ABSTRACTS
GUYANESE PHONOLOGY

Guyanese Creole English (hereafter GY) has long been cited as one of the Caribbean creoles which is decreolising - that is, gradually losing its original creole features since it is in contact with another influential language (in this case, English). This paper looks for the possible effects of decreolisation in one linguistic system, Phonology, in current Guyanese language use.

Is a change towards more English-like pronunciation to be seen in GY? Or, given the social and cultural developments that have taken place in the country since decreolisation was first proposed half a century ago, has the language stabilised and consolidated in its creole elements?

These questions are answered through phonological and sociolinguistic examination of samples of pronunciation taken from the natural speech of Guyanese from various locations, walks of life and in different social situations. The analysis of phonological variables (e.g. vowel shift, allophonic variations, phonological processes) provides the basis for the sociolinguistic examination to identify similarities, differences and overlaps in pronunciation across different social contexts (e.g. formal and informal situations) where different levels of speech would normally be expected. Through the examination of conformity to and deviation from expected norms of pronunciation in such contexts, conclusions about the current state of GY in relation to the kinds of changes implied by decreolisation are made.

This paper gives us, through the examination of phonology, a picture of contemporary Guyanese society. The linguistic changes evident reflect developments that have profound implications for Guyanese and Caribbean identity.

Alim Hosein is a lecturer in Linguistics at the University of Guyana. He is also an artist and art critic, and is deeply interested in all aspects of Arts and Culture.
Antonia MacDonald- Smythe  
*St. George’s University*

**Jab Jab is we ting**

This paper explores the reasons for the prevalence of the *jab jab j’ouvert* tradition in Grenada. In its examination of this traditional form of ole mas where horned revellers blacken their bodies with molasses/tar/paint, the paper asks three questions. Who are the main participants in *jab jab* ole mas? What are the socio-political features particular to Grenada that allow this tradition of black masquerading devils to flourish? Can *jab jab* in its marrying of creativity and subversiveness be read as an expression of social resistance? In answering those questions the paper probes the ways in which this form of carnival, in its challenging of orthodoxy, serves as an assertion of a Black Grenadian aesthetics. It concludes with a consideration of the potential of Grenada’s *jab jab* to create a revival of this ole mas tradition in other Caribbean carnivals.

**Antonia MacDonald** is a professor in the Department of Liberal Studies and Associate Dean in the Graduate Studies Program, St. George's University. Professor MacDonald writes on contemporary Caribbean women writers (including Maryse Condé, Jamaica Kincaid and Michelle Cliff) and more recently, Derek Walcott and on St. Lucian Literary Studies. She has several book chapters and has published articles in *Journal of West Indian Literature* (JWIL), *Callaloo* and *MaComere*. She is the author of *Making Homes in the West/Indies*.

Anyaa Anim-Addo  
*Royal Holloway, University of London*

**Steaming between the Islands: Grenada, Carriacou, and the Royal Mail Steam Packet Company**

From 1842 onwards, the Royal Mail Steam Packet Company’s shipping service connected Britain to the Caribbean in a network of transatlantic and inter-colonial routes. The Royal Mail Steam Packet Company (RMSPC) transported mail, passengers and cargo between its various Atlantic ports-of-call. This paper revises RMSPC historiography by examining two cases of Caribbean impact on the RMSPC. The first foregrounds Carriacou’s successful petition for inclusion in the RMSPC’s postal network in 1846. The second case study explores Grenada’s role as an RMSPC coaling station and point of departure for the RMSPC’s inter-colonial routes. I examine the Company’s Grenadian coaling station in the wider context of employment of enslaved and bonded Caribbean labour, and analyse the relationship between Caribbean labour practices and the mobility of RMSPC passengers. Using these two case studies to shift analytical focus away from Southampton and London where the Company’s central management decisions were taken, I advance the argument that the RMSPC’s routes, rhythms and infrastructure were crucially
shaped by contexts of its Caribbean ports-of-call. In contrast to Daniel Headrick's interpretation of steamships as imperial 'tools', I stress that the RMSPC's steamship service impacted upon its ports-of-call, while the realities of local places also altered the steamship network. The process worked in both directions, from shore to ship and from ship to shore.

Anyaa Anim-Addo, a doctoral candidate in the Department of Geography, Royal Holloway, University of London has submitted her thesis examining the Royal Mail Steam Packet Company in the post-emancipation Caribbean, c. 1842 to 1914. Publications include ““A wretched and slave-like mode of labour”: slavery, emancipation and the Royal Mail Steam Packet Company’s coaling stations,’ Historical Geography (forthcoming). She holds a post-doctoral fellowship at The National Maritime Museum, Greenwich.

Asimina Karavanta
University of Athens, Greece

Joan Anim-Addo's Imoinda and the Caribbean Politics of Re-Vision

I propose to focus on the role of the chorus of women in Joan Anim-Addo’s Imoinda, an intercultural libretto that repeats and revises the history of Imoinda as elliptically recorded in Aphra Behn’s Oroonoko, to propose a different definition of the human as that of anthropos, the one who is determined by an incalculable opening to her community, as an order always in formation, undergoing transition and change. (The ancient Greek word, Anthropos, literally means the one who has a face. See Stamatakos, Lexicon of Ancient Greek Language). I am interested in the women’s conducive role in engaging Imoinda in this redefinition of the human as anthropos, to demonstrate how the text does not only translate creole culture into the west but transforms western discourses from within by creolizing them, that is, by shifting their philosophical and epistemological categories from the perspective of the worlds, communities and peoples that produced such thinking, even as they were colonized, disrupted and often destroyed by western discourses and powers. In revising the history of Imoinda, Anim-Addo’s text recollects that forgotten production, recorded in the actions and decisions that Imoinda and the chorus of women make, thus transforming the present and securing the diasporic figure and survival of the women’s communities. I will also examine how the text revises the western tradition of tragedy and the libretto by projecting the possibility of a tragic subject that makes a community while losing one and resisting a hegemonic and sovereign other.

Asimina Karavanta is Assistant Professor at the University of Athens, where she teaches postcolonial studies and critical theory. Her publications include Edward Said and Jacques Derrida: Reconstellating Humanism and the Global Hybrid (co-edited); and Interculturality and
Gender (co-edited). She is currently working on her monograph, The Postnational Novel: Literary Configurations of Community in the Anglophone Novel of the Twenty-first Century.

Benjamin Braitwaite, Kathy-Ann Drayton, Bryan Rodrigues & Alicia Lamb

*University of the West Indies, St. Augustine*

**Names Signs in Trinidad and Tobago**

In many Deaf communities around the world, it is common for community members to be given a name sign. The study of these names signs can reveal a great deal, both about the community, and about the structural constraints that underlie its language, as Supalla’s (1992) investigation of name signs in *American Sign Language* (ASL) has shown. This paper reports on research into naming and name signs in the Deaf community of Trinidad and Tobago. There has been very little previous research into this community, or its language, *Trinidad and Tobago Sign Language* (TTSL), though Braithwaite, Drayton & Lamb (2011) give a sketch of the historical background out of which TTSL was born. Over the seven decades since the first school for the deaf was founded, TTSL has emerged out of contact with several languages, signed and spoken, including English, Trinidadian English Creole, ASL and British Sign Language. We argue that the study of naming and name signs reflects this rich background, and reveals much, about the community, its language, and, perhaps even about the nature of the language faculty more broadly.

*Ben Braithwaite* has lectured in Linguistics at the University of the West Indies since 2007 and his primary area of interest is in minority languages and especially in the signed languages of the Caribbean.

*Kathy-Ann Drayton* is lecturer in Speech-Language Pathology at the University of the West Indies. Her research interests include the phonology of Trinidadian English Creole, language acquisition and Caribbean sign languages.

*Bryan Rodrigues* is a founder member and president of the Deaf Empowerment Organisation of Trinidad and Tobago. He contributed to the production the first dictionary of Trinidad and Tobago Sign Language and has taught on the Diploma in Caribbean Sign Language Interpreting at the University of the West Indies

*Alicia Lamb* is an MPhil candidate in Linguistics at the University of the West Indies, St. Augustine. She is currently researching various socio-historical and linguistic aspects of Trinidad and Tobago Sign Language (TTSL).
Betsy Nies  
*University of North Florida*

**Young Adult Literature of the Eastern Caribbean Comes of Age**

This paper aims to explore some of the more recent works of young adult literature by Eastern Caribbean writers in light of the new emphasis by publishers on targeting a teen audience. While historically many Eastern Caribbean writers have narrated a story from a child’s perspective—take, for example, George Lamming’s *In the Castle of My Skin* (1953), Michael Anthony’s *The Year in San Fernando* (1965), or Merle Hodge’s *Crick Crack, Monkey* (1970)—more recently writers have featured more mature protagonists. While the earlier works highlight the limitations imposed on a developing consciousness by a stultifying colonial belief system, the older protagonists of texts of the past decade—such as Deokie of Carol Sammy’s *Dilemmas of Deokie* (2010)—challenge the belief systems of their parents in their efforts to find a voice. This paper will explore the ways many of the themes evoked by earlier writers such as Lamming, Anthony, and Hodge, have been transformed in current literature for young adults; teen protagonists struggle not with internalized self-hatred produced by a colonial regime but more centrally with the traditional beliefs of their parents that might limit their efforts to effect social change. While many earlier texts leave their protagonists floundering, texts like Sammy’s suggest a means of negotiating conflicting values systems in a way that resolves earlier tensions between self and community.

*Betsy Nies,* Associate Professor of English at the University of North Florida in Jacksonville, specializes in multicultural literary traditions in children’s and young adult literature. She has published numerous articles and presented at conferences on the topic.

Bruce Jno-Baptiste  
*Université des Antilles et de la Guyane, Campus de Schoelcher, Martinique*

**The Strategies of a Small Caribbean Island State Facing the Issue of Postcolonial Development.**

To explore the different paths of human sustainable development within the Caribbean post-colonial context involves to examine identity strategies of small states which were granted independence in the 70s.

For these small states, the challenge is to develop a cultural reliance within their population. Main catalyst of social actions for change, cultural reliance is associated to a sense of security of the people in relation to their values which allow them to refer to their own system and to take abroad only what will suit their interest.
It is through the economic development of the small state of Dominica that I will present the results of its cultural policy since the 1980s.

Beyond the economic fallout which has been observed, the Dominicans have chosen to strengthen the relation between identity and development in order to bring responses to the challenges of cultural globalisation. The question is to know if this approach does not create an illusion of identity which does not bring the appropriate solutions to the socio-economic demands of the Dominicans.

Bruce JNO-BAPTISTE is an associate professor in Caribbean cultural studies at the University of the French West Indies (Université des Antilles et de la Guyane), Schoelcher Campus, Martinique. He completed his PhD thesis at the Sorbonne University, on the small island states of the Caribbean facing globalisation. He is the author of La Dynamique identitaire de la Dominique, quelles stratégies pour un petit Etat caribéen anglophone, published in 2008.

Cándida González López
University of Puerto Rico, Río Piedras

Gender Issues in the Resistance to Slavery and Creole Genesis

Traditionally gender representation in historiography as well as in most academic fields has been dominated by the normative male perspective. The active role of women and persons with other gender identities in the history of resistance to colonialism and slavery has been for the most part obscured and made invisible. But in the last 30 years there have been some attempts to fill this serious gap (Mair, 1975; Gautier, 1983; Brathwaite, 1984; Bush, 1990; Morrissey, 1990; Beckles, 1999).

In their article “The Costs of Coercion: African Agency in the Pre-Modern Atlantic World” Behrendt, et al (2001) remark that in relation to the shipboard revolts by enslaved Africans there is an interesting issue here of continental differences in gender roles. They assert that, “In general terms women had more prominent roles and social functions in West Africa than in West European societies. Indeed, there is strong evidence that Europeans had to adjust their conception of gender as a result of exchange on the African coast” (p. 460).

Women’s roles are also invisible in most theories of Creole genesis. In my attempt to link resistance to creole genesis I posit that a logical consequence of women’s role in resistance to slavery, women would have also had an important role in the emergence and shaping of these languages. I suggest that this role should continue to be explored. According to Aondofe Iyo “It is a truism that not many Euro-American scholars have tried to investigate how African cultural traditions were passed down from the African mother to the African slave mother on to present generations. In his view, orature and consequently, literature are part of a woman’s daily struggle to communicate, converse, and pass on values to their own and other children, and
one another. Women also fulfill central roles, as griots, craft people, herbalist, and instructors on African spirituality (Frank1998, as cited in Aondofe Iyo, p. 45).

In an attempt to challenge gender stereotypes, break with hegemonic patriarchal gender representations, and suggest the fluidity of gender roles, in this paper I present examples of several real historical women and transgender characters who played a role in the resistance to slavery and, therefore, could have played a role in the shaping of Creole languages in their respective areas and regions of action, e.g. Nanny of the Maroons (Jamaica), Cécile Fatiman (Haiti), the trans-gender Romaine la Prophétesse (Haiti), and others.

*Cándida González-López* is a translator and a language and linguistics instructor. She has a Masters degree in translation from the University of Puerto at Río Piedras (UPR-RP). She is presently a Doctoral Candidate in the Doctoral Program in Literature and Linguistics of the Caribbean offered by the English Department of the Faculty of Humanities of the same university. She specializes in Caribbean Linguistics, in the field of Pidgin and Creole Studies. Her doctoral research is centered on the origins and development of Creole languages of the Caribbean, one of the main concerns of this field. Her work focuses on the vision of Creole languages as languages of resistance by enslaved female and male Africans and their descendants, and on the recognition of the creativity and agency of the creators of these languages.

*Carmen Milagros Torres*
*University of Puerto Rico, Río Piedras*

*Hidden Masks upon the Canvas*

*Hidden Masks upon the Canvas* is a short documentary of approximately 18 minutes presenting the Ponce Carnival in the light of plastic artists of this area. It presents interviews with masks artisans Juan Alindato, Sr and Juan Alindato son as well as Miguel Caraballo and Edwin Muniz. From the traditional perspective of the carnival, the documentary then focuses on how the vejigante is presented in the creative works of plastic artists Antonio Martorell, Miguel Conesa, José Balay, Jesus Ortiz and Erick Ortiz Gelpi.

The documentary was created using the program Movie Maker and was transformed in DVD format. It was the product of the field research conducted during the second semester of 2009-2010 for the Carnival course offered by Dr. Lowell Fiet.

*Carmen Milagros Torres* is a graduate student in Caribbean Linguistics at UPR- Rio Piedras. She works as an English Professor at the University of Puerto Rico, Humacao.
ChenziRa Davis Kahina  
Per Ankh Institute, USVI

Revolution in Cultural Heritage Education in the Caribbean: A Virgin Islands’ Perspective

“Revolution in Cultural Heritage Education in the Caribbean: A Virgin Islands’ Perspective” is a presentation that explores the shifting paradigms in literature, drama, communications media, education and other humanities implemented within cultural studies curricula integrated uniquely within Caribbean and historically colonized institutions and communities of the Virgin Islands. Comparative explication of the contemporary integration of innovative and new cultural traditions and Afrakan Diaspora heritage education studies being re-introduced by literary scholars, cultural tradition bearers and educators will be explored. Special research and pragmatic paradigms within the VI Cultural Education Standards and Curricula Project in progress in the U.S. Virgin Islands in concert with select departments and ministries of education in our neighboring Caribbean islands/nations are inclusive in this presentation. Historical and contemporary tenets of revolutionary education that incorporates respect for cultural studies specific to literature, linguistics and social histories and transformation via heritage awareness and literary preservation will be shared. The proactive and kinesthetic use of digital information technologies (Promethean™ and related computerized resources) in comparative cultural studies research and revolutionary educational methodologies in the VI and Caribbean will be reviewed. The integration and analytical references of progressive blends of educational strategies, critical thinking and techniques for assessment, evaluation and professional development for proactive cultural heritage studies education curricula will be explored. Highlights include the contemporary impact of global socio-economic, political unrest and revolutionary issues that have influenced the development of new paradigms in cultural heritage education studies in the Afrakan Diaspora specific to the VI and Caribbean.

ChenziRa Davis Kahina is an educator, published author, editor, performing artist, naturopathic psychotherapist, ordained minister, community developer and visionary. Her Indigenous Afrakan Caribbean ancestry balance & compliment her research and credentials from Rutgers, Pepperdine, University of California San Diego, Natural Health Institute and others. She serves as the managing director of Per Ankh, Inc. a 501C3 NPO NGO with a mission of CHATS4LIFE©

Cherie Meachan  
North Park University, Chicago

No Way Out-Almost: The Impact of Place and Space in Brenda Flanagan’s In Praise of Island Women & Other Crimes

Brenda Flanagan has established her presence as a gifted interpreter of Caribbean culture, having been born in Trinidad, and then having migrated to the United States where she has worked as a domestic servant, a graduate student, a professor of writing and Caribbean culture,
a cultural ambassador, and more recently, an author of prize winning fiction. After receiving acclaim for two novels, Brenda has recently published *In Praise of Island Women & Other Crimes* (2010) a work of short fiction—poems, short stories, and meditations. As described on the book’s cover, the collection “celebrates the capacity of women to endure with resilience, stoicism and frequently humor.” One pattern that emerges through the variety of ages and experiences portrayed is the influence of geography on the real and imagined potential of these Caribbean characters. In a region of great diversity, a tri-partite reality of geographic space has provided an element of cultural unity based on African origins, a regional topography of tropical sea and small island nations uniquely vulnerable to colonial dominance, and the proximity of the economic and military superpower of the United States. This study explores the power of Flanagan’s stories to reveal the unique encounter between personal desire and spatial constructs in determining the destiny of the region. Setting becomes a dynamic player in the development or stagnation of characters.

**Cherie Meacham** is a professor of Spanish and Global Studies at North Park University in Chicago. She has taught, published, and spoken widely on women’s literature in Latin America, especially the testimonial genre. She has directed a study program in Morelia, Michoacán for twenty years, which has recently moved to Cuenca, Ecuador. Since 1998, she has regularly attended conferences in the Caribbean, and has published articles on Julia Alvarez, Edwidge Danticat, and Shani Mootoo, among others. She has attended the Islands-In-Between-Conference in Curaçao and Dominica, and has had articles included in those conference publications.

**Coreen Jacobs**  
*University of Guyana*

**Cultural Globalization**

With the emergence and establishment of the Global economy every sphere of life is affected in several similar and differing ways. One such sphere is culture, hence the term Cultural Globalization. Culture as defined in Anthropology centers around: “(1) the evolved human capacity to classify and represent experiences with symbols, and to act imaginatively and creatively; and (2) the distinct ways that people living in different parts of the world classified and represented their experiences, and acted creatively.”

Thomas Tomlinson in his book “Globalization and Culture” premised his work on this fact: “Globalization lies at the heart of modern culture; culture practices lies at the heart of Globalization.” This he refers to as the reciprocal relationship. In this presentation I will show how this relationship as described by Tomlinson is evident in the Caribbean and my homeland Guyana by paying keen attention on the Cultural diversities in our land of six (6) races(ethnic groups including mixed race) which I refer to as anthropological in nature. It is an important study since the transformative processes that are inherent in globalization cannot be effectively realized without understanding a country’s culture.
Although some historians may argue that culture in Guyana cannot be defined clearly, and to some extent is not evident, with the advent of globalization in the form of the media, Television and the Internet, there is distinct evidence of influence as can be seen in Music, dress, behaviour and lifestyle.

Coreen Jacobs is an English Lecturer at the University of Guyana but portuguese and french are also my areas of interest. I recently completed my Masters at the University of the West Indies, St Augustine, Trinidad in International Relations and I am pursuing ways to marry the two disciplines.

Curtis Jacobs
University of the West Indies – Open Campus, Grenada

Grenada’s Pax Americana: Political Developments in Grenada since 1983

The modern contemporary history of Grenada may be said to have begun with the return to Grenada of Eric M. Gairy from the Dutch colony of Aruba, towards the end of 1949. His return and subsequent championing the cause of the oppressed and downtrodden unleashed the forces of nationalism in Grenada, and initiated three decades of political instability, during which Grenada often entered uncharted waters of political experience. This changed with the American invasion of October 1983, when a USA-led force overthrew the Revolutionary Military Council, which assumed political power following the overthrow and execution of Maurice Bishop. Since then, Grenada has had three decades of an American- bestowed peace, a Pax Americana.

Dannabang Kuwabong
University of Puerto Rico, Rio Piedras

“Purifying the Settler’s Tongue”: Marvin E Williams’ Poetics of Legitimating and Validating Crucian Experience.”

“Criticism is invaluable—not just for writers, but for consumers and teachers of [US Virgin Islands] literature as well” (Marvin E. Williams 24). These words by Williams in his brilliant introduction to Yellow Cedars Blooming: An Anthology of Virgin Islands Poetry (1998) is my launching pad to read the poetry of Williams. My goal in this paper therefore is not only to take up Williams’ challenge, but also to expand on a previous study I did in 2010 regarding US Virgin Islands poetry and identity politics. However, rather than an islands wide study, I focus more narrowly on Williams poetry. I read Williams’ poetry as a legitimation and validation of Cruzan sensibilities through language, culture, and struggle (21). I situate my reading, moreover, within the critical paradigms developed by E. K. Brathwaite, Marlene Nourbese Philip, Edouard Glissant, among others to reveal Williams’ unabashed engagement of Cruzan to purify the settler’s tongue without sacrificing skill for theme. Finally, I conclude by showing how Williams’ poetic output has contributed to a maturation of US Virgin Islands’ poetry
Dannabang Kuwabong, a Ghanaian Canadian, has lived, studied, and worked in various countries of the world including Ghana, Britain, Nigeria, Canada, and is presently a Full Professor of Caribbean Literature and Culture at the University of Puerto Rico, Rio Piedras Campus, San Juan. He has published widely on different fields in academic journals, contributed numerous essays in books and journals.

David Knapp  
*University of the West Indies, St. Augustine*

**Expressions of Musical Culture among Steel Bands in the United States**

Steel band programs have proliferated in public schools throughout the United States. Since the steel pans’ introduction into public schools in the mid-1960s, programs have cropped up in as far-flung and perhaps unexpected places as Connecticut, Ohio, and Oregon (Tiffe, 2007). They are seen across all grade levels and serve a variety of curricular objectives, such as performance, exposure to world music and special education (Williams, 2008). As steel bands grow, there is concern that while the genre is adapted within US schools, the musical repertoire responsibly incorporates Trinidadian musical culture (Knapp, 2008; Tanner, 2007; Tiffe, 2008). This paper examines the repertoire performed at the Virginia Beach Panorama, a popular festival for school steel bands in the US. Steel band directors were interviewed about their musical selections for the festival, with a primary interest in their perceptions of the cultural meaning of the music and the reasons for their selections. A semiotic analysis was conducted to find the relationship between directors’ understanding of cultural meaning and the musical and textual content of the pieces performed.

David Knapp is a doctoral teaching assistant in the College of Music at Florida State University, where he teaches classes related to multicultural learning. He formerly served as the Director of Steelbands at Leon High School in Tallahassee, Florida. David received his Bachelor of Arts in music and anthropology and his master’s in music education from Florida State University. His arrangements and curriculum for steelband are published through Engine Room Publishing. David’s research interests include steelband pedagogy, multicultural music education, and music education policy.

Don Walicek  
*University of Puerto Rico, Rio Piedras*

**From Tomb to Tool? Rethinking Language and the Plantations for a Caribbean Philosophy of History**

Scholars from literary theory and linguistics alike frequently represent the plantation as an effective trope with particular historical relevance for the Caribbean, reluctant to engage Brathwaite’s (1976) warning that this pattern “is in itself a product of the plantation and runs
the hazard of becoming as much tool as tomb of the system that it seeks to understand and transform.” This paper offers a critical analysis of the plantation and the philosophy of history that it typically embodies in academic and popular contexts. It follows Jourdan (2008) in suggesting that stories of Creole language origins can usefully inform a philosophy of history for the diverse sociocultural and political economic trajectories characteristic of the Caribbean region. Special attention is given to the island of Anguilla, the most northerly of the Leeward Islands.

This paper consists of three main parts. Part one documents Anguilla’s non-plantation past, describing its history alongside that of Caribbean societies where the plantation economy flourished. Commonalities between Anguilla and similar “marginal colonies” (Higman 1995) are also discussed. Part two uses unpublished archival data to track planters’ attempts to establish plantations in Anguilla between 1650 and 1800 and link these to models of language change. The final part examines audio recordings made by Alan Lomax on the island in 1962. It assesses data that challenge widespread beliefs about Creole languages, Caribbean history, and modernity. These will be used to document some of Anguilla’s most notable sociocultural traditions and to create a sketch of Anguillian, the island’s English-lexifier Creole.

Don E. Walicek is Assistant Professor of English in the College of General Studies at the University of Puerto Rico at Rio Piedras. His interests include sociolinguistics, linguistic anthropology, and the language-ideology interface. He edits the Caribbean Studies journal Sargasso.

Edward L. Cox
Rice University

Mid-Nineteenth-Century African Migration to Grenada and the Rekindling of African Cultural Memory to about 1900

Between 1836 and 1863, almost thirty years after the abolition of the Atlantic Slave Trade, more than 2,500 Africans were brought to Grenada and placed under indenture on the estates. This paper examines the circumstances and conditions under which the Africans were brought in, the nature of their allotment to the various estates, living and general conditions they encountered, their relationships with Creole African labourers, and their contributions as labourers to the flagging island economy. Finally, it posits that the arrival and entry into the island of these Africans rekindled the African cultural ancestral memory that found expression at the time of King Ja Ja’s arrival, the presence of the Shouters, and the interest in Pan-Africanism at the end of the nineteenth century.

Edward Cox is an Associate Professor of History at Rice University. Author of two books and numerous articles on various aspects of Grenadian and Caribbean history, he is completing a book on Grenada and St. Vincent between 1835 and 1935 while simultaneously researching
secondary education in Grenada from 1880 to the present. He has presented papers at professional international organizations.

**Elena Lawton de Torruella**  
*Universidad del Sagrado Corazón*

**Elena Lawton** de Torruella, PhD, is a professor of English at the Universidad del Sagrado Corazón in San Juan, Puerto Rico and a published poet. She earned her M.Litt from the Bread Loaf School of Graduate English at Middlebury College, Vermont and Oxford, England. She holds a PhD from the UWI, Mona Campus, Jamaica.

**Elizabeth Rezende**  
*University of the Virgin Islands, St. Croix*

**The Rise of the Harbor and the Increase of Migration to St. Thomas 1880-1901**

The St. Thomas harbor was always the focal point of the Danish West Indies from 1672-1917. For over two hundred years, this port enjoyed duty free status and was protected because it lay in a strategic location for incoming European commercial ships, also protected by Denmark’s constant neutrality in times of war. Additionally, the start of the construction of the Panama Canal led to the continued speculation that St. Thomas’s importance would be heightened. During these years, many European transatlantic commercial lines made a stopover in St. Thomas both on the trip to the Americas, coming through the Anegada Passage, and on their return to Europe. One such enterprise was the Hamburg American Line, which started service to New York from Hamburg in the 1840s and established St. Thomas as its Caribbean base in the 1870s. At this time, four routes were created. One each to the southern US, the Caribbean, Central America and South America and an inter-island route. Both commercial and tourist services were offered.

St. Thomas quickly became a coaling and provisioning depot. New companies had sprung up on the island to accommodate the needs of the ships and the passengers. Outside firms modernized the port allowing for more services such as that of a floating dock. While these new corporations brought their skilled labor from Europe, they needed support labor, and thus hired local unskilled people. The largest group of hirees were the coal carriers, a group consisting of about 2,000 women, who carried ninety pounds of coal in baskets on their heads and deposited the fuel into the holds of the large commercial ships. At the peak of the steam shipping era, there were a number of coaling companies who had employed these women, who worked at all hours, whenever the ships came in. Men were needed as bumboat (passenger boat) rowers, and lighter boat crew, and warehouse stevedores for the loading and off-loading of commercial goods. To meet these employment needs, there was a large migration of people from St. John and the British Virgin Islands who lived in tenement conditions with their fellow émigrés in the back streets of St. Thomas.
This paper will give a broad overview of the shipping activity in the harbor from 1880-1892 and will trace and discuss the lives of a few people who were hired in the capacity of coal carrier, bumboat operator, porter, and traders at the harbor.

**Elsa Maria Cromarty**  
*University of Guyana*

**Against Silence and Forgetting: George Lamming and Edwidge Danticat**

The history of cultural suppression and subversion makes themes of emergence, reclamation, and remembering powerful ones for post-colonial writers in the Eastern Caribbean.

In this paper, I examine the argument, made by the Barbadian writer George Lamming in *The Pleasures of Exile* (1960), for the reclaiming of the West Indian voice and self-consciousness from the predicament of the colonial condition. But the references that Lamming makes to Haitian culture also prompt comparison of his work with that of the Haitian writer Edwidge Danticat whose novel, *The Farming of Bones* (1988), represents a similar struggle to assert the existence of a people.

Lamming’s book is a work of critical theory. Noting that one characteristic of the West Indian is the “the tendency to forget”, he fights against the loss of history within the context of colonialism. Danticat’s work is fictional, but it is based on the real genocide of Haitians under the Trujillo regime in the Dominican Republic, a crime which was undocumented and suppressed by local politics and an international conspiracy of silence.

Both writers connect with the past in search of healing in the present. Lamming’s use of Haitian history and culture, and his reference to the Haitian Ceremony of the Dead, are echoed in Danticat’s use of the concepts of “shadow” and “dream”. Their common goal is to struggle against cultural extinction, to reclaim and give voice against forces that would suppress. Danticat’s novel, one generation after *Pleasures*, reinforces Lamming’s message in his seminal work in Eastern Caribbean literature.

**Elsa Maria Cromarty is a lecturer in the School of Education and Humanities at the University of Guyana. While she teaches courses in English and the Teaching of English, her main research interest is in the writings of primarily female Afro-American and Caribbean authors.**

**Everard Phillips**  
*University of Southern Caribbean*

**Drama, Poetry and Fiction in the Calypso**

The principal objective of this presentation is to illuminate key processes of calypsonians as exponents of drama poetry and fiction. The presentation will show how the Calypsos function as
a cultural and social fulcrum within the Caribbean and argue that Calypsonians, who use a localised language, that is steeped in colloquialisms to sing on prevailing local, socio-political and economic ills, function as liminal-servants in a process wherein stage drama reflects street drama. Show how those calypsos that offer commentary on socio-political and/or economic issues, are bedded in the practice of ritual resistance. Discuss the historical process of the development of this art-form, while framing this application of the art-form in the context of the current drive within Caribbean communities for “Empowerment and Recognition.” Examine the role of “Form and Function” in Calypso presentations illustrating the mechanisms by which cultural narratives and popular representations find their way into this cultural process. In doing so it will actually show how, through the medium of these Calypsos, the skilful calypsonian, using verbal creativity, freely comments on aspects of life, exposing political improprieties, as calypsonians redress the powerful.

Through achieving the objectives set out above the presentation will intrinsically show the link between cultural practices and popular narratives in this Caribbean Art-Form.

Everard Phillips gained his Ph. D. in Law from the London School of Economics, and his MA in Adult Education from Goldsmiths College, London. He is a highly skilled Psychotherapist and NLP Master Practitioner who has worked on the team of the renowned Tony Robbins. He has worked in the field of education and training for the past 29 years and has recently authored a book entitled: “The Political Calypso: A Sociolinguistic Process of Conflict Transformation”

Galicia Blackman
Sir Arthur Lewis Community College, St. Lucia

Mythological Orientations in Selected Afro-Caribbean Women’s Writings

This paper examines the use of Afro-Caribbean mythology in selected prose by some Caribbean women writers. The three main archetypes which surface repeatedly and are distinctly Afro-Caribbean in configuration are: the girl, the zombie, and the ancestor figure. While the selected writers treat these archetypes according to their personal world views, they generally examine oppressive situations surrounding these archetypes. In spite of the traumas surrounding the selected situations the writers seem to share the common belief in the importance of nurturing a mythic consciousness, for healing and general well-being. Afro-Caribbean women’s prose evokes a sense of the Caribbean as a healing, redemptive space.

The paper will briefly touch on classic works by Jean Rhys (Dominica), Erna Brodber (Jamaica), Jamaica Kincaid (Antigua) and Paule Marshall (Barbados/Caribbean Diaspora) as well as recent and contemporary works by Nalo Hopkinson (Caribbean Diaspora) and Gemma Weekes (St.Lucia/Caribbean Diaspora).

This paper is an updated snippet of work coming out of research presented in fulfilment of an MPhil in Literature, completed in 2006 at the University of the West Indies, St. Augustine Trinidad, entitled: “Myth-taking and Myth-making: Mythological Archetypes in Selected Afro-
Caribbean Women’s Writings.” That study focused on selected mythological orientations from the Afro-Caribbean experience which reoccur in some Caribbean women’s narratives.

**Galicia Blackman** is a Lecturer in Literature at the Sir Arthur Lewis Community College, St. Lucia. She is a qualified teacher, with fifteen years of teaching experience. Her interest in myth studies has extended into research and documentation of the provincial folklore and myth in St Lucia. Her immediate philosophical influences are: Carl Jung’s *Archetypes of the Collective Unconscious*, Joseph Campbell, and Clarissa Pinkola Estes, *Women Who Run with the Wolves*.

**Gentian Miller**

*University of Guyana*

**The Language of Consciousness: Listening to the band and Listening to the Land**

It is an indisputable fact that not all of a message is carried by the linguistic code; other aspects of communication contribute. Beyond the verbal message, paralinguistic cues contribute to interpreting the verbal message. We are trained to accept that only the information we can physically perceive, is all there is to the information presented but microscopes and microphones have long debunked such arguments. Reality, the ‘real’ message consists of more than what we can determine using our natural senses.

This understanding, that there is much more available than what we recognize, can be then extended to criticize how we read and what we gather from different kinds of readings and it brings us to the realization that our understanding cannot be restricted to what we are able to determine using our physical sensory experiences. At best, understanding is always partial and this point is made time and again by Wilson Harris who privileges a kind of Caribbean writing that apprehends “the vision of consciousness” a vision that allows us “to see in consciousness the ‘free’ motion and to hear with consciousness the ‘silent’ flood of sound by a conscious inward revisionary and momentous logic of potent explosive images evoked in the mind” (Harris 1973:32). In a forest, some may look see no trees because of the nature of visual perception. While we are cognizant of the *argument from illusion*, conversely we may not hear all there is to hear if we are not oriented to a particular kind of listening.

We then need to train our perceptions to validate other ways of reading reality, other ways of knowing. This paper presents an examination of what is heard when listening to a Jazz band and the evidence should explain how the “vision of consciousness” and the “language of consciousness” work.

**Gentian Miller** has published a book of poems entitled *Roots Road and Rivers* which won a special award from the Guyana prize for Literature 2006. She has read her poems at the Umana Yana, the Theatre Guild, at the Upscale Restaurant, the Sidewalk Cafe and this year she read her poems at the cultural Market in Rondonia, Porto Vellho, Brazil. Gentian also performs as a
professional singer and dramatist at the National cultural Centre, working sometimes as Stage Manager for various productions. She also sings with the folk group “Korowka” and has performed for Carifesta, and most recently in Rorima, boa vista, Brazil.

Giselle Rampaul
University of the West Indies, St. Augustine

Re-Re-Reading Shakespeare: Facetiness and Metastance in Nalo Hopkinson’s “Shift” and Davlin Thomas’s “Lear Ananci”

In a conference presentation at Mona in 2010, Barbara Lalla presented a paper on facetiness in Nalo Hopkinson’s Midnight Robber. She argued that facetiness “can be described metaphorically in terms of defiance regarding boundaries laid down by the powerful.” She explained, “We re-write Shakespeare and Brontë and relocate the sea story to the Middle Passage . . . . But we go still further: having developed our own canon we begin to tamper with that.” A year later, at a conference in St Augustine, she talked about metastance as “an adjustment of posture that enables us to opt out of fixed ways of viewing and enables us to see the familiar from anOther angle.”

In my paper, I would like to employ Lalla’s concepts of facetiness and metastance to examine Nalo Hopkinson’s short story, “Shift,” and Davlin Thomas’s play, “Lear Ananci.” Both works are revisionings of Shakespeare’s The Tempest and King Lear respectively, but they are also, more importantly I would like to argue, reacting against (or at least engaging with) already existing Caribbean rewritings of Shakespeare, against what Paula Morgan, in the same 2011 conference, called “the Water-with-Berries model.” These texts move, instead, towards what Jennifer Rahim (again at the same conference) referred to as “a repetition of colonial situations [and, I would add, of Caribbean postcolonial stances] with a difference.” Rewriting Shakespeare is a facety enterprise, but to rewrite ‘traditional’ rewritings of Shakespeare is even more so. The stance that these works adopt is, therefore, doubly ‘meta’. In this paper, I would like to examine the ways in which these more contemporary engagements with Shakespeare complicate the earlier ‘canonical’ Caribbean reactions to Shakespeare.

Giselle Rampaul teaches in the Literatures in English section at UWI, St Augustine. Her areas of interest include the intersections between British and Caribbean Literature, the London novels of Sam Selvon and representations of the child in Caribbean Literature.
Gregory Richardson  
*Instituto Padagogico Arubano*  

**Calypso Music and the Hidden Narratives of Aruba**

This paper aims to shed light on how identity is theorized in the Caribbean and the role of calypso music in uncovering these identifications. Lyotard’s post modern concepts of the Grand Narrative and the Hidden Narrative will function as the umbrella under which the discussion will be presented. Because of the complexities of Caribbean societies, an argument will be made for a more holistic approach when studying this area. The preliminary findings in this paper are based on a longitudinal study of Dutch Caribbean identity and the role of calypso music therein. An array of academic works within the realm of Caribbean studies has been drawn upon as well as several interviews and observations with key informants on Aruba.

Gregory Richardson holds a Masters degree in Latin American and Caribbean studies from the University of Utrecht and is now pursuing a PhD at the University of Aruba. He is currently working as a lecturer and educational researcher at the Centre for Educational Research and Development at the Instituto Padagogico Arubano (IPA) in Aruba.

Helene Garrett  
*King’s University, Canada*

**The Same but Different**

This paper brings to the front a work by artist, sculptor and author, May Henriquez in which she borrows and transforms a well-known English literary work *Pygmalion* into the Papiamentu *Laiza, Porko Sushi*, to exude the locality of where she was born and lived. The atelier where she exercised her craft and where she was inspired to produce so many works of art sits preserved in *De Bloemenhof*, in Curaçao.

One may equate this with literary borrowing and creating a new text that is based on, but not a mirror image of the original text. George Lang writes, "When a creole writer deliberately writes over a culturally significant hypotext, thereby creating a creole version of it, this metaphorical transmutation is highly charged and inherently polemic “(p. 174). Hubert Devonish notes that the choice of a hypotext in itself is likened to an adversarial step in wanting to illustrate and defend a Creole text (p.35).

Henriquez' *Laiza, Porko Sushi* is based on George Bernard Shaw's *Pygmalion*, though the idea of *Pygmalion* was not his, neither was it modern but came from Greek Mythology. Henriquez 'borrows' this play, recreates it, and infuses it with the Antillean/Caribbean reality.
Henriquez acknowledges an earlier version but actualizes and transforms it to 'fit' the Caribbean setting. *Pygmalion* remains the same, but becomes different. It is no doubt that in writing *Laiza, Porko Sushi*, May Henriquez' inner ear was in tune with her Creole Language, Papiamentu, and incorporated echoes thereof into this piece.

Helene Garrett was born in Willemstad, Curacao. Her field of studies was in Modern Languages and Cultural Studies. Though she taught various courses in several places, her love of Papiamentu remained the focal point. She is retired and lives with her husband in Calgary, Alberta, Canada.

Ilsa López

*University of Puerto Rico, Río Piedras*

**Historical Background in Wilson Harris’s *The Far Journey of Oudin* (1961)**

In this presentation I intend to provide a historical analysis of Wilson Harris’ novel *The Far Journey of Oudin*. A close look at the history of the Indian migration to the Caribbean in the eighteenth and nineteenth centuries using historical texts such as, Hugh Tinker’s *A New System of Slavery* (1974), Rhoda Reddock’s “Freedom Denied: Indian Women and Indentureship in Trinidad and Tobago, 1845-1917” and K. O. Laurence’s *A Question of Labour* (and possibly others) will serve as basis for this analysis.

A discussion of the indentured immigration process into the former slave-trading islands of British Guiana and Trinidad along with the investigative reports provided by these texts that denounced the activity of indentureship as an inhumane practice against the emigrant worker will shed light on the subject. My arguments will be further enhanced by including passages of the younger generation novelist of Indo-Caribbean heritage Ramabai Espinet that will further substantiate my position. The topics to be explored are the plight of the emigrant woman, the exploitation of the Indian laborer, the practice of dowries, child marriages, and education, among others. Visual images of Indentured plantation workers in PowerPoint slides will run concurrently with my speech.

**Ilsa López-Vallés** is an English instructor at the University of Puerto Rico at Carolina, She teaches English-as-a-second-language and Introduction to Literature courses. She has directed, produced, choreographed and adapted plays for academia and the church community of which she is a member.

Ms. López-Vallés has published two books of short stories, articles and poetry in scholarly journals, and is currently working on a book of short stories for children. She has also completed her doctoral course work in Caribbean Literature, and is currently studying for her comprehensive examinations. In 1995, she received her Master of Arts in English Literature of the 19th Century from the University of Puerto Rico at Rio Piedras. She is a member of the
In Gisele Pineau’s *Exile According to Julia*, one reads the many distances created in the migrant experience (i.e., Guadeloupe and France), distances both physical and psychophysical. Ironically, the promise of migration is problematized by socio-political and emotional proximity, intimacies created by an imaginary composed of sentimental lists, solidified in the "faraway" gaze towards the past. These distances, of which Pineau’s characters continually shift, are stimulated by the promise of the mainland (read - France) against the constant call of Pineau's "Back Home" (Guadeloupe), a tug-of-war found early in the novel: “Without really wanting to, they let a loose cord hang between them and the land of their birth. A sturdy line from which to unhook the bait of nostalgia,….. Parcels [of]: vanilla, nutmeg, rum, and cinnamon. …. Riches that Manman would use sparingly and keep tightly shut in the bottom of tins” (17). I will present that in the novel the promise of migration (through their children’s look forward) and that of the exile’s oppositional look back (through the itemization of the past), becomes the sensational mileage that stretches the novel's characters perilously in a "between" space of nation and of self.

*Jane Alberdeston Coralin*, an English professor at the University of Puerto Rico-Arecibo, is a poet and author. Jane’s work, which has been published in various literary journals and anthologies, will soon be seen in *Sargasso: A Journal of Caribbean Literature, Language and Culture*. A proud member of *Cave Canem*, Jane is putting the final touches on her novel *Invisible Choirs*.

*Janice Jules*
*University of the West Indies, Cave Hill*

**Second Language Learning in the Anglophone Caribbean: Immersion within the Barbadian Culture**

This paper seeks to examine the learning experiences of adult Spanish-speaking students immersed within the Barbadian culture during a six-week summer exchange Teaching English as a Second Language programme. It assesses the influence of language experiences on the students’ learning in relation to cultural aspects such as food, dance, festivals and traditions, as well as varying sociocultural contexts. As these students are confronted with real situations which are divergent from the norm within their country, there is analysis of how their lack of knowledge of the island’s culture and its people, as well as their experiences and perceptions of black people within their own country affects their language learning process. In addition, there is an evaluation the level of effectiveness of the application of various communicative
strategies and methods based on using the students’ ignorance of Caribbean culture and specifically, Barbadian culture, to make language learning meaningful, interesting and exciting. Through the utilization of an analysis of the results from a performance-based rubric, the paper provides an assessment of the level of effectiveness of these cultural language learning experiences on the essential areas of the students’ communicative competence.

**Janice Jules** is a Temporary Lecturer in Linguistics at University of the West Indies Cave Hill Campus. Her research interests are innovations in language teaching, strategies and methods in Teaching English as a Second and Foreign Language, teaching Standard English to non-standard speakers of the language and communication with non-standard varieties of language within the Caribbean.

**Jo Anne Harris**

*Georgia Gwinnett College*

**A Narrative of the Insurrection in the Island of Grenada Which Took Place in1795**

Every tale of revolt, insurrection, or war has multiple perspectives. For one side, the enemy is an oppressor; a group of usurpers reaping the unearned rewards of the ‘Other’. For the other side, the enemy is a rebellious group of subordinates; a group of insurgents too lazy to work, disrespectful, and incapable of thinking for themselves. For a third group – the host of uninvolved observers – the conundrum lies in deciphering fact from fiction and determining what, if any, support to offer one or the other groups. And more recently, for the historians, the scholars, the students of history, our dilemma lies in how we situate these perspectives in our archeology of historical narratives. The narrative written by John Hay, an English military man captured during the 1795 Revolt in Grenada offers a compelling view of the various perspectives and participants in this unique uprising.

The revolt apparently began on Belvedere Estate, owned by Julien Fedon, a disgruntled free mulatto who, in 1794 stated that he intended to make Grenada a “Black Republic just like Haiti”. Of French descent, from Fedon’s perspective, the revolt was intended to not only end the oppressions inflicted by British West Indian planters and free the enslaved, but also to empower Blacks and free coloreds to govern Grenada as citizens. However, from the perspective of the British government, the revolt was an insurgency sparked by the evils of the French Revolution, the misguided theology of the Quakers, and the support of “Republican” sympathizers in Guadeloupe and the other islands owned by France. This revolt lasted from March 1795 until June 1796 when the British finally dislodged Fedon’s band of freedom fighters and regained control of Grenada. Julien Fedon escaped the British and was never located, but the legacy of his insurrection and the conflicting accounts discussed in Hays’ narrative are the topic of this paper.

**Jo Anne Harris** has a PhD in Caribbean Language and Literature from the University of Puerto Rico. She is currently an Assistant Professor at Georgia Gwinnett College where she teaches
writing and communication within a multicultural context. Her ongoing projects are The Virtual Caribbean and the Voyages Digital Library – both initiatives focusing on digitization of early Caribbean artifacts in the period leading up to Emancipation of Slavery.

John Rueda Chaves and Lester Navas Escorcia
Universidad de Puerto Rico, Rio Piedras and Universidad del Atlántico, Colombia

Fonologización de procesos variables en el Caribe colombiano: las fricativas sordas en el español de Barranquilla y San Andrés y Providencia

Este trabajo emprende la fonologización de las fricativas sordas en Barranquilla desde el modelo autosegmental: /-s/: [s], [h], [α], [Ø]; /f-/: [f], [φ], [h], [Ø]; y /x-/: [h], [j], [Ø] (Rodríguez 1997, 2004; Rueda & Navas 2009); y realiza una comparación con la formalización de fricativas sordas en San Andrés Islas. Para el español se hace uso de [±distribuido] para dar cuenta de fenómenos relacionados con el debilitamiento consonántico. Asimismo se toma como punto de referencia el nodo Punto-c para explicar fenómenos que tienen lugar en la parte anterior o posterior, donde se afecta la geometría del segmento (Martín 2007). No existe acuerdo sobre el uso de [±glotis dilatada] y [±glotis extendida] para formalizar la aspiración (Núñez & Morales-Front 1999, Cutillas 2005, Martín 2007). En el criollo sanandresano se encuentra una [s] alveolar y alveopalatal, una [f] labiodental, y una [h] glotal (Edwards 1970, O’flynn 1990).

La muestra consta de 36 entrevistas del PRESEEA- Barranquilla- Colombia, organizado según variables como: género, nivel educativo, edad, etnia, clase social, origen, edad de llegada y tiempo de residencia. Se tomaron factores como: la posición en la palabra, el contexto segmental y la tonicidad. Se analizaron 7.128 casos con Goldvarb, que se obtuvieron después de los primeros diez minutos de cada entrevista. El análisis arrojó: a) procesos de lenición que se fonologizan con el rasgo [±distribuido]; b) [s] se formaliza con los rasgos [+estridente] y [-interdental]; c) procesos de anteriorización y posteriorización por influencia de [w], [j] y aspiración; y d) accionar del PCO.

John Rueda es estudiante de Lingüística de la UPR- RP. Pertenece al Grupo de Investigación para el Estudio Sociolingüístico del Caribe e Hispanoamérica- GIESCAH de la Universidad del Atlántico, Colombia. Ha participado como asistente de investigación en proyectos como PRESEEA, Dispolex, Lenguas en contacto en el Caribe Colombiano y PAELMA.
José Rigau, Silvia Rabionet, Raul Mayo-Santana, Annette Ramírez de Arellano, Wilfredo Geigel & Alma Simounet

Proposal for a Panel Discussion on the 1831-1832 Diary of E.B. Emerson

This is a proposal for an introductory panel discussion of the diary of Edward Bliss Emerson (1831-1832), one of the younger brothers of renowned American scholar Ralph Waldo Emerson, upon his visit to St. Croix, St. Thomas, and Puerto Rico. José Rigau-Pérez, chair of the panel, introduces the diary and discusses Emerson’s reflections on life in the islands and on his declining health and presents the basis of his ideological perspective. Silvia Rabionet focuses on the young Emerson and his quest for physical and mental health, affection, knowledge and meaning. Alma Simounet explores Emerson’s construction of others in the islands through a critical discourse analysis of his rhetoric. Wilfredo Geigel discusses his present research on medical tourism in the Caribbean in the early 19th century, in order to understand Emerson’s view on the subject. Annette Ramírez de Arellano examines the ideology and etiology of the condition known as consumption in the 1830s, thus shedding light on the reasons behind Emerson’s travel to the region. Raúl Mayo-Santana delves into a philosophical analysis of the diary from the perspective of the New England Unitarians and Transcendentalists, oriented by notions of naturalism. He intends to engage the question of a possible manifestation of the beliefs of American exceptionalism in the words of Emerson.

José Rigau-Pérez is a retired medical epidemiologist (US Public Health Service) who has published repeatedly in historical journals on early 19th century events in Puerto Rico and the Caribbean. He is a member of the American Epidemiological Society and Academia Puertorriqueña de la Historia.

Silvia Rabionet has a master’s and doctorate in higher education administration and social policy. She is program director of the PR Mentoring Institute for HIV and Mental Health Research. She has published in the areas of public health and health promotion workforce development, mentoring, research capacity building, and socio-behavioral aspects of drug use.

Alma Simounet has a BS in Special Education, an MA in English Literature and Linguistics, and an EdD in Applied Linguistics. She is Full Professor of English and Linguistics at the University of Puerto Rico. She does research and publishes on the topics of Bilingualism, Ethnolinguistics, and Critical Discourse Analysis.

Wilfredo Geigel is a trial lawyer by profession, an independent scholar, member and past president of the Society of Virgin Islands Historians and an Adjunct Professor of History at the University of the Virgin Islands, St. Croix Campus. He is the author of three books and legal and historic topics.
Annette Ramírez de Arellano has a doctorate in Public Health from Columbia University, having graduated with distinction with a concentration in health policy. She is the author of four books and more than 100 articles on health policy and the history and practice of Public Health.

Raúl Mayo-Santana has an MS and PhD in Psychology and an MA in Philosophy. He had an extensive academic career at the University of PR School of Medicine and Public Health. He is past director of the Institute of the History of the Health Sciences and a founding member of the Academy of Humanistic Medicine.

Keith Cartwright, Paige Perez, Raquel Gonzalez-Rivas, Jillian Smith & Virginia Stewart

University of North Florida and Roanoke College

“One Family Come from God”: The Saraca Ethos in Trance-Atlantic Rites, Writing & Making Right

Saraca (a.k.a. saraka, “feeding the children,” “thanksgiving”) is a sacrificial rite practiced across the Atlantic world. Derived from the Arabic sadaqa (to make sacrifice, give charity), saraca is a community-restoring, transgenerational thanksgiving rite practiced in Senegal and Mali, Grenada and Trinidad, and historically in the Southeastern US and the Bahamas. It allows an individual and community to receive the blessings of ancestors through actions oriented towards feeding the community…especially the children (the ancestors’ freshest representatives on earth). Our paper essays an appraisal of what the saraca ethos may have to offer a world that is overheating in patterns of individualist consumption, disregard for the resources of future generations, diminished capacity to learn from (or respect) the dead, and a generalized high-velocity/short-sighted hubris. Saraca re-orients us toward what Wai Chee Dimock calls “deep time” and forces us to attend to what Glissant calls a “poetics of relation,” an ecosystemic “aesthetics of the Earth” and “knowledge of the gulf.” Since saraca has a strong history in Grenada and Carriacou, this conference offers a vital opportunity to essay the conceptual and performative resources that saraca offers. Our team of four scholars proposes a multi-media presentation (taking up only one 20 minute time slot) that draws from work by Merle Collins, Paule Marshall, and Kamau Brathwaite, various West African writers, and the lives of Norman Paul (Grenada) and Bilali Muhammad (coastal Georgia) to chart a transatlantic saraca complex.

Keith Cartwright teaches literary studies at the University of North Florida. He has written Reading Africa into American Literature, has published articles in journals such as Callaloo and American Literature, and has contributed to edited volumes by the University of the West Indies Press, Palgrave, and the University Press of Mississippi.
Paige Perez is an Honors Student in the English Department at the University of North Florida. She is completing an Honors Thesis on the work of Paule Marshall, Merle Collins, Jean Rhys, and Erna Brodber.

Raquel Gonzales Rivas is an Independent Scholar who completed her graduate work in English at the University of North Florida. She has written on Ana Lydia Vega, Edouard Glissant, and Antonio Benitez-Rojo, and brings her professional experience at Mayo Clinic to her readings of health and medicine in literature.

Virginia Stewart, a generalist with special interest in "American" and Caribbean literature, has taught for 20 years in the English department at Roanoke College in Virginia.

Kevin Kelly
University of Puerto Rico, Río Piedras

"The Fiction of Marvin E. Williams"

In this paper, I examine how Williams through Crucian humor and language in his short stories and essays, and how he portrays the different dimensions of the Crucian society. Some of the dimensions that I will explore include migration, and the politics of race, and gender in contemporary Crucian society.

Polyrhythms and Syncopated Rhythms within the Trinidadian Narrative

Caribbean literature cannot exist as an independent entity, because Caribbean literature, along with Caribbean music, falls into a larger category of Caribbean thought. Caribbean thought, encompasses writers, musicians, politicians, and thinkers all moving forward with an intellectual agenda. An acknowledgement of Caribbean thought would also be an acknowledgement that the same trends and rhythms that permeate one genre permeate all the genres. The word Polyrhythm is a musical term that defines the coexistence of contrasting rhythms within one musical piece, and a syncopated rhythm is a disharmonious rhythm that is not accordant with the strong and weak rhythms. Therefore, it is only natural that an explanation of rhythms in Caribbean music be applied to Caribbean literature.

This presentation uses music as a metaphor and examines the following polyrhythms within the Trinidadian narrative: exploiter versus exploited, radical warrior female versus pacifist female, heterosexual representation versus homosexual representation, and standard versus non-standard varieties of language. Also to be examined are the syncopated rhythms of the colonial politician and civil servant.

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Kevin enjoys researching and writing articles concerning language acquisition, the use of prestige languages as tools for colonization, the use of language within the narrative and poems, and neoslave narratives.

**Korah Belgrave**  
*University of the West Indies, Cave Hill*

**A Word is Known by the Company It Keeps: The Collocational Competence of D2 Speakers at Cave Hill Campus**

When two or more words occur together habitually, these words are said to collocate. Collocation is not determined by logic or frequency, but is largely arbitrary. Knowledge of collocations is an importance benchmark in judging whether learners have acquired competence in a language. Entrants to the UWI Cave Hill Campus are required to write a proficiency in English (EAP) examination. This paper targets those students who failed the test in order to examine their receptive and productive competence with particular noun-verb collocates. It will also examine the extent to which there is a correlation between failing scores on the EAP test and poor collocational competence.

**Korah Belgrave** is a lecturer Linguistics and Communication Studies at the Cave Hill Campus of the University of the West Indies. She was educated at UWI and Leeds University. She is a trained teacher and has taught general linguistics courses, TESOL, Communication Studies and Foundation Language courses. Her research interests include Barbadian Standard English, Bajan Creole English, human communication and acceptability in language.

**Lilian Hernandez**  
*University of Aruba*

**Language of Instruction and Mathematics Results in Aruban Schools**

I work at two schools for the same institute. One school is situated in Oranjestad where most students speak Papiamento as their first language, but some students have some familiarity with Dutch, and the other one in San Nicolas, where most students speak English, English-lexifier Creole, and/or Papiamento as their main language(s), and very few have much familiarity with Dutch. My research has revealed that the final examination results at the pre-graduate level for mathematics are 77% fair and 23% unsatisfactory for the Oranjestad students, and 36% fair and 64% unsatisfactory for the San Nicolas students. After interviewing the students, it has become apparent that the use of Dutch as the language of instruction for teaching the key concepts of mathematics has had a negative impact on their performance. This negative impact has been particularly severe in San Nicolas, where the percentage of students with significant exposure to Dutch in the home is even less than in Oranjestad.
In this paper, I will present evidence from my research that attests to the negative impact of using a foreign language as the language of instruction in mathematics classes and comment on attempts being made in Aruba to remedy that situation.

Linette Soucy  
*University of Puerto Rico, Río Piedras*

**Eco-feminist Currents in Dionne Brand's Novel At the Full and Change of the Moon**

Caribbean writing from a Western perspective and from the perspective of those who dwell in the Caribbean has always been influenced by natural landscapes. The interwoven historical, conceptual, empirical, socioeconomic, linguistic, symbolic and literary, spiritual and religious, epistemological, political and ethical aspects inform modern-day Caribbean writing. Caribbean authors from the diaspora also highlight the influence of their Caribbean childhood, adolescence, and young adulthood on their adult lives and those of their characters.

Greta Gaard, in her essay “New Directions for Ecofeminism: Toward a More Feminist Ecocriticism” (2010) calls out two major male ecocritics, Lawrence Buell and Greg Garrard, for largely failing to acknowledge major scholarship by women on feminist ecocriticism. Gaard cites numerous canonical ecocritical works but none specifically about the Caribbean.

In this paper I employ the work of Karen Warren, who, despite her self-proclaimed identity as a Western ecofeminist philosopher, displays insight into ecofeminism and ecofeminist philosophy that can be readily adapted to develop a Caribbean ecofeminist philosophy. In order to contribute to this objective, I apply concepts from Warren’s work to provide the framework for an ecofeminist analysis of a selected Caribbean work of fiction by a Caribbean woman writer.

In her 1998 novel *At the Full and Change of the Moon*, Trinidad born Dionne Brand, who has resided in Canada for most of her adult life, has skillfully navigated ecofeminist currents in a cross-generational, matriarchal narrative that highlights natural and unnatural landscapes in and outside of the Caribbean and the manner in which they weave webs of challenge, escape, triumph, solace, hope, and at times, defeat. Applying Warren’s work to Brand’s novel permits us to experience ways in which ecofeminism, ecofeminist philosophy and literature interconnect and inform us of the need to understand and protect our natural world.

*Linette Soucy is an Associate Professor of English in the College of General Studies at the University of Puerto Rico, Río Piedras Campus.*
Creolization, Authenticity, and Sociolinguistic Authority

The English-speaking Caribbean, a geographic manuscript containing imprints of African culture embedded beneath anglophile inculcations of language and literature, has the means to obtain sociolinguistic authority through contemporary works of fiction. Michelle Cliff’s *Abeng* and Oonya Kempadoo’s *Tide Running* are Caribbean novels that serve as sites for such discourse. I will examine the sociological aspects of language in the English-speaking Caribbean, isolate and explore linguistic features used by the central characters of these works as they interact with others in situations that mark the various social relationships that they engage in. I will also examine factors such as age, gender, education, ethnic identity, occupation, and peer-group identification which influence the various linguistic patterns. Furthermore, I will demonstrate how the authors’ use of creole Englishes of Jamaica and Trinidad and Tobago offers validation to the voice of marginalized masses, while demonstrating that whether an author lives in the Caribbean or abroad in diaspora, the connection to her native land allows for authenticity and sociolinguistic authority.

*Margaret Cox* author of *Tales of Women*, a collection of poetry that illustrates the experiences of women throughout the Afro-Caribbean Diaspora, teaches English Literature at Medgar Evers College, CUNY. She has also written “Re-imagining the African Feminine Self,” part of the anthology *Re-Imagining Gender: African Narratives by Women* (Pencraft 2010).

To Her Rock and Back: Kamau Brathwaite’s Tidalectics in Dionne Brand’s At the Full and Change of the Moon

This paper uses Brathwaite’s theory of “tidalectics” to analyze the character of Bola in Brand’s novel by seeking to establish a parallel, or intertextual conversation between these two writers’ perspectives on Caribbean identity. Brathwaite defines “tidalectics” as “the rejection of the notion of dialectic, which is three—the resolution in the third. Now I go for a concept I call ‘tidalectic’ which is the ripple and the two tide movement” (Naylor 145). If one were to literally think in Bola’s everyday journey out into the ocean to her rock and back, she personifies the tidalectic. She goes back and forth incessantly without ever reaching an end, just like the tide and the movement of the sea. Bola thus represents the constant flux, the ebb and flow of both the Caribbean Sea and the Caribbean self where journey overrides destination. To put it in Brathwaite’s words, an “on-going answer” (29) is the logic behind Bola’s seeming madness, where mere movement eases angst. Where linearity and schematic order are set aside to make way for a cyclical motion that once understood, is the key toward finding a space of one’s own, or to use Brathwaite’s words a “hounfort[1]” to peacefully live in.
**Maria del Carmen Quintero** is in her second year of the doctoral program in the Department of English at the University of P.R., Rio Piedras with a focus on English-speaking Caribbean Literature.

**Maria Helena Lima**

SUNY, Geneseo

**The Choice of Opera for a Revisionist Tale: Imoinda as Neo-Slave Narrative**

The essay explores the role of opera in creating and transforming history, inviting a contemporary audience to see the present in terms of the past. Anim-Addo’s *Imoinda: or She Who Will Lose Her Name* (2006) breaks new ground in opera history by exposing the brutal truths of slavery in the “new” world. The capacity shown by African-heritage peoples to survive in the new world, Anim-Addo writes, “can only be celebrated in song, dance, and music.” The opera not only attends to the haunting silence of the African princess by giving her the voice and agency to tell her own story, but it also reconfigures the colonial and imperial heritage of modernity by foregrounding the contradictions of modern subjectivity and the diasporic communities such “encounter” created.

Why does a Caribbean woman writer for whom carnival is a celebratory norm undertake such a project? Rewriting Aphra Behn’s *Oroonoko* as a libretto indeed challenges the idea of opera itself as a Western genre, for Imoinda invites audiences to rethink opera’s role in the creation of a European cultural identity while at the same time exploring how through opera, in Serena Guarracino’s words, “the Empire Writes/Sings/and Dances back.” While Anim-Addo maintains a central convention of western opera—it is mainly a heterosexual romance that triggers the plot--she refuses to comply with another: the convention that it is the woman who almost always gets to die in opera. In contrast to opera’s norms, Anim-Addo also encourages dub versioning of *Imoinda*. What are the meanings of this story in which Behn’s text is only a point of departure, and since for Anim-Addo both mother and baby survive—significantly a girl--what are the lessons about the emergent nation, the Caribbean nation?

Marie-France Patte  
*CNRS, Villejuif, France*

**The Word for "man" in Arawak-Lokono: A Case of Grammaticalization**

The Arawak language of the Guianas, also known as "Arawak proper" or "Lokono", a native term meaning "human beings", "the Indians", is one of the few surviving Amerindian languages of the Caribbean area. It is spoken nowadays in Suriname, Guyana and French Guiana. In this language, the term *wadili*, "man", is used in negative sentences as a modal verb meaning "to be able (to do something)".

A similar innovation is to be found in Surinamese Sranan Tongo, a Creole language spoken in Suriname and in French Guiana. In this language, *man* with the meaning "*man, human being*" has developed in the same way, as a "modal auxiliary" which "conveys the sense of ability constrained by physical laws or other sources beyond the agent's control".

In both languages, this innovation is considered as due to grammaticalization, as discussed in D. Winford (*An Introduction to Contact Linguistics*, Blackwell, 2003:351-2).

We will discuss the status of the Arawak-Lokono word for "man", *wadili*, a piece of innovation, and postulate for the way it is being used a case of *calquing* consisting in a parallel innovation in two languages in contact: Arawak-Lokono and Sranan Tongo.

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Marisol Joseph-Haynes  
*University of Puerto Rico, Río Piedras*

**Mekatelyu bout Limonese Creole**

The Creole spoken in the province of Limón, Costa Rica, is one that has been heavily influenced by the immigration of Caribbean islanders to this area to work on the construction of the railroad and on banana plantations. This group of Afro-descended peoples brought their creolized culture and their English lexified creole language to Spanish-speaking Costa Rica. Because of contact with Spanish, (the official language), Limonese Creole and Limonese Standard English, we can assume that there is some influence of one code on the other.

Bilingualism is the norm in the Limonese community, and Spanish is spoken in all domains. Since contact with Spanish has increased because of its use in governmental institutions (especially schools), speakers of Limonese Creole have begun to borrow lexemes and structural forms from Spanish. Borrowing in Limonese Creole has increased due to several social factors,
including attitudes towards Spanish, Costa Rican nationalism in the Afro-Costa Rican population and change in the social configuration of the community (the increasing number of Spanish speakers in the area). These are some of the reasons why the Limonese community has incorporated Spanish forms into Limonese Creole. This influence results in a wide variety of language mixing, that ranges from an occasional word to intra- and inter-sentential codeswitching, where bilingual Limonese speakers move freely from one system to another.

The results of a pilot study carried out on code switching in a Limonese speaking community indicate that different groups of speakers engage in different degrees of codeswitching. Younger speakers were found to be very willing to have long conversations in Limonese Creole and tended to switch freely from one variety to the other, while older female speakers tended to begin their conversations in Spanish, and then tended to switch to Limonese Creole. These trends were found among young and female speakers regardless of the socio-economic group to which they belonged.

**Marisol Joseph-Haynes** is a graduate student at the University of Puerto Rico, Río Piedras. Her research interests include, Creole languages, sociolinguistics and specifically the culture and language of Limón, Costa Rica.

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**Marl’ene Edwin**

*Goldsmiths, University of London*

**Living the Archive: Joan Anim-Addo and the Case of Imoinda**

This paper is part of a larger project in which I seek to challenge the traditional notion of the archive replacing it with the paradigm of the creolized black female body as living archive. Drawing on Antoinette Burton's notion that “family history is a commemorative practice that creates a very specific kind of archive” and on Anim-Addo’s theoretical work on creolization and carnival, the essay seeks to examine the creole-yet-to-come in Anim-Addo's *Imoinda* and the ways in which the text helps (re)create some of the missing archive of Eastern Caribbean creole women's voices. *Imoinda* is all about memory—a text about remembering without having really had that experience.

In Joan Anim-Addo’s *Imoinda*, a re-writing of Aphra Behn's *Oroonoko* (1688) by an African-Caribbean woman, the African princess arrives in the Caribbean and is not yet creolised. That is yet-to-come. Yet, history is story/account/lived experience which becomes memory and in turn is history. In rewriting Behn's *Oroonoko* Anim-Addo proclaims that the black woman is not silenced; she writes, "what Behn does not know in 1688 is that we survived. Imoinda survives. Her descendants will rewrite that shared story." That shared story is both creolised history and 'family' history about which Anim-Addo has also written extensively. If the past contained within the archive, as Brent Harris writes in *Refiguring the Archive*, is “constantly revisited, re-read, reappraised, reinterpreted, revised and rewritten,” what then is the role of memory in the writing?
Marl’ene Edwin is a PhD student in the Centre for Caribbean Studies, Department of English and Comparative Literature at Goldsmiths, University of London. She completed her Masters in Caribbean Literature and Creole Poetics at Goldsmiths and her Dissertation entitled ‘Kawayib Kwéyol’ consisted of the construction of a web site which she intends to develop further as an interactive resource for learners of the languages of the Caribbean. She was a Churchill Fellow in 2006 and in 2009 was awarded an AHRC student-led initiative for a project entitled “Words from Other Worlds: Critical Perspectives on Imoind,” culminating in its publication as a special issue of a journal (Imoind: Criticism and Response, Vol 3 No 3, London: Mango Publishing, 2010) and a DVD (Imoind: Trans-global Conversations).

Marsha Hinds-Layne
University of the West Indies, Cave Hill

Toward Official Languages for CARICOM

This paper seeks to examine the crossroads between cultural uses of language and corporate needs of language. The paper seeks to interrogate the dreams of integration and 'common marketness' from the perspective of language planning and the policies necessary to drive Caribbean integration. The paper uses Caricom member Haiti as its major case study.

Marsha Hinds-Layne is a Caribbean linguist. Her research interests include the use of lexicography as a teaching and filing tool, aspects of communication within the Caribbean context and sociolinguistics.

Meagan Sylvester
University of the West Indies, St. Augustine

Investigating the Social Historiography of Characters and Sounds of Pan Music and Pannists in the Trinidad and Tobago Music Landscape.

In the main this paper intends to investigate the factors which have played a significant part in the shaping of pannists and pan music in Trinidad and Tobago. The Steelpan, member of the idiophone family of instruments, was invented around the time of World War II. Its home is Trinidad and its roots are from Africa. When the British colonial authorities banned African drumming, the people made music from bamboos which they thumped on the ground and they created "Tamboo Bamboo Bands". Between the 1930s and 1945, biscuit tins, hubcaps and empty oil drums became a new sort of drum - steel, with distinct notes hammered into the surface. The steel bandsmen call the music Pan and the oil drums on which it is played were called "pans". More recently, since the 1970s, pan music has evolved to produce large steel-bands (a group of pannists, captains, arrangers and tuners) who tour the world and perform for international audiences. In addition to the latter, the steel-pan industry has produced prolific individual pannists such as Robert Greenidge, Ray Holman and Len “Boogsie“ Sharpe to name a few.
Given Trinidad and Tobago’s multi-ethnic nature, music hybridization has been a rich part of its musical history. The tradition of incorporating Jazz and elements of it can be accredited to Schofield Pilgrim who worked with Ray Holman, Anise Hadeed and Clive Alexander to name a few. Other influences of this fusion that is Kaiso – Jazz can be attributed to Earl Rodney and Jason Baptiste. As such, over the last ten (10) years or so, younger musicians have sought to incorporate the styles of other non-Calypso and Soca musical genres (Classical, jazz, funk, rhythm and blues, chutney - just to name a few) to their compositions and pan arrangements and in this regard, further fusion is taking place. This new form can be described as a move towards world-music for pan.

This paper intends to provide a social historiographical approach with an aim to understanding the factors which have influenced this “new" fusion of music composed, arranged and played on Trinidad and Tobago’s national instrument most famous for only Carnival music. Both the characters (pannists) and the sounds (compositions) are undergoing a sea change in direction and scope. This paper will investigate this change and seek to determine its length and breadth.

The methodology employed in the field work was qualitative mainly with the use of phenomenology as we attempted to capture the lived experience of the pannists, composers and arrangers. The sampling frame incorporated judgmental and snowball sampling whilst the research techniques employed were loosely-structured questionnaires for first hand details and document and content analysis for second-hand data from texts, articles and newspaper files on the pannists.

Meagan Sylvester and Janine Tiffe

Carnival Musics of Trinidad and Tobago: New Trend or Business Opportunity?

From their earliest days, Steel Pannists relied on Calypsonians for an essential, nationalistic portion of repertory. In turn, songs such as Lord Kitchener’s “Pan in A Minor” and “Steel Band Music” paid homage to the instrument and helped cement the relationship between Pan, Calypso, and eventually, Soca. It is understandable that Trinidad’s most famous music is intertwined with Trinidad’s most famous instrument, and in recent history the connection has become progressively intimate. Pan and Calypso/Soca Composers including Ray Holman & Sparrow, Boogsie Sharpe & Denise Plummer, Pelham Goddard & David Rudder, Robert Greenidge & Super Blue have worked together closely for panorama since the 1990s.

As the nature and scope of the music industry in Trinidad and Tobago has changed over time, so too, has the production of musical sounds emanating from this multi-cultural space. The advent of new technological approaches in the production of international and competitive musics of Trinidad and Tobago have served to heighten musical output, from both Calypso and Soca Artists where content becomes more played and preferred among carnival musics of the
season. The scramble for both production and artistic space has had to enter into a renewed relationship of musical accommodation.

In the main, this paper will unpack the emerging and renewed relationships between pan and calypso and soca composers and arrangers in Trinidad and Tobago Carnival Musics. Mixed mode methodology was utilised in an attempt to examine the motivations behind these collaborations and to investigate to what extent they are borne out of artistic gleanings or alternatively, lucrative business opportunities.

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Janine Tiffe is a Ph.D. Candidate at the College of Music, Florida State University. Part-time Instructor, School of Music Kent University.

Melinda Maxwell-Gibb
University of Puerto Rico, Río Piedras

Wendigo, Canaima, Canibal: A Journey into the World of Amerindian Shape-Shifting

Traditional stories/myths symbolize human experience and embody the spiritual values of a culture; therefore, every society preserves its myths because the beliefs and worldview found within them are crucial to the survival of that culture. In his book Other Destinies (1992), Choctaw/Cherokee writer and scholar Louis Owens makes the following observation, “Traditional storytelling is a syncretic process, necessary to the adaptive, dynamic nature of American Indian cultures - that quality requisite for cultural survival” (Owens, 9). Traditional stories/myths are also an important way to understand our connection to other peoples at a time when the welfare of each culture depends on the attitudes and actions of other cultures. Taking this into consideration, this paper will explore the common themes surrounding the shape-shifter cannibal myth among the indigenous of North/South America and its implications pertaining to the origin of the word “cannibal.”

Melinda Maxwell-Gibb is a PhD candidate in Anglo-Caribbean Literature at The University of Puerto Rico in Río Piedras, PR and is currently writing her dissertation on the survival, resistance and resurgence of indigenous identity and representation in the Caribbean. As a Native American, her academic interests include [re]construction of language, [re]construction of history, [re]presentation, oral tradition/ceremony and other facets of modern tribal identity.
Caribbean Children’s Literature and the Environment

While environmental criticism is still young in the Caribbean there are a growing number of theories and analytical approaches used to discuss Caribbean texts. Therefore, this paper will expand upon the current work of theorists who are looking at the relationship between Caribbean nature-environment, history, and culture, particularly as seen through the eyes of children in young adult literature.

Critical awareness of literature for children and young adults has gained recognition over the last few years in the field of postcolonial studies. However, not much has been done in this field in relation to how environmental issues are addressed in these texts, though postcolonial theory has developed tools with which one can approach children and young adult literatures and the environment. Jaqueline Lazu’s essay “National Identity, Where the Wild, Strange and Exotic Things Are; In Search of the Caribbean in Contemporary Children’s Literature” (2004) can be used as a launching pad to examine critically Caribbean children’s and young adult literature and Caribbean environmentalism. Through this paradigm the “constant negotiation” (Lazu, 195) that exists when forming an identity is updated and relevant to the global issues present in the 21st century.

Similarly, Edouard Glissant positions that the dialectic between Caribbean nature and culture has not been brought into productive relation. He determines that the Caribbean “landscape is its own monument: its meaning can only be traced on the underside. It is all history.” (Caribbean Literature and the Environment, 1). Accepting this as a given I intend in this paper to analyze how environmental issues are coded with cultural and historical meaning in Caribbean children’s and young adults’ narratives. I argue that in these narratives, ecological issues become new trajectory or paradigm in the project of giving the next generation another tool that will connect them to Caribbean people’s struggles in the process of cultural and historical decolonization. Environmental decolonization is necessary to secure the future of the Caribbean.

This paper will examine the use of nature and its relationship to history and culture in two young adult novels, Crick Crack, Monkey (1970) by Merle Hodge and Going Home (1986) by Nicholasa Mohr. These novels provide a plethora of literary examples that invoke the natural environment for the reader. I will show how children are empowered to develop their identity, take solace, or sustain their place in the world through their presence and interaction with the natural environment.
Merle Collins  
*University of Maryland*

**Performing Culture: Saracca and Nation in Grenada**

The presentation, supported by clips from my documentary DVD *Saracca and Nation*, will focus on the performance of festivals suggesting African culture and its connection with other cultures in backyard spaces in Grenada (Grenada and Carriacou).

Saracca is a yearly harvest festival which takes place in the northern villages of River Sallee and La Potterie, at the end of one harvest period and the beginning of another.

At the end of the day’s event comes a “nation dance”, a tribute to the ancestors. “Nation” also refers to Big Drum Nation Dance, typically performed in Carriacou, also with a saracca, and celebrating named African “nations” - Themne, Igbo, Kromantyn, others.

In the documentary, Professor Maureen Warner-Lewis identifies saracca as a practice prevalent in Trinidad among the Yoruba, including those who have migrated from Grenada. Professor Kofi Anyidoho explains that the Grenadian pronunciation “salacca” is one used by the Ewe peoples, who conflate “l” and “r” sounds.

The documentary shows children eating food on banana leaves as part of the “offering”, as the saracca is often called. Both Africans and Indians in Grenada traditionally hold a saracca, which, as one participant explains, is of Muslim origin. The presentation reminds us of the presence of various African cultures and the reshaping of cultures in a Caribbean context.


Michelle Springer  
*Barbados*

**Male Spaces and Popular Culture**

The paper investigates some of the ways in which popular music culture in Barbados produces, performs and interrogates discourses of hegemony, nationalism and patriarchy in Barbados. Its aim is to explore concepts of masculinity and power existing within selected enclaves of the music industry, specifically those of production, in order to wrestle with nuances of identity and nationhood present in Bajan music at turn of the new century. It reconsiders the extent to which the new sounds of ‘ragga soca’, from the mid-nineties to the present, are important social narratives through which examinations of new identities, particularly masculine
identities, in popular music production could be pursued. It seeks to demystify the interrelations of gender, class, race and ethnicity as slippery variables yet formidable forces in the creation and articulation of a genre of Caribbean creole music that bespeaks the continuum of the creolisation process into the twenty-first century. Among these enclaves of production, I argue, are male dominated spaces within which battles of national cultural identities are wagered and fought in an effort to contest the status quo prescribed within the narratives of the state-run Crop Over Festival. Those musicians and producers emerging in positions of dominance, or rather, those who have been able to influence three of the main trajectories of the new ragga soca styles are investigated within the context of Barbados as a post-colonial society. By extension, it highlights the ways in which the popular music scene is a repository for the performances of masculine Creole identities, contributing to the discussion on contemporary issues in Caribbean gender relations.

N. BaNikongo
Howard University

Cultural Alienation and Political Powerlessness

In the Caribbean the political function of culture has been to maintain the ruling class as a ruling class and the powerless, powerless. The paucity of any significant Afro-authentic cultural form in the Caribbean is well demonstrated in the Afro-Caribbean population not only displaying an alienation from their original selves in terms of names, language, religion, nutritional intake and the like, but much more so by the creation of a hybrid culture which promotes Euro-centric and other remnants over their own. Moreover, any attempt to revive or create some semblance of Afro-culture has been met with stiff resistance from entrenched governments acting on behalf of ruling classes.

In the Caribbean island states and territories, governments and ruling classes have historically viewed new modes of Afro-cultural behaviour as threats to the dominant culture. These governments, although phenotypically resembling the masses are nonetheless themselves kept in place by their association with other cultural groups. These Afro political elites not only promote a hybrid culture as preferable but denounce all attempts at replacement, often by violent measures.

The reaction of the dominant political forces to events in Jamaica 1968, Trinidad 1970 and Grenada 1979 all give testimony to the lack of tolerance for cultural replacement. In turn, the Afro populations, not only mostly devoid of any authentic Afro culture but conditioned to reject it as well live in a pretense that they have something that originated with them when in fact they do not. In keeping these populations estranged from themselves, the policy also works to marginalize the majority in the halls of business and industry ceding to others the true wealth of those societies. As wealth goes, so goes political power. We intend to argue that the cultural alienation of Afro masses in the Caribbean island states and territories play a major role in their political powerlessness.
N. BaNikongo is a professor of Caribbean Studies as well as Film & Politics in the Department of Afro-American Studies at Howard University in Washington, D.C. Among his publications are the following: "The Caribbean: From Emancipation to Independence"; "Of Afro-Trinidadians, Indo-Trinidadians & Apartheid in A Pseudo-Emancipatory, Accidental Bi-Racial State"; "Grenada: Another Strategis Dilemma In Alliance Politics"; "Guyana: The Long Road to Recovery". Professor BaNikongo is currently working on a film about Afro-Indo relations in the struggle for Independence in Trinidad. He is also writer, producer of the Documentary, "Coming to the Cold: West Indians In America" and "Sidewalkers: The African Experience in Trinidad."

Nagueyalti Warren, Jacinta Saffold & Katherine Matthews
Emory University

Maryse Condé and Margaret Walker: Retrieving the Grandmother

Maryse Condé (1937) and Margaret Walker (1915-1998) are two dark-skin women who retrieve the Diasporic past by uncovering the lives of their fair-skin maternal grandmother and great grandmother respectively. Separated by the Caribbean Sea and the Gulf Coast of the United States, the women, one born in Guadeloupe, in the French West Indies and the other in Birmingham, Alabama twenty-two years earlier, share more than one would at first suspect. The story, often obscured by the focus on cultural differences between Black people of the Caribbean and those of the United States, is anchored in the same history of oppression under which their resourceful parents and grandparents worked hard and facilitated the rise of their children from the lowest rung of society. Victoire: My Mother’s Mother by Condé and Jubilee by Walker together reveal a tapestry of female strength, grandmother power, in the face of race, color, class, and gender prejudice. Victoire, a woman in colonial Guadeloupe and Vyre an emancipated ex-slave in the Reconstructed and then Jim Crow South were both of mixed race, and could have passed for white. Neither chose to do so. In this paper I compare and contrast the lived experiences of two women of the African Diaspora and delineate how their choices affected the lives of their granddaughter and great-granddaughter, both of whom became writers and professors.

Nagueyalti Warren is Senior Lecturer in African American Studies where she teaches literature. Author of Grandfather of Black Studies: W.E.B. Du Bois (Africa World Press, 2011); Braided Memory winner of the Violet Reed Hass Poetry Award (2011); and editor of Temba Tupu! (Walking Naked)Africana Women’s Poetic Self-Portrait and Southern Mothers: Facts and Fiction (LSU 1999), her works have appeared in anthologies and scholarly journals.
In *Healing Narratives*, Gay Wilentz develops the idea that “cultures themselves can be ill (1). This cultural sickness or “dis-ease” stems from a brutal history of colonial conquest and slavery. Several post-colonial writers create narratives as sites of curative energy for physical and psychic maladies in cultures traumatized by colonialism. These texts rely on the healing components which are inextricable from traditional African and African Caribbean cultures. They present characters who suffer from these ailments and who are cured by reconnecting with the root culture from which they had been alienated.

I will analyze Jean Buffong’s *Under the Silk Cotton Tree* as a healing narrative. Most healing narratives explicitly identify a specific religious ritual or a spiritual journey assisted by a folk healer, but Buffong’s healing elements are more symbolic. First, I explain the symbolism of the silk cotton tree, which represents the spiritual African foundation of the Caribbean culture. The silk cotton tree stands in opposition to the mermaid, who symbolizes the attraction to the Western culture. To continue the tree symbolism, the hibiscus tree does not save Janice, the narrator’s sister, from her colonial dis-ease. On the other hand, the narrator, Flora, is cured of her colonially-induced psychosis by reconnecting with the lost African spirituality. I conclude by explaining that validating the root culture in a work of art not only cures specific characters, but also contributes to the health of post-colonial readers as well as to an ailing African Caribbean culture.

*Nereida Prado* holds a Ph.D. in Caribbean Literature from the University of Puerto Rico. She works as an English instructor at the University of Puerto Rico at Cayey.

**The Role of Women in the Emergence of the Creole Languages of the Eastern Caribbean**

In this paper on the importance of women in the emergence of colonial era creole languages and cultures of the Eastern Caribbean, the discussion will first focus on two emblematic cases of the momentous influence of women over the two major types of creolization that characterize the colonial Caribbean:
1) the establishment of subsistence societies (Bennholdt-Thomsen & Mies 1999) by Indigenous and African women during the 16th, 17th, and 18th centuries which was accompanied by a pre-capitalist wave of broad but relatively covert creolization that yielded feminized, Indigenized, and Africanized versions of European languages and cultures; and 2) the establishment of subsistence gardening and marketing networks, primarily by enslaved African women of the English and French colonized islands during the 17th, 18th, and 19th centuries which was accompanied by a capitalist wave of narrow but overt creolization that yielded Europeanized versions of feminized African (and Indigenous) languages and cultures.

Finally, we examine how the agency of women and their linguistic practices have been erased in linguistics in general and in creolistics in particular.

Nicholas Faraclas is a Professor in Linguistics at the University of Puerto Rico, Río Piedras. Having received his PhD from the University of California at Berkeley, a National Science Foundation Fellowship, and two Fulbright Fellowships, he has developed and taught courses and published a significant number of books and articles in the areas of theoretical, descriptive, socio-, and applied linguistics. Over the past three decades, he has been conducting research on colonial era creole languages as well as promoting community based literacy activities in Africa, the South Pacific, and the Caribbean.

Neusa Rodríguez Montemoño has an Master’s degree in ESL from Framingham College in the USA. She is a PhD student in the Caribbean Linguistics Program at the University of Puerto Rico, Río Piedras campus.

Lourdes Gonzalez-Cotto is a Ph.D. student in Linguistics at the University of Puerto Rico, Río Piedras Campus. She holds a B.A. in English: Speech and Language, and an MA in English Literature. Her areas of interest and research are discourse analysis, language and power, anthropological linguistics, sociolinguistics, and ethnohistory.

Dámarys Crespo-Valedón (Puerto Rico) has a Master’s degree in Translation and is pursuing her Ph.D. in Linguistics at the University of Puerto Rico. Her research focus is on the critical analysis of discourse concerning the role and image of midwives in the Anglophone, Francophone, and Hispanophone Caribbean. As an activist in the natural birth movement, she is currently a member of a group of perinatal educators, obstetricians, and midwives who are working to re-humanize the birth process in the Caribbean.

Diana Ursulin is a Ph.D. student at UPR- Río Piedras. She holds an MA in Translation from the University Charles de Gaulle Lille III, France and an MA in Linguistics from UPR-Río Piedras. The title of her thesis is: “Ritualized Insults in Nigerian Pidgin, Afro American Vernacular English and Martinican Creole”. Her areas of interest and research are Creole Genesis and Language maintenance.
Aida Vergne received her Master’s Degree in Linguistics from the University of Puerto Rico (UPR). Vergne is working on her Ph.D. dissertation in Linguistics at the English Department, UPR. She is also professor at the Certificado Graduado de Lingüística. Her areas of interest are Phonetics, Phonology, Morphosyntax, Grammar and Forensic Linguistics.

Sally J. Delgado graduated in English Literature from Liverpool Hope University, England. She is a certified English teacher and has worked in secondary schools in England, New Zealand, Brazil and Puerto Rico. Her love of people, culture and language fuels a lifelong passion for backpacking that brought her to the Caribbean, where she is now a graduate student of Linguistics and researcher at the University of Puerto Rico, Río Piedras.

Marisol Joseph-Haynes (Costa Rica/Puerto Rico) is a graduate student at the University of Puerto Rico, Río Piedras Campus. Her research interest includes Creole languages, sociolinguistics and specifically the culture and language of Limón, Costa Rica.

Hannia Lao Meléndez (Puerto Rico) has been an English teacher since she graduated with an MA from the University Of Puerto Rico. In 1992, she became a professor of English at the Ponce campus of the same university. Currently she is a PhD student in the Caribbean Linguistics program of the English Department at the Río Piedras campus.

Darlene Albert MA (Puerto Rico) is a PhD student at the University of Puerto Rico. She received her MA in Teaching English as a Second Language from the Inter American University and has taught in the public school system in Puerto Rico for over 15 years. Over the past three years she has been working as a facilitator for the Department of Education. Her research has been focused on the integration of culturally relevant materials by Caribbean authors into the English Curriculum.

Nicole Arsenec

*Université de Provence, France*

**Serial verbs in Jamaican and in Martinican Creole Languages**

The topic of this paper is to compare serial verbs of Jamaican Creole and Martinican Creole: how sequences of verbs without any connectors, admitting TMA markers, can be analysed.

A contrastive approach between Jamaican and Martinican can be as relevant as no political or trading relationship has been established along the centuries between the two islands far from thousands miles, under different influences: English in Jamaica, French in Martinique.

In a synchronic perspective, the purpose is to point out similarities between JC and MC in terms of class of words, complementation and functions:

i.e.

JC “bring it” kya im kom ~ kya im go “take it away”

MC “apporte-le” mene j vini mene- j- ale « emporte-le »

bring- it- come bring- it - go
In this example directional antonyms: JC go ~ kom - MC vini ~ ale, present the same type of oppositions.

After a survey of Serial Verbs in Jamaican and Martinican, it becomes obvious that this particular construction is structurally the same in these two Afro-American languages clearly different from Indo-European languages, English and French.

We can wonder about this structural feature which is frequently used in West African languages.

Serial verbs like verbal system, personal markers, syllabic structures, and a specific type of passive make up distinctive features of the Afro-American family of languages.

Oslyn Campbell
University of Guyana

Wha “Dem Boys Seh”: Socio-Politics in a Guyanese Newspaper Column.

Fasold (1984) emphasizes that code-mixing is one of the major kinds of language choices which is subtler than code-switching. While code switching is generally obvious, code mixing allows for more nuanced expressions, and can be cleverly used for purposes such as political commentary. With this in mind, I examine the sociolinguistic functions of mixed of codes in a popular newspaper column – Dem Boys Seh - in Guyana. This paper shows that the writer of the column skillfully mixes the codes of English (the language of authority) and creole (the popular language) to create a linguistic medium that allows him access, authority and power in addressing common social and political issues in Guyanese society.

The paper examines the relationship between language and politics and language and society through analysis of the sociolinguistic strategies (such as how the writer locates himself, why he mixes codes) and linguistic creativity (creation of new words, stylistic inventions) that the column evidences.

Research of this nature, which embodies the relationship between language and politics and language and society, helps to provide an insight into contemporary Guyanese society.

Oslyn Campbell is a lecturer at the University of Guyana. My areas of interest are language and education and sociolinguistics, particularly the Guyanese language situation and culture.
Multilingual Education from de facto to de jure: A Pilot Project in Aruba

This presentation examines the steps being taken by the Education Department in Aruba to implement an innovative program that aims to transform the current monolingual Dutch education system into a multilingual system, where students use their fluency in their mother tongue Papiamento to become fluent in Dutch, Spanish, and English as well. The pilot project of Scol Multilingual (SML) aims to recognize the diversity of vernaculars used by Arubans and integrate them into the formal education system. A research team has been organized by the Instituto Pedagogico Arubano (IPA) and its Centro di Investigacion y Desaroyo di Enseñansa (CIDE) in collaboration with different stakeholders from the community in Aruba, the Center for Research and Development (CRD) of the University of Aruba (UA) and support of the University of Puerto Rico (UPR). Stakeholders decided on a community based research model where different participants have input in the research thus enabling that all interested parties in the community are able to take control and have ownership of the education process. The SML project is working to meet different goals: prepare for a knowledge of economy, and face educational challenges with the whole community, involving students, parents, teachers to maximize the strengths of Aruba. The presentation will examine their latest work in scholarly and applied research, pedagogy, and community activism towards the implementation, ongoing assessment and results of the multilingual model in the pilot project of Scol Multilingual.

Pier Angeli Le Compte Zambrana is a PhD Candidate in the Caribbean Linguistics Program at the University of Puerto Rico, Río Piedras Campus (ABD)(UPRRP), MA TESL (UPRRP), BA Secondary Education in English (UPRRP) Eighteen Years of teaching experience at the elementary, jr.high school, secondary(including three years teaching English to deaf students, and 1st generation university high school students through Upward Bound UPRRP and Abriendo Caminos, Canóvanas), and at the university level. Currently part of the English Department Faculty of the UPR Ponce Campus.

Ramon Monsoor
University of the West Indies, St. Augustine

Arabic as a Heritage Language in Trinidad and Tobago.

J. W. Lindfors states that language is fundamental for our perceiving, remembering, comprehending and thinking. It is essential for us to make sense of the world and our experiences of it. In this paper, we propose to probe and analyse those aspects of the Arabic language acquired by Syrian/Lebanese Trinidadians and Tobagonians as their first language. To this end, we shall looking at the first grammatical structures and lexicon which we learned.
What Arabic meant to us and how it impacted our perception of life, human relationships and society will be closely examined. Furthermore, the process of gradually using less Arabic at home as we began interaction with the wider society will engage our attention. Finally, we shall consider whether there are any lessons in this paper for SLA teaching and learning strategies.

Ramon Monsoor is a Lecturer at the Department of Liberal Arts. U.W.I. St. Augustine.

Regla Diago Pinillos
University of the West Indies, St. Augustine

Legislation and Linguistic Laws and Human Linguistic Rights in the Eastern Caribbean: An Overview

It is exciting to enter the field of Linguistic Studies, especially about how each country is faced the coexistence of multiple languages. The interesting mixture appears because of contact between it all. Also important is the educational approach to that phenomenon in the region. Each nation develops its particular vision about linguistic affairs. The reaction in these societies to this complex relationship it is not uniform.

The many languages spoken in the region are like a maze that must move in order to decipher its complexities and contribute to a correct application of Linguistic Law and the safeguarding of Human Linguistic Rights. It is here that implementing legislation consistent with linguistic diversity by governments of different nations in the area is necessary for the Eastern Caribbean.

This paper aims to provide an overview of the constitutional status of legislation protecting linguistic diversity in the nations of the region.

Regla Diago was born in Los Arabos, Matanzas, Cuba. Member of several International Organizations. Spanish teacher (for nationals and foreigner students). Creator of the African Cultures Studies Department at High Institute of Arts (Instituto Superior de Arte, ISA, in Spanish) in 1992. Her work -shown in different publications - comprehends Linguistics, Religion, Pedagogy, Cultural Studies, Latin America and Caribbean Studies, African Oral Tradition Studies and Carnival Studies among other areas. She participated in many national and international scientific events. Currently she researches at The University of the West Indies, St. Augustine, Trinidad.W.I., working to develop her new ideas about the creation of the Centre for Postgraduates Studies for the Eastern Caribbean, and hopes to prepare a new PhD in Cultural Studies and collaborates with the Emancipation Support Committee of T&T.
Functions and Meaning of Code Switching: Two Interactive Perspectives in the Caribbean

Of all of the many features found in the speech of bilingual individuals, code switching has perhaps been one of the most studied. Certainly the ability to fluently switch from one code to the other within the context of a single conversation demonstrates much more than a change in style or register; this phenomenon constitutes a highly innovative strategy in the repertoire of bilinguals.

The principal focus of this presentation reveals two separate studies of code switching in the Caribbean: that of Caribbean Creole English speakers and English-Spanish bilingual university students in Puerto Rico, carried out by Holder (2008) and Dupey (2006), respectively. Among the principal themes which contemporary studies of code switching have shed light upon include the grammatical, sociological and the interactive perspective. The interactive perspective, which consists primarily of the meaning, function as well as the level of awareness of speakers who do demonstrate this particular behavior in their discourse serves as the principal focus of this presentation. Though both studies offer somewhat differing methodological approaches and as well as overall objectives in the analysis of their respective data, both underscore important paradigms regarding the discourse analysis of their subjects as knowledgeable and fluent bilingual speakers of two distinct sets of codes: Caribbean Creole / Standard English on one hand and Spanish / English on the other. Additionally, the lasting value of language identity as well as reinforcement of a strong sense of community and socio-cultural links to the Caribbean as a whole stand out as standard bearers of its people’s deep pride and linguistic diversity.

Robert Dupey is an assistant professor and ESL coordinator of the English Department in the College of Humanities at the University of Puerto Rico, Rio Piedras Campus, where he has taught both undergraduate and graduate courses. Among his areas of expertise are narrative discourse, phonetics and phonology, contrastive analysis and code switching.

Samantha P. Mitchell

Transcending Mythical and Historical Aspects of Black Power: A Post Colonial Analysis of Derek Walcott’s *Ti Jean and His Brothers* and Zeno Obi Constance’s *De Roaring 70s*.

Literature reflects and/or attempts to understand events that are of topical importance to a particular period, and present them in a manner which is interesting and enlightening, subtly condoning or sometimes openly supportive. History is brought to life and gains immortality through the artist who attempts to capture the events which shape his society. Zeno Obi
Constance’s *De Roaring 70s* mirrors the events of the early 1970s through the rise of the Black Power Movement in Trinidad and Tobago. There is little subtlety to the account and the images and personalities portrayed are easily identifiable to those whose lives are encapsulated in this theatrical work, which recounts the events as they unfolded, within the literary framework which holds them together.

On the other hand, Walcott’s *Ti Jean and His Brothers* was first written in 1957, and later revised in the early 1970s for production by the Trinidad Lighthouse Theatre. In contrast to Constance’s play, Walcott’s work is replete with mythical elements which do not at first glance reflect any issues of black identity and the struggle for post-colonial independence and identity. The critic John Simon however, sees possible interpretation of the play on several levels: “It is first a simple folktale recounted in the distilled dialect that Walcott has fashioned. At another level, it is a metaphysical verse play with music. At a third level, it is a relevant black parable inciting to anti-white revolution” (*Plays for Today*, 6).

This paper reviews *De Roaring 70s* and *Ti Jean and His Brothers* from a post-colonial perspective. It posits that while the former recounts what is already known, the latter foretells what will eventually be. It argues that although couched in the disparate genres of the historical and mythical respectively, the two nevertheless have direct bearing on the Black Power Movement of Trinidad and Tobago, through the shared theme of empowerment of a trodden, marginalized, sector of society. That Walcott’s triumphant piece is a forerunner to the prejudices overcome in Constance’s work, is a clear reminder of the possibilities of literature in making palatable, what may sometimes be seen as ‘boring’ history. Transcending the historical and the mythical elements of each work towards finding a common ground, is facilitated by the post-colonial approach embraced by this paper.

*Samantha Mitchell* is a part-time Lecturer, UWI: ROYTEC; St. Augustine. Her research interests: Education/Special Education/Culture & Literature of the Caribbean/Latin American Diaspora

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**Simon Lee**  
*College of Science, Applied Arts, and Technology, Trinidad*

**Guardians of the Plantation and Maroon writers**

This paper will focus largely on award-winning Trinidadian novelist, playwright and essayist Earl Lovelace, who in his other lives worked for the Forestry Division and also at the *Trinidad Guardian*, the island’s oldest daily newspaper. A number of other noted Caribbean writers (Edgar Mittleholzer, Samuel Selvon, Derek Walcott, Wayne Brown, George Lamming, Kevin Baldeosingh, Raymond Ramcharitar) have also done time at The *Trinidad Guardian*, which was reviled by the first Prime Minister of independent Trinidad Dr Eric Williams as ‘the jamette (whore) of St Vincent Street’, for its reactionary, ultra-conservative Eurocentric editorial stance and its unquestioning support for the French Creole
elite, and the ‘parasitic oligarchy’ of French Creole and Syrian business interests which succeeded it.
The paper will therefore have a dual range of enquiry: firstly examining the conflicting relationship between nascent Caribbean literature and its writers and the *Trinidad Guardian*, a veritable minefield of anti and post colonial issues ranging from the use of Creole and representation of the poor, to issues of reparation, racism, religious hypocrisy and blatant Philistinism. Secondly concentrating specifically on Earl Lovelace’s ‘other lives’. Born in the northern fishing village of Toco and raised in the sister isle Tobago and Port of Spain, Lovelace worked as a young man as an officer of the Forestry Department, life experiences which gave him unlimited access to the lives and stories of Trinidad’s rural peasantry and its rich Oral traditions. His entire oeuvre is permeated with this first-hand knowledge of and affection for the Trini land and seascape and its people and their daily lives, language, beliefs, culture and customs. Examples of this will be extracted from both his short stories and novels, particularly early publications like the *While Gods Are Falling* and *The Schoolmaster*. Lovelace’s first job as proofreader at *The Trinidad Guardian* 1953-4 and his subsequent stint at the *Trinidad Express* as a journalist in 1967 will also be examined from the perspective of an aspiring and then practicing creative writer earning a livelihood in the repressive atmosphere of Trinidadian media, in an environment where there was and still is scant local publishing and little support for any creative artist. Reference will be made to the fact that Lovelace’s other writer colleagues at *The Guardian* mostly migrated to London, in order to realize their literary and publishing ambitions. Lovelace in contrast is one of the very few Caribbean writers to have spent most of his writing career in the Caribbean where he has constructed a historical imaginary and a continuous postmodern enquiry into the development of national consciousness and the controversies of local artforms from carnival and calypso to steelpan and stickfighting. The paper will also present Lovelace’s own response(s) to the relationship between his working and writing careers, in the wake of the launch of his latest novel *Is Just A Movie*. 

**Stacy Denny**  
*University of the West Indies, Cave Hill*

**KISS and TELL: Knocking Into Serious Shape and Talking English-Language Learning**

This paper proposes to answer, in the affirmative, the question of whether English language teachers’ attitudes towards language and language learning can be shaped. I answer this question by first investigating the concept of shaping attitudes. I then explore the reasons for shaping attitudes, and finally I explain how these attitudes can be shaped, in practical ways, to benefit the English language learning and teaching process in the Anglophone Caribbean bidialectal classroom.
The Experiences of Antiguan Visionary Sarah Moore, Jr

The relating of life narrative in various genres, written and oral, was crucial to the formation of evangelical communities in the Caribbean, especially among Methodists and Moravians. Methodist genres included the experience or account, the journal, exhorting, speaking at class meetings and love feasts, the happy death, and the spiritual memoir. In 1804 three experiences or accounts authored by Caribbean women were sent back to Britain by Methodist missionaries stationed in the West Indies. Ann Claxton’s edited narrative was published in the Methodist Magazine in 1805, Elizabeth Hart’s might have been copied and read at Methodist meetings in Britain. Sarah Moore Jr’s, which featured visionary episodes and a vivid account of being attacked repeatedly by Satan and other spirits, was marked “not copy this”. Moore, Hart (later Thwaites) and Claxton would also have told aspects of their experiences orally at class meetings and love feasts. All were class leaders, and while a Methodist, Moore, classified in her day, like Hart, as free coloured, was an exhorter in the chapel at St John’s, and developed a sense of her vocation to preach grounded in her power of prophecy based on spiritual visions. After her conversion to Moravianism, Moore preached in her home to largely female audiences on Sunday evenings.

Moore’s experience is not the only extant piece of her writing. Protest letters, including one that was instrumental in having Methodist missionary John Toland expelled over his cruel treatment of enslaved woman Nancy, letters, and the happy death of Mary, a member of one of her Methodist classes, also survive. The suppression of her experience in Britain by men in the Methodist Missionary Society is not the only instance of men trying to silence her voice. Moore’s authority to act in the public realm is drawn from African diasporic, Methodist and Moravian cultures. Her experiences (the life narrative and the life that can be reconstructed from archival fragments) highlight the concepts, practices and institutions that underpinned her social, cultural and religious activism. I compare Moore’s activism briefly with that of now well-known African-American female contemporaries of hers.

Sue Thomas has published extensively on nineteenth- and twentieth-century women writers, and decolonising literatures, especially Caribbean literature. Her books include Imperialism, Reform and the Making of Englishness in Jane Eyre and The Worlding of Jean Rhys. She is Professor of English at La Trobe University, Melbourne. The project on early Anglophone Caribbean (auto)biography from which the paper is drawn is funded by an Australian Research Council Discovery grant 2009-11.
The Grenada ShortKnee: Street Performance to Canvas, Getting Past the Carnival

The iconic ShortKnee in contemporary Grenadian artwork is as significant as the Pierrots in 18-19th-century European paintings.

Anyone who has witnessed the high energy traditional street performance of the Grenada Carnival ShortKnee, finds it profoundly emotive, enough to poleaxe viewers with limited experience of this artform. Painted mesh masks, white head towels, yards and yards of fabric caught up just under the knees and around the wrists, fabric in seriously teeth-gnashing patterns that can only be made breathtaking in a ShortKnee masquerade. The players procession in waves. Sunlight flashing off a myriad of chest mirrors, chanting accompanied by tens of ankle-belled feet in sinister beat on hot asphalt, the beautiful terror ebbs and flows in a screech of whistles and a wake of baby powder.

The ShortKnee requires manipulation with intention, in a concrete visual way, to create more occasions for this art experience outside of the annual carnival. Let’s get past the perception of a clownish figure. Label it a cultural icon, generate controversy and curiosity about the cultural knowledge of mask, mirrors, bells, colours, fabric, as part of our historical environment and as part of our collective memory. This paper explores the evolution of an instrument - in an island environment - from an alignment of West African and European masquerades, into an unique carnival character, and its place in contemporary Grenadian visual art.

Suelin Low Chew Tung  Self taught, independent artist, with a strong penchant for uncovering and unfolding things mysterious in the underbelly of Grenada, that say more about us as a society and an island civilisation. Exhibitions: 2010 Shanghai; 2009/2011 Corbera d’Ebre Biennal d’Art, Spain; 2011 ICON: ShortKnee as Art, Grenada

Susanne Mühleisen
Universität Bayreuth, Germany

Second Person Plural Pronouns in Caribbean Creoles: Functions and Uses

Pronominal systems are of particular interest for the study of linguistic variation change. Not only do they constitute a relatively self-contained area in language in which change is rather infrequent, but by providing expressions of self and other, they are also highly sensitive to a society’s social and cultural organization.

The structure of P/C pronominal systems is often regarded as simple. However, Caribbean Englishes and English-lexicon Creoles – like many non-standard varieties of English (cf. Hickey
2003) but unlike standard English – also have second-person pronominal distinction. Since the plural form in Caribbean Creoles is neither used for obligatory plural marking nor as a honorific, this distinction has so far been seen as insignificant and little or no research has been devoted to systematically investigating the possible strategic meaning of second person plural forms like all-yuh (Trinidad, cf. Mühleisen 2011).

Based on empirical research (observation, analysis of conversational data, of written material and questionnaire research in Trinidad), I will explore the functions and uses of all-yuh and unu from a socio-pragmatic perspective.

Susanne Mühleisen studied at the Freie Universität Berlin and the University of the West Indies, Trinidad. She is Professor of English Linguistics at the University of Bayreuth, Germany. Her publications include Creole Discourse: Exploring Prestige Formation and Change Across Caribbean English-lexicon Creoles (Benjamins 2002) and Politeess and Face in Caribbean Creoles (ed with Bettina Migge, Benjamins 2005).

Suzanne Scafe
London South Bank University

Translation as Transformation and Resistance: The Work of Contemporary Island-Diaspora Poets

In this paper I examine the work of two poets, the ‘Brit-born Bajan’ Dorothea Smartt and the Trinidadian British poet, Amryl Johnson. I begin by focusing on the figure of the Gorgon, used in their work, as a means of re-examining black women’s absence/presence in contemporary British culture. I refer to theories of translation, using the term as a metaphor for the complex revisions that characterize contemporary postcolonial articulations: the work of these writers extends the process of translating and relocating aspects of Greek mythology, transforming those narratives through the creolized linguistic structures of their poetry, and through the patterns of cultural border crossings that these creolized transformations create. With reference to Smartt’s most recent collection Ship Shape, I explore the ways in which the role of what Michael Cronin and other critics have dubbed the ‘translator nomad’ is used to reclaim and reimagine translated identities that are the product of colonial co-option and domination.

Suzanne Scafe is a Senior Lecturer in English Studies at London South Bank University. She has published on Black British writing and culture and Caribbean women’s fiction. Her recent work includes essays on Black British women’s autobiographical writing. She is the co-editor of I Am Black/White/Yellow: An Introduction to the Black Body in Europe.
This roundtable will be composed of four scholars working on a collaboratively written literary history of the early Caribbean from c. 1500 to c. 1900. The group will have just finished hosting a symposium at UWI Cave Hill (30-31 Oct 2011) featuring more than a dozen literary and historical scholars of the early Caribbean period. The symposium is the first of a series designed to discuss 1) the issue of what constitutes an early Caribbean literary canon; 2) what texts from that period need to be covered in a literary history; and 3) who will write which essays in the resulting volume. The project arises in a period in which literary history and literary canons are open to criticism and redefinition. Projects such as the New Literary History of America (Harvard 2009) have broadened the scope of material imagined under the heading “literary history,” while broad movements in transatlantic and transnational and translinguistic studies have called into question the very idea of traditional literary canons. The literature of the early Caribbean has tended to be overlooked both by scholars of 20th and 21st century Caribbean literature on the one hand as well as by specialists in early modern through 19th century studies on the other, whose preoccupation has been Europe and North America. The roundtable will report on the results of the Barbados symposium, with special emphasis on Eastern Caribbean issues, reflecting on the challenges inherent in canon formation, and offer arguments both for and against canonicity and the enterprise of literary history.


Richard Frohock is a faculty member in the English department at Oklahoma State University, where he teaches courses in early American literature and eighteenth-century transatlantic studies. He is the author of Heroes of Empire: The British Colonial Protagonist in America (University of Delaware Press, 2004), and various articles on British representations of the Americas in the seventeenth and eighteenth centuries. His new book on English Piracy and Privateering is forthcoming from the University of Delaware Press in 2012.

Jo Anne Harris has a PhD in Caribbean Language and Literature from the University of Puerto Rico. She is currently an Assistant Professor at Georgia Gwinnett College where she teaches writing and communication within a multicultural context. Her ongoing projects are The Virtual Caribbean and the Voyages Digital Library – both initiatives focusing on digitization of early Caribbean artifacts in the period leading up to Emancipation of Slavery.
**Sue Thomas** has published extensively on nineteenth- and twentieth-century women writers, and decolonising literatures, especially Caribbean literature. Her books include *Imperialism, Reform and the Making of Englishness in Jane Eyre* and *The Worlding of Jean Rhys*. She is Professor of English at La Trobe University, Melbourne. The project on early Anglophone Caribbean (auto)biography from which the paper is drawn is funded by an Australian Research Council Discovery grant 2009-11.

**Tim Donavan**  
*University of North Florida*

**Spectral Space and Time in Wilson Harris’s Jonestown and The Ghost of Memory**

What is the historical vision dramatized in Wilson Harris’ novels? This question haunts me.

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.

Attempting to resolve this complicated vision, I argued, in last year’s Islands in Between Conference, that Harris’s catastrophic, untimely writing in Jonestown is traumatic. The event of traumatic experience in dreams and recollections is not the symptom of the direct experience but, rather, an attempt to overcome the strange temporal and psychological reaction to an event that was never quite immediate. The traumatic event is not just a frightening shock that simply recalls a marked event of the individual’s or a community’s past, it is more the experience of an overwhelming, untimely force, that was precisely not known in the first instance and yet returns later to haunt the victims. The strange temporality of trauma suggests that spectrality haunts the seeming limits of consciousness itself.

In this year’s conference, I hope to develop this 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 in Harris’s writing. In doing so, I will argue that for Harris spectral time opens the possibility of qualitative futurity. Within the conversation of scholars, my argument will further Wai Chee Dimock analysis that “deep time characterizes Harris’s historical vision.”

**Tim Donovan** is an Assistant Professor at the Department of English, University of North Florida, Jacksonville
The Distribution of [±nasal] in the Syllable Rhyme in Three Creoles

This paper proposes that [±nasal] is a prosodic feature (Leben 1973) that affects the syllabic domain differently in three Creoles: Haitian Creole, Palenquero, and Ndjuka. Constraints and constraint ranking found in other language groups can explain the distribution of this feature in these Creoles.

The distribution of nasal properties in the syllable rhyme provides evidence that there is not a single parameter dominating nasal features among Creoles. In these Creoles, [±nasal] is:

1. restricted to the syllable nucleus because it is lexically distinctive (Haitian Creole);
2. a required feature in both the nucleus and coda (Ndjuka);
3. restricted since nasal consonants cannot co-occur with vowels bearing some [±ATR] values (Ndjuka);
4. distributed according to the OCP: either a nasal consonant (with an oral vowel) or a nasalized vowel (Palenquero and Ndjuka);
5. restricted by voicing (Palenquero), and place features (Haitian) between syllable final consonants.

Creoles are typologically split between those with nasal vowels (Haitian Creole-distribution different from lexifier) and those with “nasalized” vowels (Palenquero and Ndjuka). Creoles with an Iberian lexifier (Palenquero) show different degrees of vowel nasalization, and even nasal consonant deletion. However, Ndjuka also has nasal spreading and consonant deletion (Huttar and Huttar 1972:1-2):

6. gaanda ~ gããnda ~ gããda, ‘grandfather’; santi ~ sãnti ~ sãti, ‘sand’.

We develop an analysis based on a set of constraints on the co-occurrence of nasality, voicing, sonority, and place features (correspondence constraints) as well as linearity constraints, which have a central role on the distribution of this feature among these Creoles.

Yolanda Rivera Castillo is currently a professor in the English Department at the University of Puerto Rico-Río Piedras. Her main interests are the study of Creole Phonology and discovering typological relations between Creoles and other languages.