Mohabeer’s film and its challenge to the visual through this framework.

## **Caribbean Labour**

### **HENRICE ALTINK: Race at Work: racial inequality and the Jamaican labour market, c. 1918-1980**

This paper examines racial discrimination – both white-on-black discrimination and ‘shadism’ – on the Jamaican labour market in the decades preceding and following independence. It concentrates on the civil service, the police and white collar work in the private sector and examines not only the hiring and promotion processes but also instances of discrimination on the work floor. It will show that racial discrimination at times took such overt forms as placing light-skinned shop workers at the till but dark-skinned ones in the store room but that it mostly operated in very subtle ways, such as specifying job or promotion criteria that very few dark-skinned Jamaicans were able to meet because of the cumulative effects of racial discrimination. While the various overt and covert discriminatory practices were accepted by many African Jamaicans as ‘normal’, they were at times also openly challenged and not just by individual employees but also by politicians. The paper will pay considerable attention to these challenges. And in order to assess whether they increased and translated into practices and policies that allowed for a more racially equal labour market as the island moved from Crown Colony government to internal self-government and finally independence, it is divided into three parts: 1918-1944, 1945-1962 and 1963-1980.

### **CHRISTIAN HØGSBJERG: Mariners, Renegades and Castaways: Chris Braithwaite and the Colonial Seaman’s Association**

As founder of the Colonial Seaman’s Association and an important activist in the tiny Pan-Africanist movement in 1930s Britain, the black Barbadian trade unionist Chris Braithwaite (1885-1944), alias ‘Chris Jones’, was perhaps the critical lynchpin of an anti-colonial maritime subaltern network in and around the imperial metropolis of inter-war London. Having served in the Merchant Navy, after the First World War he had come to Britain, becoming an active socialist and organiser for the National Union of Seamen (N.U.S.), Britain’s major maritime union during the 1920s. However, it was during the 1930s when briefly around the Communist Party of Great Britain and then through playing a central role in organisations such as the International African Friends of Ethiopia and the International African Service Bureau led by figures such as George Padmore and C.L.R. James that Braithwaite’s talents as an agitator and organiser came to the fore. As well as challenging the ‘colour bar’ in Britain itself, radical colonial seamen such as Braithwaite enabled militant

Pan-Africanist organisations based in the 'dark heart' of the empire to establish networks of resistance throughout the colonial world.

This paper will not only briefly explore the life and times of Braithwaite, a rather overlooked yet clearly outstanding figure in the history of the twentieth-century 'black and red Atlantic'. This paper will also contextualise Braithwaite's life and work as a political trade unionist through a discussion of the struggles waged by black colonial militant seamen in Britain, attempting to stop black seafarers being exploited by the employers on the one hand and scapegoated by the unions for supposedly driving down wages on the other. It will suggest that Braithwaite's determined struggle for working class unity and solidarity in the face of racism and austerity retains relevance for us today.

### **STEVE CUSHION: The Havana Tramway Scandal of 1950: Cold War murder and corruption**

By 1950, the Havana tram system was on its last legs. The government had acquired control of the Havana Electric Railway in 1948 to rescue it from the financial problems. A US businessman and ex-diplomat, William Pawley, concluded an agreement with the government to replace the dilapidated tram system with a fleet of new buses. But beneath this apparently simple business deal lies a story of intrigue, corruption and murder. For Pawley was the kind of "ex-diplomat" for whom the description "spy" would be more appropriate. He was the same William Pawley who helped to organise the overthrow of the Guatemalan government of Jacobo Arbenz by the CIA in 1954. In Cold War Cuba, the corrupt governments of Ramón Grau and Carlos Prío were using gangster violence to eject the communists from the trade unions and nowhere was the battle fiercer than on Havana's public transport, with four prominent trade unionists murdered and one of the murderers assuming control of the union. Pawley was able to use his connections with the CIA, the Cuban government and the British Foreign Office to not only assist in this right-wing anti-communist intervention in the trade unions, but also to enrich himself considerably.

This paper draws on archival research in Havana and London to expose another chapter in the Cold War, wherein anti-communism became a cover for the enrichment of international business interests.

## **Music and Performance**

### **AMILCAR SANATAN: Capitalism, Corporations, and Gender Ideologies in Soca Fetes**

This research seeks to deconstruct the gender power relations in soca fetes, in order to study the relationship between capitalism and how it sexualizes and socially orders male and female bodies through cultural commodification. In the performance context, the soca (space), mediated by competing statist (nationalistic) and corporate interests, functions to mark gendered bodies with unequal cultural and political significance.

In order to continue critiquing the 'objectivity' of social science research and incorporate a framework that considers the representation and identity issues, I have searched for a feminist framework that can assist in collecting data along these principles that can help broaden the feminist political project of social transformation. In my research, I consider the application of feminist critical discourse analysis (CDA) to examine gender in soca music lyrics, the carnival fete space and the literature on the field.

### **HANNAH DURKIN: Pearl Primus, Trinidadian Dance and U.S. Cold War Culture**

Trinidad-born performer-choreographer Pearl Primus (1919-1994) was one of the principal figures of mid-century US modern dance. She combined social protest with established modern dance techniques, such as poetry and symbolic gesture, and she worked with many of the leading figures of the movement, including Martha Graham and Doris Humphrey, as well as avant-garde composer John Cage. Yet her compact physique, dark brown skin tone and athleticism created a new template for women performers and many of her works were painstaking reactions of her anthropological observations in Trinidad and West and Central Africa. By recreating onstage Shango and Yoruba rituals and juxtaposing them with scenes of lynching and poverty, Primus staked a claim for Black societies' right to self-governance in a world still underpinned by colonialism and segregation. Such artistry was deemed politically dangerous and the U.S. government revoked her passport in 1952.

This paper draws on newly discovered dance footage of and by Primus in 1949 to recover her art as a radical Pan-Africanist cultural endeavour. Primus, who would come to self-identify as "African," sought to politically unite the Black diaspora through a reevaluation of its dance cultures. Her roles in legitimising Black dance practices in Trinidad and popularising them in New York help to situate her as a key forerunner of the Black Arts Movement. Equally, the political constraints that she endured underscore the extent to which charges of communism were applied by the US government to mid-century Black freedom struggles as a means of silencing them.

### **BETH GIBBS: The Influence of Cuban Music on Genres of the Hispanic Caribbean**

Although each nation maintains its own cultural and musical identity, the influence of Cuba's musical presence throughout the Hispanic Caribbean is undeniable. Itself a mixture of African and European characteristics, Cuba is a shining example of cultural infusion, and its music reflects this diversity. The impact of Cuban genres such as the son, the bolero, the guajira, and the nueva trova can be heard in several genres native to Puerto Rico and the Dominican Republic. Reflecting characteristics of each country, genres such as the merengue, the bachata, and the seís, as well as the widely-popular salsa can be traced back to the music of Cuba. Traits from these vibrant and expressive genres have been infused into the musical traditions of Cuba's island neighbors and this diaspora has helped to shape the musical identity of the Caribbean as a whole.

## **Representing Post-war Caribbean Lives: Families, Communities and Rituals**

### **DIANA PATON: Obeah on the Post-war Caribbean Stage**

This paper investigates the place of obeah within post-war Caribbean cultural production, focusing in particular on theatre and performance. As Caribbean writers sought to produce an authentically Caribbean culture, many of them used obeah as a key theme within their work. This process took place in many art forms, from novels to poetry to music. I focus here on performance, partly because it has been relatively little analyzed, and partly because of its significant position as a form of cultural production which spanned the class divide in the Caribbean, reaching multiple audiences through popular and 'serious' theatre. Evidence for the paper is drawn mainly from published and manuscript play scripts, supplemented by press reports and reviews of performances from Jamaica and Trinidad. The paper will

examine popular forms of theatre, especially the comic variety shows and ‘mock trials’ that were a staple of the Caribbean stage, alongside the more explicitly cultural nationalist theatre of playwrights Barry Reckord, Errol Hill, and Dennis Scott. I will discuss briefly discuss Reckord’s *Della/Flesh to a Tiger* and Hill’s *Man Better Man*, before turning to a more extended analysis of Scott’s *An Echo in the Bone*. Theatrical portrayals of obeah were frequently comic and, despite the fact that they often worked within an explicitly cultural nationalist paradigm, often reiterated and reinvigorated, from a nationalist point of view, longstanding stereotypes of the obeahman as fraud and charlatan. Nevertheless in theatre, far more than in formal politics, there were also sensitive portrayals of Caribbean religion that took it seriously as an aesthetic and spiritual realm of life. Such portrayals included aspects of Caribbean religion that were deeply integrated with healing practices widely understood to be obeah. However, those theatrical representations that dealt with Caribbean spiritual power in a sympathetic way, such as Dennis Scott’s *An Echo in the Bone*, avoided all mention of obeah itself in representing Caribbean religion. Obeah, it seems, was difficult to rehabilitate within the context of performance.

### **KENNETTA PERRY: Imaging and Imagining Black Britain: Family Photography and Afro-Caribbean Cultural Practices of Belonging**

The cultural practice of using family photography to visually frame a narrative about oneself became an important mechanism which allowed Afro-Caribbean migrants to express how they imagined themselves and their aspirations both in and between Britain and a larger Caribbean diaspora during the postwar era. Surveying some of the images remaining in the archived collections of Harry Jacobs, a Jewish photographer who became somewhat of a local institution among Brixton’s black communities beginning in the late 1950s and early 1960s, one finds that Afro-Caribbean migrants were keen on fashioning themselves and their life in Britain in ways that showcased upward mobility and their upstanding status as British citizens who had made a respectable life for themselves in Britain. Black Britons—men, women and children—stood before Harry Jacobs’s cameras to document images of thriving two-parent households, successful business ventures, family celebrations, ladies showcasing the latest hairstyles, and the growth of children who would carry their legacy forward. This paper explores how these images offer windows into understanding some of the practices of belonging that West Indian migrants utilized to imagine and literally picture themselves as Black Britons. Moreover, I argue that they give us a glimpse of how migrants aimed to create demographic profiles of themselves that moved beyond their status as colonial migrant laborers to embrace the full range of their social, cultural and economic aspirations.

### **LARA PUTNAM: T.S. Simey’s Anonymous Interlocutors: Local Intelligentsia and the Transnational Pathologization of the Black Family**

University of Liverpool sociologist Thomas Spensley Simey served as Welfare Advisor for the West Indies Development and Welfare Organization established in 1940 in response to the Moyne Commission’s call for radically increased social funding and social work in the colonies. Simey’s 1946 publication *Welfare and Planning in the West Indies* summed up the contents of the Welfare Course he and his wife, Margaret Simey, had taught for several years in Jamaica, and offered blueprints for future public policy, social work interventions, and social research for the region as a whole. In each of these arenas Simey’s proposals would be significantly influential.



But where did Simey's approach to analyzing Caribbean people—which put heavy emphasis on the ways economic exclusion and racial hierarchy had distorted both communal life and personality development—come from? What caused him to turn toward contemporary scholarship on race and black culture in the United States, which provided crucial intellectual grounding for Simey's proposals?

This paper mines Simey's unpublished correspondence to reveal the extensive role of members of Jamaica's emerging intelligentsia of color in shaping Simey's views on Caribbean personality and Caribbean families. Indeed, work that Simey published under his own name is revealed in at least one case to have been written by one such unacknowledged interlocutor.

## **Environment**

**LEE LEE: Living in the Shadow of Giants: Food Justice Collisions between Haiti and the US**  
Food prepared slowly, with love, offers comfort and empowerment to those who are nourished by it. It is a cultural foundation, maintained primarily by women, which acts as a strong glue that holds community together in ways that maintain an important sense of identity. During the 2013 Ghetto Biennale in Port-au-Prince, Haiti, I followed grandmothers on their paths of procuring and preparing nourishment, which was shared with the community. During the process, I transcribed recipes in order to preserve their approach of making and sharing nourishment, a tradition otherwise maintained orally and through practice.

Using these recipes as a framework, I've created a research based narrative which explore collisions between the US and Haiti around food issues. These narratives present the impacts of food policy between the neighboring nations while portraying individuals who work to grow solutions on the ground in Haiti.

Tchaka is a porridge made of corn, beans and pork. The ingredient of corn in the Tchaka recipe is used a departure point to explore why hungry farmers would destroy genetically modified corn seed donated by Monsanto after the 2010 earthquake. It was through this act of defiance which protested the mistreatment of farmers in other parts of the world that sent a message that Haitians wanted no part in the exploitation fostered by this agriculture giant. The narrative becomes a platform on which Haitians express a more general frustration in regards to the ineffectiveness and sometimes destructive nature of "aid" after the earthquake.

The pork ingredient in Tchaka is an entrée into the US Department of Agriculture's pig massacre in the early 1980s. Due to a small outbreak of swine flu, the US decided to exterminate every single Creole pig in Haiti. With helicopters flying over forested mountains, they even exterminated feral pigs by hunting them down from the air. Pigs made up the foundation of the rural economy. They were a bank of sorts; when a farmer needed a bit more land or money to marry off a daughter, he could sell a pig. The US shattered this economic foundation with little to no compensation to the farmers, and it is still felt thirty years later. It ended up accelerating deforestation as farmers turned in desperation to

alternative means of economic support.

Haitians are proud of their history and how that has shaped their identity. As a counter to the frustration found in the collisions with US food policy, these recipe narratives weave in positive stories which grow out of Haitian soil but are too rarely heard outside of the country. Tchaka is a celebratory dish prepared for Azacca, the Vodoun god of agriculture. It is appropriate grounds to portray the numerous people who work tirelessly to build solutions by way of implementing sustainable forestry practices and localized agriculture.

### **KARIMA PRAGG: Mandela, Melman and Trinidadian Student Attitudes Toward Animal Welfare**

Within the past few years, the issue of animal welfare has slowly gained recognition throughout the twin island state of Trinidad and Tobago. The recent importation of the region's first two giraffes – Mandela and Melman – who reside at the nation's Emperor Valley Zoo, has piqued the interest of the national community. Their arrival has also encouraged citizens to question whether or not the size of the giraffe enclosure is sufficient to house these large mammals.

In light of this, the present study will explore student attitudes toward Mandela and Melman as attractions in the Emperor Valley Zoo. This research also seeks to ascertain student attitudes towards the treatment and welfare of animals and to assess the extent to which variables such as age and gender impact upon such attitudes.

The population for this quantitative study will consist of students enrolled in the School of Veterinary Medicine, University of the West Indies (UWI), St. Augustine and students from the St. Augustine Secondary School. A combined sample of approximately three hundred (300) students will be selected. Both groups of students will be administered the Animal Attitude Scale (AAS) to measure their attitudes toward animal welfare and animal use in society.

It is anticipated that a more positive attitude toward animal welfare will be gleaned from students of the UWI School of Veterinary Medicine. Additionally, it is expected that female students will score higher than males and that younger students will have the lowest scores on the AAS.

### **EMILY MORRIS: Money, power and urban transport policy: the Havana exception**

In December 2013, the Cuban government announced the abolition of the requirement for an official license to buy a new, imported car. This seems to mark the final demise of the pre-1959 'American' cars that have become the iconic image of Havana, used to illustrate articles and reports that describe the city as existing in a 'time warp'. The implication is that the communist system has prevented progress, creating a society that is in some way a relic of the past, and that the economic 'updating' now in progress in Cuba will allow Cuba to catch up. This paper, drawing on collaboration between UK and Cuban researchers, challenges this interpretation of Cuba's urban transport system and the nature of policy.

The paper begins by comparing urban transport in Havana today with other larger Caribbean capitals – Santo Domingo, San Juan and Kingston – in terms of policy, mobility,

access and patterns of urban development, drawing on international and national sources. The contrasts are traced to the objectives and nature of policy-making, and economic conditions. It then examines Cuban policy in more detail, tracing a set of economic, social and environmental objectives that drive urban transport strategy. In the light of this, the paper considers the possibilities for the future. By 'catching up', Havana would exchange more mobility for a less 'liveable city', with more congestion, less vibrancy of street life, fewer children able to socialise and exercise around their homes, increased traffic related injury and air, soil and noise pollution; alternatively, it might make an accelerated transition from 'city of the past' to 'city of the future'.

### **Cultural In/Securities**

#### **FUNMI ADEWOLE : Addressing socio-cultural and artistic insecurities: Irie! Dance theatre's theatrical productions and education programmes**

Dance as a theatrical practice in England is one of the terrains in which socio-cultural insecurities caused by racism, social exclusion and stereotyping is confronted. Irie! dance theatre, a Caribbean dance company, is at the forefront of developing artistic and educational programmes addressing these issues. Founded in 1985 by Beverley Glean, the company was soon known for its productions that included Caribbean and African dance forms, Reggae dance and music, modern dance technique and ballet. This paper investigates how the company strategically developed a discourse to support its initiatives, exploring the intersections between multiculturalism, Caribbean identity, Pan-Africanism, popular culture and the values of professional dance practice. I argue that transnational dance practices, such as Irie! Dance theatres, to achieve their full potential as an object of enquiry, need to be understood in relation to a politics of place.

#### **SUSAN MAINS: Archipelagic Anxieties: Familiarity and Borders in the Context of Caribbean Security**

Security is a concept that often suggests consistency, fixity, and predictability—these are characteristics that have spatial, emotive and temporal dimensions—which, while appearing positive at first glance, may, under closer scrutiny, pose significant challenges for encouraging flexible and inclusive approaches towards Caribbean mobilities. This paper will explore representations of in/securities through the rubrics of familiarity and borders, particularly in the context of Jamaican migration. The concept of security is underpinned by ideas surrounding borders and familiarity and it has had—and continues to have—significant implications for individual, national and international approaches towards negotiating and policing mobility. I draw on examples from Caribbean creative writing and visual cultures to illustrate competing narratives of security, and in particular, the ways in which dominant ideas of socio-spatial control may be reinforced and challenged through the image of the archipelago and archipelagic relations.

#### **'H' PATTEN: Dancehall and its sartorial and social insecurities**

Notions of in/security although inherent within the tensions existing both within and in relation to the dancehall space are countered by constant attempts at personhood. A large percentage of dancehall participants, inhabit the poor in/secure inner city garrison areas of Kingston, which are also home to 'organized criminal gangs with transnational connections' (Charles, 2002, p.30). Dancehall participants therefore negotiate the in/security of place and

space as they move between the garrison home territories, attending a range of dance events. Dancehall provides space for the performance and maintenance of modern-day rituals which enable participants to develop and negotiate identity and secure personhood through cultural and artistic expression (Beckford, 2006). This paper therefore forms part of my PhD research contesting and moving beyond the present slackness and violence trope, in arguing that dancehall participants negotiate in/security in the pursuit of personhood and the in/security of profile and status.

#### **KAREN SALT: Haiti, Credit and Culture at the World's Fair of 1893**

The World's Columbian Exposition of 1893 featured gleaming white imperial and national neoclassical structures nestled in what has become known as the White City, and a lane of colonial curiosities and racial titillation in the entertainment-zone of the Midway Plaisance. Known for its articulations of the modern progress of racial types, the Exposition (also known as the World's Fair) included something else—a black nation in the white city. This essay unveils Haiti's presence and its pavilion, but centers its argument on how (and why) this invitation occurred. In so doing, it raises issues about credit, debt, and securitization, asking, ultimately, what is the price of belonging.

#### **Utopian/Dystopian Visions**

#### **MARIA ALONSO ALONSO: Diasporic Marvellous Realism in Transcultural Caribbean Fiction**

This paper urges a deeper dialogue between Postcolonial and Latin American literary theory in order to analyse the influence the latter has had on the former and to highlight the constant feedback between these two traditions. By re-evaluating the differences that existed in the 1950s between the terms 'realismo mágico' and 'lo real maravilloso americano', I will draw attention to the diverse interests and influences that literary transculturation is promoting in literature today. For this purpose, works by Nalo Hopkinson, Cyril Dabydeen, Edwidge Danticat and David Chariandy, amongst others, will be used to question the spurious generalisation and homogenisation found in several studies on magical and marvellous realism by emphasising the interesting switch in perspective found in contemporary literary production where supernatural phenomena are considered marvellous, rather than magical. My intention is to offer a conceptual solution to the problems that the dichotomy between the terms magical realism and marvellous realism, pose to contemporary literary criticism by offering a new term, Diasporic Marvellous Realism, which embraces the ongoing transculturation found in contemporary Caribbean literary production. The employment of Diasporic Marvellous Realism as a literary philosophy and narrative technique in contemporary literature would ensure a positive change from the rhetorical gaze regarding the importance of cultural heritage as a form of resistance and as a way to vindicate the enfranchisement of dispossessed communities within certain host-countries.

#### **MARIA CRISTINA FUMAGALLI: Borderland Utopia: Hispaniola before the 1937 massacre**

The border which divides the island of Hispaniola in two was established in 1929 and finalised in 1936. In 1937 the Dominican dictator Rafael Leonidas Trujillo ordered a massacre of Haitians and Haitian-Dominicans -the estimated number of victims vary from 14,000 to 40,000- in the Dominican border provinces. This massacre destroyed a way of life which was characterised by ethnic pluralism and had a fluid frontier at its core. In this paper I will look

at novelistic reconstructions of the massacre by Haitian, Haitian-American and Dominican writers which, I will argue, can also be seen as investigations of the cultural and social dynamics of the pre-1937 borderland as a possible model for future cohabitation and social equality on the island. The texts under scrutiny will be Jacques Stephen Alexis's *Compère Général Soleil* (1955), René Philoctète's *Le peuple des terres mêlées* (1989), Edwidge Danticat's *The Farming of Bones* (1998), Marcio Veloz Maggiolo's *El hombre del acordeón* (2003).

### **GEMMA ROBINSON: Revisiting "Atlantic Fire" in Martin Carter, Wilson Harris and Aubrey Williams**

This paper takes up again the challenge to see Aubrey Williams within the context of "Atlantic Fire" (Walker Art Gallery Exhibition, Liverpool, 2010), and views Williams's preoccupation with fire alongside two of his Guyanese contemporaries, Martin Carter and Wilson Harris. Looking at Carter's poetry, Harris's prose and Williams's painting, I explore what questions overlap in their concerns across different genres, and consider the extent to which their artistry can be viewed within a common critical language. While the three men were friends and artistic collaborators, there is little record of their discussions or documentation of their shared engagement (with CAM records being a notable exception). Despite these archival gaps, I argue that Williams's, Harris's and Carter's representations of fire reveal congruent, even shared, practices. Williams's work continues to make sense within the frame of "Atlantic Fire", and here he and his contemporaries are compared, to show how work such as "Revolt", Carter's *The Hill of Fire Glows Red*, and Harris's critical essays view fire as key to representing and understanding the history of the Americas and transformative local and global identities. The symbolic and material resonance of fire (eg. as element, inferno, destruction/regeneration, spark) is bound up in their expression of binaries, and in particular utopian and dystopian visions of the past, present and future. In their work, fire is incorporated into their varying attempts to hold in tension cosmological, spiritual, political, spatial and temporal world views.

### **EVA SANSAVIOR: Mapping New Worlds: The Essay as a Utopian Space of Encounters from Montaigne to Condé**

The paper concerns itself with encounters. Bridging the periods of the early modern and the modern, it aims to account for the evolution of the essay as a generic site which hosts forms of global encounters that are perhaps utopian in nature. While it is commonplace to figure such encounters as exclusively intellectual or theoretical in nature, the position that I shall advance is that the intellectual encounters that are realised within the essay are inextricably linked to — and bear the persistent traces of — the material encounters between Europeans and non-Europeans in the 'New World'. Through a comparative reading of Michel de Montaigne's 'On the Cannibals' and Maryse Condé's 'O Brave New World', this paper will place the genre of the essay as it is practised by its inventor Montaigne in the sixteenth century and by Condé at the end of the twentieth century at the centre of a re-mapping of globalisation as a phenomenon with complex and largely critically overlooked pre-histories.