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Walcott’s “The Schooner Flight”
Derek Walcott’s long narrative poem, “The Schooner Flight” first appeared in the Trinidad and Tobago Review in 1977. This justly famous poem – one of the many Walcott has devoted to the wanderer -- lends itself to divergent critical approaches. Most often it has been examined through a socio-political lens. However, this particular examination of “The Schooner Flight” (which ostensibly follows the travels and adventures of the sailor Shabine on the Caribbean inter-island schooner Flight) will employ a Jungian mythological archetypal approach to map and to illustrate via the hero’s journey, the exigency of a man accepting his own inner feminine nature to achieve not only a mature and complete masculinity but an enlightened spiritual reawakening as well.

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La Compatibilité entre la Créolistique Historique et la Linguistique Générale
Le présent travail accepte et appuie la proposition selon laquelle les langues créoles sont compatibles avec la linguistique générale tantôt synchronique que diachronique, évidemment avec une approche toujours très critique parce que la linguistique générale n’est pas toujours très compréhensive et favorise certains principes et méthodologies qui méritent d’être soigneusement surveillées pour éviter leurs lacunes. Par exemple, la linguistique générale diachronique tend à proposer qu’une langue s’évolue dans une boîte hermétiquement fermée et à l’abri du contexte social. Les principes et méthodes qui soutiennent le changement d’une langue sont très nombreux et très divers. Cette diversité peut apparaître dans l’histoire d’une seule langue, créole ou autre. Pour illustrer et pour exemplifier ce qui précède, nous nous proposons d’examiner quelques exemples de changement phonétique historique, surtout ceux qui appartiennent aux langues franco-créoles mais avec un coup d’oeil sur les anglo-créoles pour renforcer la proposition de la différence entre les trajectoires historiques des langues franco-créoles comparées avec les langues Anglo-créoles, tout en maintenant toujours le principe de la compatibilité des deux groupes avec la linguistique générale

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Of Sun, Sulphur, and Cyclones: The Geopoetics of the Island in Daniel Maximin’s Caribbean Trilogy
Between 1981 and 1995, Daniel Maximin, the celebrated Guadeloupean novelist, poet, and essayist, composed the panels of his Caribbean triptych in the form of three novels, L’Isolé Soleil (Seuil, 1981), Soufrières (Seuil, 1987), and L’Île et une nuit (Seuil, 1995), in which he charts the life and times of the protagonist, Marie-Gabriel, as she comes to terms with her cultural identity through a documentary
encounter with her island’s colonial history in the first novel, and subsequently through the experiences of the anticipated eruption of Guadeloupe’s volcano in 1976 and the arrival of Hurricane Hugo in 1989. While political overtones resonate throughout the accounts of natural disaster in the latter novels, the natural forces unleashed upon the island command their own emphasis. In a later volume of essays written in collaboration with the philosopher Valérie Picaude-Baraban, Les Fruits du cyclone: Une Géopoétique de la Caraibe (Seuil, 2006), Maximin undertakes a personal account of his own geopoetics in which he considers the evolving roles of Caribbean languages and cultures, foregrounding nature as a major actor in his island’s history. Missing from the panorama of West Indian artists and literary figures he evokes is an assessment of his own literary contributions. My paper proposes to situate Maximin’s personal geopoetics within the larger conceptual framework of contemporary work being done in the field of geopoetics, and then to complement his volume of essays with an appraisal of his trilogy as a reflection and instance of the Caribbean geopoetics he seeks to explore.

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Topicalization in Jamaican Creole and Martinican Creole
According to Mervyn Alleyne (1980) “One of the most typical transformation rules in Afro-American dialects is the topicalization which allows constituents of kernel sentences to be singled out for focus.” In this paper, I present a contrastive study of topicalization in Jamaican Creole (JC) and Martinican Creole (MC) in order to establish distinctive features of topicalization in the two languages:

JC  a taak im a taak “He is always speaking”
MC  se pale i ka pale “Il parle sans arrêt”

This specific construction, which is widely found in West African languages is very similar in these two Afro-American languages and clearly different from Indo-European languages like English and French.

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Trinidadian French Creole: an Endangered Language of the Caribbean
This paper addresses the issue of language endangerment and the efforts that have been or should be made both from within and from outside the Trinidadian French Creole (TFC) speech communities in order to ensure the survival or at least the documentation and preservation of this language. After having discussed agency, endo-agency , exo-agency and language endangerment, we will describe how these processes have generated attitudes that could determine if there exists a possibility of TFC’s survival. Linguists should be concerned about the linguistic changes that have been occurring in the region and of their role as agents in the understanding, documenting and preservation of the languages of the Caribbean.

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The rhizomatique identity in the poetry of Claire Harris and Mahadai Das and Marysé Condé’s The Story of the Cannibal Woman.
This paper examines the politics of Caribbean female identities in the poetry and prose of Claire Harris, Mahadai Das and Marysé Condé through the conceptual frames of the rhizome advanced by Eduard Glissant, transculturation as defined by Fernando Ortiz and deterritorialization by Deleuze and Guatarri. Through these theoretical frames, I intend to show how Condé, Das, and Harris engage multiple positions on the woman question in the Caribbean through their work and in the process undermine patriarchal structures that define the lives of Caribbean women. I also argue that Condé, Harris, and Das question the myth of the Caribbean woman and the idea of Africa or India as the motherlands. I argue for a Caribbean feminist poetic that reflects the multiple identities and complexities of Caribbean femininities and demonstrate that the work of these three women reflect all the complexities of what it means to live a rhizomatic life.
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Caribbean Culture, Identity, and Agency: The US Virgin Islands and Beyond
This paper is about the identity of descendants of slaves from the Virgin Islands and their proposed visit in Denmark, the former colonial metropolis and owner of the islands. It is based on a film project supported by UNESCO (Bierlich et al. 2009). The paper analyses a relation known to people of former colonies in the Caribbean, namely the abandonment of them by the European colonists in the 20th century and focuses on the visitors’ response and the islanders’ active endeavor to construct their own Caribbean identity, actively engaging with their own history, culture and languages (Bierlich 2012; Wolf 1982). The aim is to define some of the general dynamics underlying the construction of a postcolonial identity/ies in the Caribbean region by its inhabitants. The proposed travel that these Virgin Islanders will undertake demonstrates that the islanders are very resilient and agents of their own identity/ies which are constructed out of a vibrant multi-cultural and multi-linguistic mix that refers to local peoples’ varied ancestry, migrations and connectedness.

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Kendel Hippolyte: The History Poems
The title poem of the St. Lucian poet’s most recent collection (/Night Vision/, 2005) is ambitious and relatively long, and it is positioned to initiate a cluster of poems explicitly about history, and about different kinds of vision in relation to history. The other four poems are much shorter, ranging from 4 -12 lines, and while there are some points of contact between them, they are all recognizably pendants to the long poem. These poems participate in the perennial discussion that Edward Baugh famously identified as the “West Indian writers’ quarrel with history.” “Night Vision” reopens the question of confronting the Caribbean past in a way that also purposefully engages with West Indian literary history. Walcott, a great believer in presences, is certainly a presence here, but not just the Walcott of the 1970s who wrestled with history in /Another Life/ and its companion piece “The Muse of History.” As a group, these poems meditate on occasions when we might, or actually do, close the book of history. Walcott’s celebration of “amnesia” is in the background, but Hippolyte does not shy away from what is problematic about such a decision. It is pertinent that this is a poet who has both expressed a dread of following poems where they go (“You may be looking…”), and passionately urged us to “go find the poem”(“Poem in a Manger”).

Oslyn Campbell, University of Guyana     oslyncampbell@yahoo.com

The Sociolinguistics of Folk Tales in Guyana
In this paper, I will examine the oral folktales of “Stupidy Bill and Sensibi Bill”, two folkloric characters who live together and whose main aim is survival, and “Balgobin”, an East Indian character who is a caricature of life during a particular period of Guyanese history. The paper will show similarities of themes found in both groups of folktales and the connections they have with the Anansi stories as group identification mechanisms that reflect cultural beliefs while at the same time showing society’s deformities. Since the communicative event of storytelling allows for the Creole language to become viable and to be used as a source of reference to teach moral values and promote “virtuous behaviour”, I will also examine the choice of language by the narrators during the course of narration and issues of gender and language.

Mary Ann Christopher, Keynote Speaker    man57b25@yahoo.com

Cultural Influences on Virgin Islands Dance Traditions
This presentation will explore the evolution of how the dance styles of the Virgin Islands inclusive of Bamboula, Masquerade, Quadrille, and Lancers have been influenced by global cultures while preserving a unique quality all their own. The music that enslaved Africans, primarily from West Africa, brought with them to the then Danish West Indies and how they were transformed by and made changes to existing European forms will be discussed. An overview of the historical adaptations, satirical mimicking, sensual movements and migratory Caribbean traditions interwoven within these dance and music forms will be presented. Differences in the dance step styles and music of St. John, St. Croix and St. Thomas will be explored alongside the history and transformative impact of dance and music upon the cultural heritage, traditions and folklore of the Virgin Islands and Caribbean with direct linkages and roots to Africa, Europe and the world.

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Derek Walcott: Painting Marie Laveau
The paper presents both the existence of and the analysis of a selection of drawings and paintings created by Derek Walcott when he taught drama from 1978 to 1979 at the College of the Virgin Islands. While writing the play Marie Laveau Walcott simultaneously drew and painted his visual interpretation of the characters and the set. The paper introduces four of the over twenty works currently housed at the University of the Virgin Islands. The works were chosen to illustrate the different art techniques embraced, rather than employed, by Walcott. Each work demonstrates Walcott’s talent as a fine artist.

Vincent O. Cooper, University of the Virgin Islands, St. Thomas  vcooper@live.uvi.edu

Derek Walcott: Writing Marie Leveau
Most critics of Walcott’s plays regard his plays as following the classical Greek an European epic models. As Judy Stone notes,”Walcott’s theatre is primarily a theatre of speech”(92). In Marie LaVeau, the poetic language overwhelms the action. The baroque diction, the word play, the double entendre, the persistent pun—but the poetic language is less intricate than one finds in many of the other plays, or even in the other musicals. The plot of Marie LaVeau is not particularly complex, but there is suspense. Consistent with the original New Orleans legend, Marie is depicted as a Vodou queen who uses guile and intimidation to manipulate a group of slaves, free colored young women, as well as high ranking civil servants into providing her with gossip about the leading officials and business men in New Orleans. A power point presentation on Walcott’s paintings is used to illustrate the author’s method of framing his characters and scenery.

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Exploring linguistic connections between Ireland and the Eastern Caribbean
This paper presents new data that illustrates linguistic connections between Hiberno-English and Eastern Caribbean speech with regards to intonation patterns and grammatical forms. It defends the hypothesis that the speech of Irish indentured servants, military personnel, and deportees in the seventeenth century was a formative input to English-lexifier creoles and varieties of English. Sutcliffe (2003) suggests that intonation patterns in the Eastern Caribbean are based on re-interpretation of patterns in Irish Gaelic, and Faraclas and Ramirez (2006) claim this may be a region-wide phenomenon. This paper develops these theories by connecting the Caribbean declarative high rise feature to Hiberno-English through comparative analysis with intonation patterns in St. Croix, St. Lucia, Antigua, Trinidad, and Barbados. It also shows the spread of the phenomenon to: the wider Caribbean (Jamaica and Bermuda); islands that do not use English as a vernacular (Puerto Rico and Martinique); and French-lexifier Creoles (Trinidad). The latter part of the paper discusses the habitual category that is found in both Eastern Caribbean Creoles and
Hiberno-English, specifically the habitual ‘do be’ in traditional varieties of Southwest Hiberno-English. This feature is described in the context of a historical timeline of grammatical formation that connects it with Eastern Caribbean Creoles, particularly in reference to the varieties spoken in St. Kitts, Anguilla and Barbados.

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Spectral Space and Time in Wilson Harris’ Jonestown and The Ghost of Memory”
All of Wilson Harris’ novels, particularly his recent Jonestown and The Ghost of Memory, struggle to witness what he considers to be the paradoxical catastrophe of history. History as a paradoxical catastrophe signifies the joint struggle of contradictory forces. Harris’ writing inscribes a historical catastrophe comprised of fateful forces of death bound energy that advances toward historical finality. Yet this terminal history is complicated in his writing by the suppression of an untimely historical remainder, catastrophic energy that turns and opens the possibility of qualitative futurity. In this paper, I build on a former presentation to develop the experience of haunting trauma to a broader historical vision. To do so, I will link the experience of trauma to the many ghosts that haunt Harris’ recent writing. The focus of my presentation will analyze the status of the ghost -- the geist – as it expressed the paradox of history in Harris’s writing. In doing so, I will argue that spectral time opens the possibility of qualitative futurity.

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Barbadoes Water: Celtic-Afro-Caribbean Distilled Rum
How does the story of 300,000 indentured Irish souls intertwine with the story of rum in Barbados, the Caribbean and the world? The story of “Nelson’s blood” is subscribed to our modern business ways. Within this story, there are pockets of lesser-known protagonists—the Celts (1600s) in Europe and the Guanches (1400s) in the Canary Islands, unwillingly embroiled in sugar production, enslaved, modeling origins of modern ethnic and religious cleansings. Distilled vapors from documented and personal narratives provide a background to the meanderings of rum in time and space. As far back as 1647, there were references to “Barbadoes Waters” or “Kill-Devil,” later in the 1660s known in Celtic rumbunctiousness as “Rumbullion.” Sugar, molasses, rum, intensive labor, piratical overtones, and Celtic-Afro-Caribbean melodies are stirred into a spirit that goes from a moonshine lacking prestige to a spirit with the prestige of cognacs.

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The Afro-Portuguese Roots of Creolization in the Eastern Caribbean and Beyond
While we only partially agree with McWhorter's claim that all of the Creole languages of the Eastern Caribbean can be traced to Afro-Portuguese varieties spoken along the West coast of Africa from the 16th century onward, our research on the history of the early Portuguese colonization of the Afro-Atlantic has uncovered major economic, social, and cultural forces unleashed by Afro-Portuguese contact in the 1400s and 1500s. These forces had a major impact on the creolization of language and culture in the early English, French, and Dutch colonization of the Eastern Caribbean. In this presentation, we will explore some of these Afro-Portuguese 'roots' of Afro-Caribbean creolization.

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Phonetic Differences among the Dialects of Papiamentu Spoken on the ABC Islands
In this preliminary pilot study, I focus on some of the phonetic differences that distinguish the dialects of Papiamentu spoken on Curaçao, Aruba, and Bonaire from one another. The study is based on fieldwork
conducted on the three islands in 2012, during which recordings were made of Papiamentu speakers from each island. After subjecting these recordings to phonetic analysis using PRAAT software, I make some preliminary observations as to what differentiates the pronunciation of each island vis a vis the others.

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CXC English A & B: Is A = Average and B = Bad?
This paper takes an investigative look at what is required for CXC English A and B Examinations, what is done in five secondary schools in Trinidad to prepare for the program, what the results reveal, what the graduates of CXC are coming to university with and some suggestions for improving the fare.

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The Middle Passage in David Dabydeen’s novel Turner and Guy Deslauriers’s docudrama The Middle Passage
Accounts of the Middle Passage based on historical texts have inspired paintings, narratives, and film and theater performances in the last decades. Among the variety of creative works, David Dabydeen’s book Turner (Guyana, 1995) and Guy Deslauriers’s poetic docudrama The Middle Passage (Martinique, 2001) are exceptional examples of the continuous effort to bring forth gripping representations of the physical and mental struggle that Africans experienced aboard the slave ships. Both artists give a voice to the silenced cry of the slaves whose stories were hardly ever told by themselves during the perils of the slave trade. Turner resurrects the drowned slave to be heard for the first time, and The Middle Passage gives a visual and aural account of the physical and psychological storm experienced by African slaves on board as their voices come to life through the fictional voice-over narration of a slave who survived the trip. My intention is to survey and draw a parallel between sections of David Dabydeen’s lyrical depiction and Guy Deslauriers’s cinematic re-enactment of the struggle the slaves experienced aboard the slave trading ship and beneath the water.

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Resistance to Slavery, Spiritual Practices, and Marronage, and in the Eastern Caribbean
The colossal resistance that Africans, both males and females, and their descendants mounted against their enslavement has been thoroughly demonstrated, documented, and addressed from different perspectives in a vast body of literature. This was a complex and multi-faceted phenomenon which manifested itself in a multiplicity of forms, both covert and overt by violent and non-violent means. In this paper, I document West Africans’ robust and resistant cosmologies and spiritual beliefs and their concept of spirituality as a way of life (Thompson, 1983; Murphy, 1994; Aondofe Iyo, 2006). I also document Africans’ spiritual practices on the plantations and in Maroon communities and their use of language in those spiritual practices. I contend that that because of what they represented in terms of resistance to slavery, spiritual practices and religious institutions created by enslaved Africans, can be considered in themselves a form of covert marronage. In this I follow the Haitian scholar and mambo of Voudou, Dowoti Desir who states: “Our institutions, the sosyetês (congregations) that make-up our kai’s (houses) and hounfors (temples) became underground spaces of marronage, of liberation and resistance that served as spaces of worship (2006, p.95)".

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Cultural Awareness: The Importance of Connecting Coursework to Local Topics
Although each Caribbean territory or nation has its own unique culture as a result of colonization, trade, and immigration, nearly all the textbooks used for college-level courses are published either in the U.S. or the U.K. Teaching strictly from the textbook, without taking the extra step to render material culturally relevant, leaves both students and teachers at a disadvantage. Not only will students fail to connect with the material, but instructors will also miss opportunities to encourage critical and reflective thought in their students. When students have a cultural and historical investment in course material, whether in composition, literature, or outside of the Humanities, they are more likely to pursue further inquiry into the material, rather than absorbing the minimum required in order to pass a course. If instructors truly wish to inspire students to be life-long pursuers of knowledge, then instilling curiosity and connecting cultural references are essential, both in and out of the classroom. In English language and literature courses, this often requires extra research on the part of the educator, interactive class sessions, and drawing upon a range of resources.

Patricia Harkins-Pierre, University of the Virgin Islands, St. Thomas  pharkin@live.uvi.edu

The Problem of Evil in the Work of Derek Walcott
The problem of evil permeates two plays and one famous narrative poem by Derek Walcott: T-Jean and His Brothers, Marie LaVeau and “Spoiler’s Return.” T-Jean and His Brothers, one of Walcott’s most famous early plays, tells the story of three brothers who try to outwit Satan, first portrayed as The Old Man Of The Forest, then as The Planter and finally as Lucifer, the Fallen Angel. The keynote character of Marie LaVeau is based on the famous “Queen of Voodoo” (1782-1881), in New Orleans, Louisiana. “Spoiler’s Return” is based on the popular folklore tradition of The Speaking Dead: in this case represented by a calypsonian revisiting Trinidad during Carnival season. My presentation will be followed by a live reading from the script of Marie LaVeau by Vincent Cooper (who acted in the original UVI production directed by Walcott), myself and two UVI students.

Jo Anne Harris, Georgia Gwinnett College, USA  joanne@virtual-caribbean.net

The Politics of Irish Indenture on Both Sides of the Atlantic
Joseph Williams "From Whence the Black Jamaicans" discusses Cromwell's rationale and his son's request to send young Irish children to work in the plantation colonies. From this point forward, not only the Irish, but all other indentured workers became a marginalized white sub-group that frequently aligned with the African enslaved to challenge the dominant White Plantocracy.

Lois Hassell-Habtes, Keynote Speaker  lhabtes@sttj.k12.vi

Caribbean Music, Dance, Games and Storytelling
This general survey of selected performance traditions from across the Caribbean region will focus on Afro-Caribbean musical and dance forms, including traditional genres from the U.S. Virgin Islands, such as quelbe, cariso, and quadrille; Puerto Rican bomba and plena; and children’s game songs and storytelling traditions. The discussion will consider social and historical context as well as characteristic idioms, performance practices, and typical instrumentation. It will also provide participants with experiences in performance, analyzing lyrics and music, and will assist those interested in devising strategies for researching, documenting and presenting this type of information.

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Nostalgia in Guyanese Art and Literature
Nostalgia is an aspect of Guyanese art, literature, and life, as is reflected in idioms such as “small boy days” and “lang time”, and iconic songs such as Dis time na lang time which coalesce the emotions and
meanings of the backward glance for Guyanese. While it may be true that this attitude to nostalgia derives in large part from our immigrant roots and colonial history, these are not the only perspectives through which Guyanese look back. Guyanese have continued to locate the past in reference to more recent times, so that nostalgia may refer to post-independent and even contemporary Guyana. The development of Guyanese diasporas has contributed further to this process by creating yet another space for new memories and reconstructions. This paper looks at how nostalgia is used in the works of various Guyanese writers (Bernard Heydorn, Rooplal Monar, David Dabydeen, Fred D’Aguiar) and artists (Philbert Gajadhar, The Lokono artists), and tries to answer such questions as: what perspectives do these artists take on nostalgia? What do they try to achieve through their depictions of nostalgia? Are there common themes, patterns and trends that appear? And finally, what do these depictions of nostalgia tell us about Guyanese ontology and epistemology?

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No place like home – Displacement in Rambai Espinet’s “The Swinging Bridge” Themes of emergence, reclamation and remembering continue to preoccupy the writings of post colonial writers. While much of these writings explore the effects of slavery, the story of indentureship and the crossing of the Kalapani in search of a better life has become submerged in the pursuit of a collective Caribbean identity. Ramabai Espinet’s 2003 novel, The Swinging Bridge, addresses this gap by examining the immigrant experience in the Caribbean and North America. In this paper I consider Espinet’s perspectives on the displacing of familial history, the lessons we are to learn from shifting ancestral culture and religion, and the impact such a displacement has on the existence of a people. This I do through an analysis of the different perspectives on displacement that are found in the novel - displacement from home, culture, religion, and history. I argue that these are really reflections of displacement within the self, and that Espinet wants to direct our attention to that space or emptiness that has been created in a people who have become detached from their history as they attempt to cater to the demands of “modern” society. The examination of how the descendants of indentured labourers deal with their life is important since a collective identity cannot be achieved until there is an understanding and acceptance of who we are as individual people.

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Hip-hop, Dancehall and Reggae Gospel in the Pentecostal Movement - A New Religious Culture Pentecostalism finds its genesis in divine inspiration displayed among black churchgoers who readily embrace expressive worship in music and dance. Today, a new culture appears to have swept through the once hallowed halls of the church. Hip-hop, reggae and dancehall gospel performed by once secular artistes who have converted to Christianity are now acceptable forms of church music. In Guyana, this has caused a generational divide between traditional Pentecostals and those, especially the youth, who say music in all forms should be accepted in church, as long as it deals with salvation and the message of the cross. This paper addresses the cross fertilization of traditional gospel music with hip hop, reggae and dancehall music and explores whether or not these genres are as effective as more traditional music in conveying the message of the gospel.

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A Comparative Study of Tense Modality and Aspect in Limonese Creole and Martinican Creole This paper will compare some features of tense, modality, and aspect marking in Limonese English lexifier Creole and Martinican French lexifier Creole, with the goal of demonstrating that despite the fact that they have different lexifier languages and different linguistic histories, these two creole languages
share many grammatical characteristics. The most commonly spoken language in informal situations in Martinique is Martinican Creole. While Spanish is the official language of Costa Rica, on the Caribbean coast of this country we find the province of Limon, where the African-descended community uses Limonese Creole in informal situations. Even though African and European descended peoples are present in both territories, Martinican Creole is spoken by people of African and non-African descent, but Limonese Creole is almost exclusively spoken by people of African descent. In this presentation, we will compare the tense, modality and aspect systems in the two Creoles to show that socio-historical factors such as African ancestry, indigenous ancestry, and the creolization process itself make the languages more similar than might be supposed at first glance.

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Conversation: It’s So Much More Than Chatter!
This paper examines some of the misconceptions which exist about instruction in conversation in second and foreign language teaching. It sets out to provide information about the importance of conceptualizing this area as more than just simple talk. Hence, the paper focuses on the teaching and learning principles relevant to conversation and seeks to highlight the importance of the instructor possessing a sound knowledge in Linguistics to ensure effective teaching and a high level of success for the learners. In line with Janet Hall’s conception of “Situated and Transformed Practice Activities”, the paper looks at the importance of learners’ meaningful interaction with task-based activities and authentic materials and explores how conversation affords them the opportunity to use effective communication strategies as well as the facility to notice and resolve missteps. In this regard, data are given which promote conversation based on the Communicative Approach as the most fundamental form of oral communication which facilitates learners’ involvement in meaningful interaction to acquire proficiency in speaking in the target language.

ChenziRa D. Kahina, Per Ankh Institute, St. Croix perankh@me.com

Virgin Islands Cultural Heritage Restoration: Exploring Blyden, Harrison, Jochannan, Emanuel, Sprauve-Browne & Others
This presentation examines the VI, Caribbean, African and universal cultural traditions, literary works, heritage education and social revolutions sparked by the works of Rev. Dr. Edward Wilmot Blyden, Hubert Harrison, Dr. Yosef ben Jochannan, Dr. Lezmore Emanuel, Dr. Marva Sprauve Browne and Native VI Renaissance women and men. The VI has contributed great minds and influenced people of AfRaKan ancestry, indigenous heritage and universal ascent to “Know Thyself” in a pre and post-enslavement context positively. An interdisciplinary exploration of social issues interwoven within the restoration, preservation and reintroduction of VI cultural heritage, identity and masterful wordsmith techniques will serve as a foundation for a historical analysis that supports 21st century education, arts and sciences. This presentation will share eclectic critical analyses of the social fabric integrated within select works of these virtually unacknowledged liberation scholars, writers and social transformers. The multidimensional contributions and impact of these “Outstanding Virgin Islanders” upon heritage restoration, humanities, social literature, restorative arts, agriculture, linguistics and natural sciences that remain prevalent yet cautionary themes in VI culture, heritage and traditional histories will be investigated as worthy of archival documentation and educational infusion in all institutions of learning in the VI, Caribbean and globally.

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The Use of Nation Language as a Form of Resistance in the Poetry of Marvin E. Williams
Language was used by the British, French, and Spanish conquistadors as a tool for colonization within the Caribbean. In a speech on Anglophone Caribbean poetry, Brathwaite discusses how the colonial education system that was left in place throughout the Caribbean continues to promote European languages as the prestige languages at the expense of what he calls ‘nation language.’ He defines nation language more specifically as “the language which is influenced very strongly by the African model, the African aspect of our New World/Caribbean heritage. English it may be in terms of some of its lexical features. But in its contours, its rhythm and timber, its sound explosions, it is not English, even though the words, as you hear them, might be English to a greater or lesser degree.” This contribution explores some of the factors that have contributed to silencing Nation Language Poets, as well as presenting and analyzing selected readings from Crucian poet Marvin Williams.

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Contesting hegemonic masculinities through uprising femininity: the poetry of Claire Harris and Marlene Nourbese Philip

The un-masking and interrogation of Caribbean masculinities and their performances and endorsements or contestations in both domestic and public spaces is gaining significant notice in Caribbean studies. Significantly, some inroads have been made toward understanding masculine performativity in Caribbean literature, specifically, in Caribbean narrative and music. However, not much research has been done in this regard in the study of Caribbean poetry and drama. My project then is to do a preliminary exploration of the depictions of Caribbean masculinities in the poetry of Marlene Nourbese Philip and Claire Harris. In this paper, I will argue that both poets demonstrate a poetic of contestation that destabilizes legally sponsored and socially historicized notions of brutality against women as one of the mechanisms toward achieving respectable masculinity in both the domestic and street arenas of gender praxes. Engaging theories of masculine ascendency and female subjugation I contend that the legitimation of violent phallocratic and heterosexist regimes that govern notions of manhood and masculinity engender a pernicious anti-feminine violence as acceptable and expected male behavior. I show how both Harris in “Dipped in Shadow” and Philip in “Dis Place— The Space Between” engage the dynamics of dramatic poetry to reclaim female gladiatorial spaces, voices, and agencies. I argue that both poets dramatize women who have been pushed into asserting negative masculinity, for Harris in the domestic location, and for Philip in the public and political spheres. However, my conclusion posits that Harris and Philip do not seek to construct a counter regime of imperious female terror to replace male violence. Rather, I postulate that their projects explore and expose historical and social conditions that inaugurate female centered genealogies of constructive social resistance and personal psychological healing to deformed and debased Caribbean masculinity and femininity.

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Black, White, and Red Legs: Moving Beyond Racialized Dichotomies

The social consequences of indentures in creating an ethnic community/society of Red Legs in Barbados and their present day descendants on the island is a topic that bears greater study. Modern Caribbean identity should not be viewed as a binary process evolving from a White-Black dichotomy. Instead, Caribbean culture has been shaped as the product of a nuanced hybridity reflecting power struggles during the colonization and settlement periods.

Pier Angeli LeCompte Zambrana, Diana Ursulin Mopsus, Lourdes González Cotto, Hannia Laó Meléndez, Dámaris Crespo Valedón, Aida Vergne, Marisol Joseph Haynes, Neusa Rodríguez Montemoño, and Petra Elixia Avillán  
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Women, Resistance, and Transmission of Language and Culture in the Greater Caribbean

Under the patriarchal gaze, resistance often centers around momentary, sensational and conspicuously public acts of destruction and violent disruption. When women become agents of resistance, however, their transformative agendas are often expressed through more sustained, subtle and apparently unremarkable, and private acts of creative preservation and continuity. Perhaps in no time and place has this been so true as in the case of African and Indigenous descended women in the colonial and neo-colonial Caribbean, whose ancestral languages and cultures were under constant threat from the dominant forces of European hegemony. In this presentation, we demonstrate how a diverse range of non-sensational acts of resistance by African and Indigenous descended women in the Anglophone, Francophone, Hispanophone and Dutch Caribbean throughout the colonial period and beyond find a common thread in the everyday efforts of women to transmit an Afro-Indigenous politics, economics, and culture through language, literature, song, and folkways. We will also show how, in contrast to other more violent and disruptive forms of resistance, these feminized strategies for transformation have been amazingly successful in shaping the languages and cultures of the Greater Caribbean.

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The Coarse Comedy in Ladoo’s Yesterdays

The murder of Harold Sonny Ladoo at the young age of 28, deprived the world of one of its greatest masters of comedy. With only two novels to his name, Ladoo’s work has managed to stay afloat although it has lacked the recognition it deserves. His second novel, *Yesterdays* (1974) offers a poignant critique of the lowest social strata of Indo-Caribbean communities. I intend to discuss Ladoo’s literary mechanisms of black humor, irony and profanity in his novel to strip away the façades of the flawed Indo-Caribbean culture of castes. Although some readers may feel offended by some of the vulgar scenes in his narrative, the author manages to masterfully create incredibly ludicrous situations with his characters that make the reader reflect on the validity of upholding the caste system in the Caribbean. The author’s life and upbringing in a poverty-stricken household will help explain the nature of his blatant attack on Indian caste traditions.

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C.L.R. James vs. Merle Collins: The case of the diablesse

In Eastern and Southern Caribbean folklore, the diablesse is a devil figure who, appearing in the guise of a beautiful woman, lures unsuspecting men to their doom. This paper explores the difference in Merle Collins’ and C.L.R. James’s representations of the diablesse. Both writers are working within the folkloric tradition of the diablesse as seductive and dangerous. However, where C.L.R. James in his short story, “La Diablèsse” associates the diablesse with black lower class Grenadian women, Merle Collins in her collection of short stories, *The Ladies are Upstairs*, represents them within a Grenadian folk tradition that figures them as light-skinned (‘brown’) enchantresses. Additionally, while both writers represent them as figures of fear, James and Collins differ in their notions of what makes men fearful of them. This paper argues that the negative attitudes to gender, class and race embedded in James’s story speak to prejudicial responses to Black working class Grenadians in Trinidad at that time. The paper goes on to show how, a generation later, Collins in her depiction of Black working class Grenadian society offers a more nuanced and sympathetic reading of that world, even as she engages with Caribbean stereotypes of ‘brown’ women.

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The Tragedy of Identity: Race, Power, and Identity in *The Tragedy of King Christophe*
Taking the land by surprise, a new king mandates independence for all. Enticing citizens with the idea of freedom while utilizing slavery to enjoy it, the king soon realizes that he is identity-less. These are just a few of the many scenes in Aimé Césaire’s play, *The Tragedy of King Christophe*. Césaire’s tragedy centers on the idea of a country that is caught in a trichotomy of finding its identity. Overall, this paper centers on the idea that race, power, and identity are all influential themes in *The Tragedy of King Christophe*, each of which eventually leads to Christophe’s demise.

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**Spatial Constructs of Loss and Recuperation in *Unburnable* by Marie-Elena John**

Marie-Elena John has created a complex and poetic mosaic representing Dominica in *Unburnable*, her first novel. John juxtaposes a series of distinct spatial unities that reflect the unique heritage of the island: an impenetrable and pristine geography, a community of indigenous Caribs, a history of maroon insurgency, and the relative autonomy of the descendants of slaves. John’s construction of these distinct cultural topographies is core to her depiction of the mysteries of the island that resist facile generalizations from within or without. As part of a larger project that focuses on the use of space by women writing in the Caribbean, this study specifically analyzes the role of real and imagined spatial constructs in the ability of marginalized groups to resist hegemonic power. Representing two contrasting arenas are Teddy, an Afro-American media celebrity in race relations, and Lillian, the beautiful but troubled Dominican woman he loves. A mystery plot leads these two characters on a twisting journey through the distinct and discreet topographies of Dominican landscape, society, culture, and history. The heroic quest that moves this journey is the restoration of the primordial bond between mothers and daughters, broken as a result of radically conflicting notions of love, marriage, and the sacred. Vividly portraying the finite pieces of Dominican reality, past and present, John leaves issues of actual resolution to the particular imagination and sensibility of the reader.

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**Carib Bone-flute Music in *Palace of the Peacock***

Though Harris’ text *Palace of the Peacock* has attracted significant attention, the “musical metaphor” in the text, to which the Carib bone-flute is centrally important, is almost never given the attention it deserves. This research will show that the variants of this musical metaphor are used by Harris in *Palace of the Peacock* to make significant statements about the culture, history and civilization of the Americas. This paper will therefore examine how the seven sections of the text correspond not only to the seven days of creation but also to the seven ascending musical notes of the bone-flute. This paper also investigates how this musical metaphor functions as both the organizing and harmonizing principle at work in the text. These seven flute notes become symbolically representative of a bridge arching from pre-Columbian Mexico to post-Columbian South America.

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**Can the Midnight Robber Slam?**

An emerging generation of Trinidad and Tobago (TT) spoken word artistes has transposed the Midnight Robber, an autochthonous TT Carnival character, to the contemporary spoken word stage. But can the Midnight Robber slam? Defined by the impromptu nature of his/her word-based, interactive street masquerading, the reenactment of this festive embodiment in a competitive poetry venue offers myriad artistic and aesthetic issues to explore. After a screening of three contemporary slamming Robbers, I present several ways to approach this hybridized form: through the deeply interrelated performativity of Afro-diasporic word-based traditions across time and space; as representative of generational fissures in
Carnival traditions; and as an example of the increasing influence of digital technologies in the contemporary cultural productions of emerging Caribbean artistes.

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St. Lucia and Barbados: A Consideration of Geographic and Sociological Factors in the (Non) Emergence of a Caribbean Creole on a Small Island
In this paper, I analyze the emergence of Kwéyòl on the island of St. Lucia using current creolization models for the French-lexifier Caribbean Creoles. I then present the history of Barbadian Creole (Bajan) on the neighboring island of Barbados in order to compare and contrast the conditions that constituted the matrix of creolization there with those of St. Lucia. A comparison of the differing geographic, historic, and sociological factors help to provide an explanation for the resulting linguistic outputs of the two islands, Kwéyòl on St. Lucia and Bajan on Barbados: two languages which stand in stark contrast to one another precisely due to the different ecologies within which each evolved. While Kwéyòl shows evidence of both African and Amerindian substrate features typical of Caribbean creoles, Bajan is considered by most creolists to be a variety of English, rather than a creole, due precisely to the relative absence of such features.

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Wheels, Windows, and Wings -- the Reality and the Dream
Language development, in terms of listening, speaking, reading, writing, visual representation, and visual reproduction is related to experiences and exposure to specific and general vocabulary concepts. The major focus of this paper will be to examine trends, patterns, and strategies that are directly related to those whose primary language is English, but who have different experiences due to living on an island. Discussion will be guided and facilitated to reach outcomes and standards-based perspectives on enhancing language development. This presentation will utilize visual, auditory, kinesthetic and tactile approaches to highlight similarities, differences, and unique circumstances to explore and examine the realities of language, culture and education in the Caribbean in a global context.

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The Desire for Land: A Look at the Value of Land in Edgecombe’s Kirnon’s Kingdom
The relationships between locals of an “indigenous” territory and foreigners who come to visit and purchase these territories often prove to be tumultuous. In regard to the Caribbean islands, the ideology of selling land for profit to tourists who wish to inhabit these regions has proven to exacerbate tensions among the locals. This study examines how David Edgecombe’s play, Kirnon’s Kingdom, depicts the ongoing drama of how land is distributed among the people who inhabit it. Kirnon’s Kingdom can be related to the Puerto Rican experience, in that it focuses on the ransacking of nature for profit and how this ransacking turns the people of a particular paradise against each other. It also explores how property ownership effects how relationships within groups are negotiated.

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Afro-Creole Masquerades in the Eastern Caribbean
This presentation is based on my book The Jumbies’ Playing Ground: Old World Influences on Afro-Creole Masquerades in the Eastern Caribbean. Using slides, it looks at masquerading in three regions: West Africa, Western Europe, and the West Indies. It discusses the antiquity of the Old World precursors of certain Afro-Creole Masquerades namely bush masquerades, animal disguises, mummers, and stiltdancers. The presentation also addresses the tension over the centuries between state religions such as
Islam and Christianity and masquerading; and the general decline of masquerading in the three regions in recent times. A recommitment to these time-honored customs in the Caribbean is appropriate, and the paper argues for improved accommodation between modern society and authentic traditional masquerades.

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Taking the Bull by the Horns: Professional Curaçaoan Papiamentu Translators and Writers Facing the Challenges of Globalization Head-on
This paper examines the challenges which professional Curaçaoan translators and writers face when translating and writing in Papiamentu in this time of globalization. More frequently than desired, they face tough decisions regarding whether to use an expression from another language in their text or to use a Papiamentu expression, if one exists. Presenting the results of a survey of 205 Papiamentu translators and writers, this paper looks at the strategies that they adopt to rise above this dilemma. The source language of the lexical items transferred into Papiamentu is English. A few of the key research questions include: Who transfers lexical items into Papiamentu? Why do they do so? and What lexical strategies do they follow? The article also makes some recommendations toward a viable solution.

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Drugs and Crime in the Eastern Caribbean: The Case of the US Virgin Islands
This paper looks at the origin, structure, training and various functions of the police in St. Croix, St Thomas, and St. John. It includes documentary evidence and interviews and shows how law enforcement agencies have devoted most of their resources to combating rising crime, especially drug trafficking, which has become increasingly international in nature.

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Edgar Mittelholzer’s Tropical Gothic
In A Morning at the Office, Edgar Mittelholzer scoffs at using African-Caribbean folk traditions to forge a West Indian identity distinct from that of the colonizer. As a “white” West Indian, he disapproved of basing identity solely on African heritage. Nevertheless, Mittelholzer exoticized folk spirituality, not to forge a distinctive West Indian identity, but rather to create what Louis James calls an “intense tropical Gothic world” (Caribbean Literature in English, 137). Like Wilson Harris, Mittelholzer was very much impressed by the majestic Guyanese landscape, which led him to infuse both landscape and weather patterns with what Michael Gilkes calls an “almost . . . living intelligence” (The West Indian Novel, 44). Despite these similarities, Mittelholzer’s European, rational-scientific worldview limited his engagement of African-Caribbean spirituality to the creation of a eerie atmosphere, which resembled that of European writers’ imperial gothic in its privileging of European concepts of superiority. For example, in My Bones and My Flute, the “psychic effluvia” and “poltergeists” that emanate from a cursed manuscript left by a Dutch plantation owner at first seem to critique the horrors of slavery. An ironic twist at the end, however, reveals Mittelholzer’s alignment with European values and the novel turns out to be no more than an imitation of a European ghost story. Likewise, in Shadows Move Among Them, what at first seems to be an engagement of spirituality in order to critique colonialism turns out to be a political allegory which advocates a stifling conformity to colonial domination.

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Drawing Down Her[story]: Male Re-presentations in Claire Harris’s Drawing Down a Daughter
There has been much scholarship on Claire Harris, especially on her earliest collections, *Fables from the Women’s Quarters* and *Translations into Fiction to Dipped in Shadow*. But mostly there has been a focus on matters of “colonialism and racism […] the situation of women both as victims of oppression and as agents” (Sanders) and on issues of “race, access, and the appropriateness of the verbal tradition” (Hunter 256). Many academics have also delved into the themes of resistance through the female community (Kuwabong 1998, 1999), liminality (Kruk 2001, Rudy 1996), and naming (Becker, 1999). Nevertheless, Harris’s portrayal of men in works such as *Drawing Down a Daughter* has not received much attention. In contrast to her earlier poems where men were more actively present, the men in *Drawing* are not “all there.” This paper addresses the portrayal of the male figure in *Drawing Down a Daughter*, particularly through the character of the poet/mother/speaker’s nameless husband, along with other male representations in the collection. By keeping these male figures at bay, Harris is, in Lynette Hunter’s words, “critically rework[ing] the cruel and persistent romantic metaphor of woman as source of poetry and man as articulator or poet” (264).

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**Archiving the Sounds of the Past from the Virgin Islands and the Rest of the Caribbean.**
This presentation will address the problem of lost media; what happens when songs, music and other content are recorded in media that are no longer accessible. The author will propose creating an archive of the music of the region by digitizing vinyl long play records at the UVI radio station - WUVI. The idea is to call for people to donate their LP records, which will be aired on WUVI while being digitized and archived in a web accessible database. The goal is to preserve the music from the past so that it is accessible for all the ages in new data formats.

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**Shifting Identities? The Case of the Dougla**
In their search for personal identity Douglas, the offspring of Indo-African unions, find themselves in a complex social, cultural and linguistic situation. This is reflected as much in their unclear and uncertain social positioning in societies of competing ethnic groups as in the linguistic possibilities open to them in their quotidian social interactions as they negotiate between their parent communities. Douglas often construct, based on issues linked to allegiance and or alliance, “a polyphonous, multilayered identity” by the use of “linguistic variables with indexical associations to more than one social category” (Barrett 1999, 318). This paper describes and analyses some of the linguistic strategies employed by Douglas to determine the extent to which their socialization practices determine the projection of a distinct identity, a subsumed identity linked to an ancestral ethnic group or a shifting identity based on accommodative strategies.

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**Women Shopkeepers and Access to Finance in St. Croix 1900-1920**
For many of the shopkeepers in Christiansted, St. Croix, financial backing for the set up of business and the acquisition of goods was necessary. The journals of the Recorder of Deeds Office, 1900-1920 contain the entries for loans for many of the formal lending transactions that occurred during that time. In these records, the researcher can not only trace the relationships between the lender and the borrower, but also in some instances can access other data, such as the collateral that was required to secure the loan. Complementary information gleaned from newspaper advertisements and census records creates a profile of the persons involved in these transactions. This paper will discuss these complex procedures of borrowing for women shopkeepers during this time.
Calypso Music and Critical Reflection on the Self in Aruba and Trinidad
Calypso scholars such as G. Rohlehr, E. Hill, F. Manning as well as many calypsonians across the Caribbean region have often described calypso music as the mouthpiece of the people, the poor man’s newspaper, the people’s champ and the voice of the oppressed. Within this context the calypsonian’s main aim is to question the established power structures, scrutinize their functioning in detail and ridicule them when necessary. Every so often the calypsonian turns the mirror on himself and the community he lives in. In this presentation an analysis will be made of two recent calypsos out of Trinidad and Tobago and Aruba with a relatively high auto-critical posture. The first is entitled “Babylon” sung by Trinidadian calypsonian, Karene Ashe, where she questions the usage of the concept Babylon as a negative epithet for those in power by her peers while they themselves are the main orchestrators of the crimes in her community. The second is entitled “San Nicolas Doomed” sung by the Aruban calypsonian, Black Diamond, where he targets his hometown as the main reason for his community’s economic woes. Psychoanalyst C. Jung’s theoretical concepts of the “Self” and the “Shadow” will be applied in this comparative analysis.

Music, Education, and Cultural Diversity in Trinidad and Tobago
Trinidad and Tobago’s unique history has led to the emergence of a very mixed population dominated by people of African and Indian descent, with small but significant groups of Chinese, Syrian, and Lebanese origin. The island also retains socio-historical contributions from indigenous groups and speakers of French and Spanish. This complex social structure has led to the need for an education system that seeks to realize the pledge of the national anthem “here every creed and race find an equal place”. Therefore, it is important to examine the capacity of certain phenomena to contribute to this national goal. One such phenomenon is music, a discipline and artform that is widely considered to contribute to individual development and regional integration. This paper seeks to examine the potential of music in education and in nation building in Trinidad and Tobago. Its primary focus is on determining criteria for developing a music policy for secondary education and for its incorporation into various areas of the curriculum.

Linguistics and History: Mutually Reinforcing or Strange Bedfellows?
Linguistics as a discipline is younger than the study of history. Caribbean linguistics, in particular, has come to rely on historical explanations for a number of critical issues, often without critical scrutiny. This paper examines the role played by the historical assumptions in three areas of the development of language in the Guyanese colonies of Berbice and Essequibo, with the purpose of determining the extent to which the two disciplines may be considered mutually reinforcing and/or conflicting. First, we will consider the role that linguistic evidence from Berbice Dutch-lexifier Creole plays in filling one of the lacunae in the history of the Berbice colony. Next, we will examine the role that linguistic evidence on the distribution and usage of language in the Essequibo colony played in nineteenth century arbitration on the western boundary between Guyana (then British Guiana) and Venezuela. Finally, we will use linguistic and demographic evidence to critique one of the more widespread assumptions concerning slavery in the Caribbean, i.e. the mixing of slaves to prevent rebellion in the colonies.
**Autobiography as Personal and National Identity**

While there are significant ways in which fiction and non-fiction differ, the writer of autobiography has to employ some of the very same skills as the writer of fiction. According to Gergen, the narrator of the autobiography like the author of fiction has to have an end point, a theme or focus for his story, and events have to be selected that move the story to the desired end. MacIntyre (1981) introduces the intriguing idea that there is no such thing as “self-authorship”. Instead he suggests, that the “I” is merely the “narrator, not the author, of (his) life story.” When the subject happens to be a politician in the English Speaking Caribbean, autobiography involves the charting of a self-concept that is articulated against and interacts with a background of national and regional identity formation. *Beyond the Islands*, by James Mitchell, presents an interesting case study for assessing the development of the “I” in self and national identity in the Eastern Caribbean.

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**Narrativizing and Perspectivizing the Underclass in Tiphanie Yanique's "Street Man"**

This paper analyzes one of the narratives by highly acclaimed and award-winning US Virgin Island writer Tiphanie Yanique from her debut novella-and-short story collection *How to Escape from a Leper Colony*. During my “Spaces between Words: Conversation with Writers” podcast interview with her at the inaugural Bocas Lit Fest: Trinidad and Tobago Literary Festival in 2011 she explained that the collection was completed during hiatuses while she wrote her novel *Land of Love and Drowning*: “I needed to have moments of quiet in my own process, so I started writing short stories to give myself breath between the writing of this huge novel and also to give myself opportunities to learn craftings [sic] like how to create structure, how to perfect character, how to present realistic dialogue...” I examine, therefore, how Yanique has successfully achieved these three elements in the crafting of one of these short stories “Street Man” (pp. 31 – 39). It is contextualized within a post-hurricane, tourism-dependent St. Croix setting in which the people inhabit a liminal space between their double identities as American and Caribbean. A particular focus of this paper is the way in which the author captures the first-person, limited perspective of Anton, the narrator-protagonist who is a school drop-out, vendor in the tourist trade, and drug dealer. Anton would seem to be a typical anti-hero, but in this autodiegetic narrative his morals and values about love and drugs are revealed to be set within a paradoxical mindscape and alternative viewpoint, evoking a sympathetic reader response.

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**Historical Background to the Influx of Irish to the Early Colonial Caribbean**

In order to understand the Irish/English tensions that began in England and were transported to the New World in the mid-17th c., I will focus on events leading up to the mass importation of Irish indentured workers to Barbados and adjoining islands. This set the stage for the later importation of indentured workers from Scotland, Wales, India and China and other outlying areas.

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**Cat and Mouse Identities: Unpacking the role of females in the Pan Fraternity of Trinidad and Tobago**

This paper intends to provide an overview of the voices (lived experiences) of a sub-set of pan women within the pan fraternity of Trinidad and Tobago. As in other areas of the music industry and Carnival activities, the steelpan movement is undergoing a change in its demographics where women are now becoming major participants, and even winners of Calypso Competitions. In the early days of the steelpan movement, women were relegated to more traditional roles if any. However, over the last decade female
pan pioneers and their protégés have increasingly led the charge in the re-fashioning of the perception of women in pan as players, arrangers, composers, business operatives, tuners, conductors and educators. This paper will give insight into this new breed of women who are ushering in the new era of the female in pan in Trinidad and Tobago.

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Language, Literacy and Literature: Language Planning Issues in Aruba and Puerto Rico
Aruba and Puerto Rico are two islands in the Caribbean which have faced serious challenges in the areas of literacy and education, due to the fact that the language of instruction and initial literacy in schools has not always been the language that the children speak in their homes. In Aruba, teaching is done mainly in Dutch, ignoring the mother tongue of most students which is Papiamento. In Puerto Rico, the colonial authorities tried unsuccessfully to impose English as the language of the schools until the 1950s, when the policy was changed so that children could learn in their own language, Spanish. But the damage was already done, and since the 1950s the government has been expending great effort and many resources to achieve a bilingual citizen who has never materialized. Today, the government of Puerto Rico is proposing a plan to teach all courses in English once again, reviving the century old debate on language and identity. This presentation will focus on language planning on these two islands and its effects on students’ academic achievement. It will also discuss the different solutions that are being advanced for current problems, such as the Bon Nochi Drumi Dushi program in Aruba and efforts in Puerto Rico to ‘Caribbeanize’ English classroom literature, making it more culturally relevant to students

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The Attitudes Toward Caribbean Creoles of European Descended Communities in Martinique and St. Croix
The most commonly spoken language in informal situations in Martinique is Martinican Creole (a French lexifier Creole), and the most commonly used language in informal situations in Saint Croix is Crucian (an English lexifier Creole). Although Martinican Creole and Crucian Creole are spoken by people of African descent and function as a marker of their Afro-Caribbean identity, people of European descent also speak these languages. This is especially true of those European descended inhabitants of the islands whose families arrived there during the early years of the colonial period. The purpose of this preliminary study is to analyze the attitudes of the descendants of early European settlers who were born and raised in Martinique and Saint Croix toward Martinican and Crucian. While attitudes toward Caribbean Creoles have been studied to some extent, no study has focused thus far on the attitudes of European descended peoples toward Caribbean Creoles. Interesting similarities and differences between the attitudes of European descended peoples on Martinique and St. Croix will be described and analyzed in this presentation. Finally, the role of these Caribbean Creole languages both as markers of identity and as unifying languages on their respective islands will be explored.

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Recipes for National Culture in Guadeloupe and Martinique
Anthropologists, historians, and cultural critics have long studied the articulation of national culture through food, but especially in postcolonial contexts the focus tends to be on practices of food preparation and consumption or on literary depictions of those practices, with little attention to food writing itself and even less to cookbook writing. Much “Caribbean” food writing has been part of either colonial or neo-colonial practice. But local cookbooks began to emerge across the Caribbean in the 1930s, and their numbers are growing. This paper examines Guadeloupean and Martinican cookbooks to ask: How do they respond to (or continue) French culinary colonialism? (How) do they participate in revitalizing
national culture? If, as Fanon writes, authentic national culture is directed at an insider audience, can a cookbook participate? What Guadeloupean or Martinican would need or use a cookbook? Who are Guadeloupean and Martinican cookbooks written for? Do cookbooks serve a purpose other than conveying recipes? If in Guadeloupe and Martinique teaching and learning to cook is traditionally a family affair, (how) does the cookbook convey, or create, new family structures? The paper focuses on Stéphanie Ovide’s *French Caribbean Cuisine*, prefaced by Maryse Condé, but also attends to locally published works.

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**The Influence of African Substrate Languages on Crucian Grammatical Structures**

This paper examines the role of the African substrate languages in the emergence of Atlantic Creole grammatical structures. In my analysis, I will use a corpus that consists of carefully transcribed natural speech in basilectal and mesolectal Crucian Creole that I obtained in 2006 during a fieldwork course in St. Croix. My findings strongly suggest that the grammars of the Atlantic Creoles were indeed influenced by the grammars of the Niger-Congo languages and that Crucian retains a considerable amount of these African influenced grammatical features. In this paper, I provide a detailed discussion of some of these features, with examples from both Crucian and the Niger-Congo sample languages. These features will then be discussed more holistically and analytically, in terms of the grammatical systems within which they function in Niger-Congo languages and in the Atlantic Creoles.

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**Guyana-Brazil Border Relations and Cross Cultural Fertilization: Opportunity or Threat to Guyanese National Identity?**

Alongside cross border migration of Guyanese to Brazil, there has recently been an unprecedented influx of Brazilian nationals into Guyana. Such movement is relatively easy across Guyana’s open borders, which international observers consider increasingly porous and vulnerable to illicit drugs and arms trafficking. As a result of this accelerating intermingling of Guyanese and Brazilians, and despite the language barriers that exist between them, hybrid cultures influenced by Brazilian music, food and fashion appear to have gained significant ground in Guyanese border communities such as Lethem. This paper seeks to explore cultural cross fertilization between Guyanese and Brazilians through border migration and its impact on cultural identity and retention, particularly among the younger generations of Guyanese.

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**Freedom for Rogues or Freedom for None at All? A Subaltern Approach to Subject Formation in Seventeenth-Century St. Thomas**

This paper uses insights from Subaltern Studies (e.g., Amin 2011, Chatterjee 2012) as a base for formulating a series of questions about the significance of difference, heterogeneity, and ideology within the Eastern Caribbean in the seventeenth century. Paying special attention to the Danish possession St. Thomas and the discursive construction of the island as place at least partially inhabited by “a mass of rogues,” a group described in British documents of the period as desperate, destructive, and dishonest, I argue for the formulation of a richer stock of concrete, nuanced, and chronologically specific descriptions of Caribbean societies in the early phases of European colonization. As will be explained, references to the rogue are intimately tied to international relations, trade regulations within the region, and the status of St. Thomas as a free port providing refuge to runaways, debtors, and fugitives. In this study, I ask such questions as whether historical processes of subject formation on St. Thomas appear to be configured differently from those in places like St. Christopher, Nevis, and Anguilla? To address this issue, I
integrate archival evidence from the *Calendar of State Papers* (1681-1685), my previous research on seventeenth-century British colonies, and recent ethnographic-historical scholarship (i.e., Chatterjee 2004, 2011).