AUSTRALIAN ASSOCIATION FOR CARIBBEAN STUDIES (AACS) CONFERENCE 2015
LAND AND WATER

PROGRAM AND ABSTRACTS

For more information about the conference visit lha.uow.edu.au/caribbeanstudiesconference-2015
Conference supported by:

Faculty of Law, Humanities and the Arts
University of Wollongong

La Trobe University

Australian Association for Caribbean Studies
2015 AACS Conference Program... at a glance

LHA Research Hub
Building 19, Level 2, Room 2072

Friday 3 July

8.30 - 9.00  Registration, including tea and coffee
9.00        Welcome to Country
9.15        Welcome to Conference
9.30 - 10.30 Keynote Address: Prof Lizabeth Paravisini-Gerbert
10.30 - 10.45 Morning Tea
10.45 - 12.15 Panel 1 (3 papers)
12.30 - 1.30 Panel 2 (2 papers)
1.30 - 2.15 Lunch
2.15 - 3.45 Panel 3 (3 papers)
3.45 - 4.00 Afternoon Tea
4.00 - 5.00 Panel 4 (2 papers)
5.00 - 5.30 Q&A Adding Pimento
7.00        Conference Dinner
             JJs Indian Restaurant, Crown Street, Wollongong

Saturday 4 July

8.30 - 9.00  Registration, including tea and coffee
9.00 - 10.30 Panel 5 (3 papers)
10.30 - 10.45 Morning Tea
10.45 - 12.15 Panel 6 (3 papers)
12.15 - 1.15 Lunch plus AGM
12.30 - 1.15 AGM
1.15 - 2.45 Panel 7 (3 papers)
2.45 - 3.00 Afternoon Tea
3.00 - 4.30 Panel 8 (3 papers)
5.00 - 6.15 Performance: Margaret Laurena Kemp (Bld25, Rm168 – Performance Space)
6.30        Conference close; informal dinner arrangements

Sunday 5 July

9.30        Brunch on the Beach
             Diggies Café, Cliff Road, North Beach, Wollongong
2015 AACS Conference Program... in detail

LHA Research Hub
Building 19, Level 2, Room 2072

Friday 3 July

8.30 - 9.00  Registration

9.00  Welcome

9.30 - 10.30  Keynote - Lisa Paravisini-Gebert. Chair: Anne Collett
‘The Parrots of the Caribbean: From Early Colonial IOUs to National Symbols’

10.30 - 10.45  Morning Tea

10.45 - 12.15  Panel 1: Borderlands. Chair: Helen Tiffin
• Anne Collett, ‘Poetic Response to Caribbean Hurricane and Marronage Imaginary’
• Barry Higman, ‘Caribbean Coastlines’
• Dorothy Jones, ‘Pushing the Boundaries: Pauline Melville’s fiction’

12.30 - 1.30  Panel 2: Small Places, Large Pictures. Chair: Paul Sharrad
• Claudia Marquis, ‘Small Places and Large Pictures: Jamaica Kincaid’s postcolonial views on the Caribbean’
• Sue Thomas, ‘Two Tunes: Jean Rhys’s Voyage in the Dark and Oscar Wilde’s The Picture of Dorian Gray’

1.30 - 2.15  Lunch

2.15 - 3.45  Panel 3: Revolution & Response. Chair: Sue Thomas
• Anne Hickling-Hudson, ‘Schools, Pit Toilets, Traumas and the Social Divide in the Caribbean: what chances for transformation?’
• Sascha Morrell, ‘Percussion and Repercussions: The rhythms of revolution in Guy Endore’s Babouk (1934) and CLR James’ Black Jacobins (1938)’
• Viviana Ramírez & Robert Austin, ‘Surviving the Storm: Australian solidarity with Cuba and Venezuela since the 1970s’

3.45 - 4.00  Afternoon Tea

4.00 - 5.00  Panel 4: Gendered, Raced Bodies. Chair: Karina Smith
• Consuelo Martinez Reyes, ‘Deploying Gender Fluidity in Hispanic Caribbean Literature and Film’
• Lou Smith, ‘“And what part of Africa are you from?” inquired the walker...”: Black British identity in Ingrid Pollard’s Seaside Series and Oceans Apart’

5.00 - 5.30  Q&A: Adding Pimento
Karina Smith

7.00  Conference Dinner
JJ's Indian Restaurant, Crown Street, Wollongong
Saturday 4 July

8.30 - 9.00 Registration

9.00 - 10.30 Panel 5: Body & Spirit of Place. Chair: Ben Etherington
- Caryn Rae Adams, ‘Survivance and Colonial Violence: the “discursive paradox” of place in Buxton Spice’
- Rhona Hammond, ‘Another Way to Look at Walcott and Landscape?“

10.30 - 10.45 Morning Tea

10.45 - 12.15 Panel 6: The Caribbean & The World. Chair: Anne Collett
- Robert Austin, ‘Rise and Demise: Latin American and Hispanic Studies in Australia, from post boom to postmodernity’
- Brian Hudson, ‘A Tale of Two Postage Stamps: Jamaican philately and communication by land and sea in the mid-nineteenth century’
- Russell McDougall, ‘The Revelation of Hurricanes in the Camouflaged Caribbean’

12.15 - 1.15 Lunch

12.30 - 1.15 AGM

1.15 - 2.45 Panel 7: Poetics. Chair: Rhona Hammond
- Ben Etherington, ‘Mervyn Morris’s Rhythms: “my world / don’ go so”’
- Michael Griffiths, ‘“The Fortunate Traveller” in Transit: on a Walcott manuscript and the vicissitudes of north and south’
- Brenda Machosky, ‘Impossible Writing: Caribbean language theories in an Aboriginal context’

2.45 - 3.00 Afternoon Tea

3.00 - 4.30 Panel 8: Across the Water. Chair: Roberto Strongman
- Sienna Brown, ‘Meeting of Hearts’
- Trevor Burnard, ‘Murder on the High Seas: the Zong, Jamaican commerce, and the American Revolution’

5.00 - 6.15 Performance – Building 25, Room 168 (Performance Space)
Margaret Laurena Kemp, ‘Confluence …. formerly entitled A Negro Speaks of Rivers’

6.30 Conference close; informal dinner arrangements

Sunday 5 July

9.30 Brunch on the Beach
Diggies Café, Cliff Road, North Beach, Wollongong
Abstracts

Caryn Rae Adams, ‘Survivance and Colonial Violence: the “discursive paradox” of place in Buxton Spice’

In her debut novel Buxton Spice, Oonya Kempadoo examines the really big problem of systemic violence in Guyana, linking the ‘divide and rule’ tactics of colonisation to contemporary social ills. Hailed for its narrative ingenuity, yet criticised for its failure to adequately address ‘key’ postcolonial issues, Buxton Spice departs from traditional thematic concerns, with its candid portrayal of sex, violence and gender performativity, destabilising patriarchal and heteronormative ideas endemic to the region. However, in this paper, I focus on what DeLoughrey and Handley describe as the ‘discursive paradox’ of place (spaces or environment) - its corruption by violence rooted in the racist politics of colonisation, and its restorative prowess, that is, resistance against further oppression, challenging ideas of (passive) reconciliation. This latter concept is highlighted through the Native American discourse survivance, a more practical paradigm in examinations of the trauma and shame associated with violence against the historically oppressed, rejecting victimhood, offering a version of history which makes their experiences visible. This reading of place is shaped by the way characters use cultural connections with the environment and/or nature to resist further domination, and ‘recover’ from traumatic experience. Natural estates and bear traces, key features of survivance discourse, reveal a spiritual affinity to place and the environment that rejects colonial ideas of inferiority and victimry. Alternative systems of belief, such as dreams and visions, are also a significant aspect of native epistemology, as they privilege cultural practices which were previously denied presence by the colonising powers.

Caryn Rae Adams is a recent PhD graduate from La Trobe University, Melbourne Australia. She holds an M.Phil in Post-Colonial Literatures and Other Literatures in English, and a B.A in Literatures in English, with First Class Honours, from the University of the West Indies, Cave Hill Campus, Barbados. Her research interests include survivance discourse; trauma and shame theory; life writing of women of colour; literature of migration and exile; post-colonial and feminist theory.
Robert Austin, ‘Rise and Demise: Latin American and Hispanic Studies in Australia, from post boom to postmodernity’

A spectre is haunting Latin American and Hispanic Studies (LAHS). Their Australasian elite has made it possible, as Marx once said of Napoleon, for “a grotesque mediocrity to play a hero’s part”. Whilst this demise has its roots in the malaise of the late capitalist academy, LAHS’ path from rebelliousness and integration with the Left intelligentsia to a comfortable chair at the summit of the new conformism also has unique characteristics, which explain the paradox of its once-unthinkable subordination to the corporate managerial model.

Replete with elements of philanthropic interventionism and cultural imperialism, presumptions about the deaths of Marxism and the emancipatory metanarrative, as well as the exoticisation of Latin America as a laboratory at the service of stellar Western careers, the elite’s de-coupling of intellectual work from international solidarity work has been accompanied by direct collaboration among the LAHS elite with the dual projects of imperialism in Latin America and neo-colonialism at home.

Policing the new political boundaries has required that the elite abandon even the most basic pretensions of radical democratic praxis. Secrecy and insider trading with impunity in appointments (read anointments), serial corruption in merit-based selection, exclusive networking, vigorous repression of dissident careers, and discrete support for the global media’s shock-jock comentariat as unofficial curriculum consultants now underscore its hegemonic practice. Dissent at your peril!

Historically this high age of mediocrity has been placed in the dock by popular and Left scholars, from visionaries like José Carlos Mariátegui in the early C20th to Alfonso Sastre and Elena Poniatowska, Marcos Roitmann and Atilio Borón from the post-war era, alongside student movements in Latin America and Australasia. Whilst we agree with E.P. Thompson that there is never a Book of Answers, this study offers some modest insights into this rise and demise, and explores where the discipline might begin to recover its academic autonomy and develop an intellectual practice which confronts capitalist globalisation, rather than meekly acceding to TINA dictates and proliferating a springtime for sycophants.

Robert Austin holds a Ph.D in History & Latin American Studies (La Trobe). His books include The State, Literacy and Popular Education in Chile, 1964-1990 (2003; (Ed.), Diálogos sobre Estado y Educación Popular en Chile: de Frei a Frei, 1964-1993 (2004); (Ed. & co-author), Intelectuales y Educación Superior en Chile: de la Independencia a la Democracia Transicional, 1810-2001 (2005); and (Ed. & co-author), Imperialismo Cultural en la Historiografía Latinoamericana: Teoría y Praxis (2007). His main research and teaching 1992-2006 was in Latin America; he has been an honorary research fellow in History at the University of Queensland since 2012. He was dismissed from RMIT in 2006 over support for the national student strike in 2005. Over the past decade and with invaluable collaboration from Viviana Ramírez, he has been developing a history of Australian-based solidarity movements with Latin America since the 1970s, part of which will be presented at this conference.
August. A dreary, cold, wet Sydney winter’s afternoon. A few months before, I had starting working as a part-time guide at Hyde Park Barracks. An hour to go before closing and I was stationed on the deserted top floor, our visitors having left early to avoid another downpour. I decided to search the convict indent register so under native land, I typed in the West Indies. I didn’t expect a single name to appear, instead, to my surprise – the names of 36 men popped up. It was a shock and revelation to think my fellow countrymen had once stood, where I stood and perhaps looked out the window longing for home like I did. And my heart raced even faster when I realised I was witnessing them on the day of their arrival, 170 years before.

This was my introduction to William Buchanan, a Jamaican slave, born in 1800 in the Parish of St. James. He fought in the Christmas day rebellion (1831-32), was sentenced to be executed, but instead was transported to the Colony of NSW as a convict and landed in Hyde Park Barracks for me to find him. Within 2 months William had escaped, along with fellow Jamaican James Smith becoming bush rangers and doing raids as far north as Brisbane waters (Gosford) and south to where the Old South Head Road was. He was eventually caught and had to spend 3 years in leg irons before being given a ticket of leave for Goulburn in 1847 and receiving a Conditional Pardon, in 1851.

William like me, had made that great journey from the land of our birth, to a new land on the other side of the world. His was a water crossing travelling first to England where he spent 4 months on the York Convict Hulk before sailing to the Colony on the Moffatt Convict Ship. Whereas, I travelled by way of Canada (I spent my teens and twenties there) crossing the ocean to Australia by air. This connection of living on a land 10,000 miles away from our birthplace and the empathy it made me feel is what drove me to do 5 years of research and to end up writing my first novel - *A Fateful Life*.

I wrote in the first person as William, creating his fictional 19th century memoir and I believe this process allowed me to accept my ‘fate’ - as William might have done – as someone who would always be slightly on the outside looking in, accepting this new land of Australia as our own, but acknowledging the ruler of our hearts would always be that seemingly distant land – our island home.

My talk will be about the research and writing process of *A Fateful Life* and how I reconciled the fact and fiction of William’s life to gain a better understanding of what life might have been like for this very special Jamaican living in the 1800’s.

*Siena Brown* was born in Kingston, Jamaica, and grew up in Toronto where she was a professional dancer with Toronto Dance Theatre for several years. On moving to Sydney Siena was accepted into the Australian Film & TV School (AFTRS) as a directing and editing student. As a filmmaker, her documentaries have been broadcast on ABC & SBS TV. She has also produced many award winning programs under the educational banner. short story writer, ‘A Fateful Life’ is her first novel.
Trevor Burnard, ‘Murder on the High Seas: the Zong, Jamaican commerce, and the American Revolution’

The Zong case of 1781 was vital in revitalizing abolitionism in Britain. It has been studied from a number of angles but seldom as an event in Caribbean history. This paper asks what connections there were between the Zong, Jamaican commerce and the disruptions to the slave trade made by the American Revolution. The paper also connects the Zong to the distribution of hurricane monies given out in western Jamaica in January 1782.

Trevor Burnard is Professor of History and Head of School, Historical and Philosophical Studies, University of Melbourne. Among his books are Mastery, Tyranny, and Desire: Thomas Thistlewood and his Slaves in the Anglo-Jamaican World (2004) and the forthcoming Planters, Merchants, and Slaves: Plantation Societies in British America, 1650-1820 (2015) and (with John Garrigus) The Plantation Machine: Atlantic Capitalism in French Saint-Domingue and British Jamaica, 1748-1788 (2016). He is the holder of a current ARC grant on ‘Slavery in Early Nineteenth Century Berbice’.
Anne Collett, ‘Poetic Response to Caribbean Hurricane and Marronage Imaginary’

The term ‘marronage’ is in part a reference to the escaped slave, known as a maroon, who lived beyond but nevertheless in relation to Caribbean plantation. It is a reference to a particular kind of networking (social, cultural, political) that thrives under pressure. A life lived under threat of recapture or indeed of death and a life lived on the margins (a life ‘marooned’), might also be understood as a life in which community is chosen, creativity flourishes and self is ‘nativised’ – literally and culturally, in the sense that relationship between the escaped African slave and Indigenous peoples (Taino and Arawak in Jamaica for example) have been discovered in archeological and linguistic traces of these Maroon communities. Hurricane (an Anglicisation of the Taino ‘huracán’) is a dominant climatic event in Caribbean island life and one that features prominently in Caribbean literature – it wreaks havoc at centre and margin, but is that havoc wreaked differentially across inter and intra island cultures? My interest in this paper is to trace different attitudes to and representation of hurricane across a range of literary responses drawn from Jamaican literature (so intra-island) to determine the impact of a marronage imaginary on response to such havoc. Drawing on work by Edouard Glissant (on marronage), Kamau Brathwaite (on creolisation), Susie O’Brien & Wendy Brown (on edgework and resistance) and most recently, Neil Roberts (on ‘Freedom as Marronage’), I want to theorise what a ‘marronage imaginary’ might look like – how and by what it is constituted - and how response to hurricane, and indeed how cultural and social response to a range of slow (Rob Nixon’s ‘slow violence’) or sudden and cataclysmic/catastrophic (Brathwaite) environmental shifts, might benefit from such a perspective or world view.

Anne Collett has published extensively on postcolonial literatures and in the areas of environmental/disaster humanities and posthumanism. She edited Kunapipi: journal of postcolonial writing & culture from 2000-2012. Her recent publications include ‘Phantom Dwelling: A discussion of Judith Wright’s Late Style’ in JAS (27.2), ‘Lost and Found: The Memory Salvage Project of 3.11’ in Social Alternatives (32.2), ‘The Dog and the Chameleon Poet’ in Captured: The Animal within Culture (Palgrave Macmillan, 2014) and ‘Poetry, Activism and Cultural Capital’ (on Dennis Brutus and Javier Sicilia) in ALS (28.4).
Ben Etherington, ‘Mervyn Morris’s Rhythms: “my world / don’ go so”’

Given the significance attached to rhythm in so many accounts of the distinctiveness of Caribbean verse, and Jamaican verse in particular, the work of Mervyn Morris might have the dubious distinction of being the least Caribbean. Just as the ‘pentametre’ was scorned by some as chains on the creole voice, so the conspicuously disruptive segmentations of Morris’s verse might seem to be designed to impede, if not break up, the nascent creole rhythms of decolonization. This paper will take a closer look at Morris’s rhythmic practice, paying particular attention to lineation in poems that code-switch along the creole continuum. I will inquire into whether Morris devises rhythmic principles that can bind the spectrum of Jamaican speech or plays the different weights of registers against each other to produce rhythmic clashes, or, indeed, whether his work makes such either/or propositions difficult to uphold.

Ben Etherington is a lecturer at the University of Western Sydney. He is currently working on two projects: one, nearing completion, on literary primitivism as a transnational aesthetic phenomenon that spanned the apotheosis of European imperialism; the other, in its early stages, on the history of the poetics of anglophone creoles in the period between slavery and decolonization. He is also co-editing the forthcoming Cambridge Companion to World Literature.
Michael Griffiths, “‘The Fortunate Traveller’ in Transit: on a Walcott manuscript and the vicissitudes of north and south’

In the early months of 1980, during revision of a collection that was at that time to be called *North and South*, Derek Walcott typed a twelve page poem. This poem, I argue, would form the kernel of one that would eventually lend its name—‘The Fortunate Traveller’—to the renamed title of the whole collection. Far from the suggestive and sparse—if undeniably political—poem that would be published in that 1981 volume, this early draft reads like a manifesto: both of poetics and of politics. This paper takes that unpublished manuscript as a departure point to think more widely about issues of vernacular language and its avoidance, the question of centre and periphery, and Walcott’s avoidance of what would come to be known as ‘South-south’ oriented postcolonial criticism.

**Michael R. Griffiths** is Lecturer in the Department of English and Writing at the University of Wollongong. Prior to this he taught for two years at Columbia University as a Postdoctoral Fellow in the Institute for Comparative Literature and Society. He has published articles on topics ranging from indigenous writing to whiteness in the settler colonial public sphere to Daniel Defoe and critical animal studies to Alfred Hitchcock and Gilles Deleuze in such venues as *Postcolonial Studies, Postmodern Culture, Humanimalia, Antipodes*, and *Australian Literary Studies*, as well as several edited collections. He is the editor of the forthcoming *Biopolitics and Memory in Postcolonial Literature and Culture* (Ashgate 2016).
Rhona Hammond, ‘Another Way to Look at Walcott and Landscape?’

In their critical essay ‘What the Poem Came to Be’ Baugh and Nepaulsingh say that with Another Life (1973) Walcott found his own voice:

He knew he was a poet, an autobiographer, a rhapsode, a novelist, as well as a painter. At last, this was no ‘imitation, imitation’; this was he. (Baugh and Nepaulsingh, 164)

This paper responds to the theme of the conference – Land & Water – by examining Walcott’s poem Another Life firstly with a traditional critical overview and close reading before applying a new approach taken from geography/sociology and explained by Professor Michael S. Carolan in a 2008 article ‘More-than-Representational Knowledge/s of the Countryside; How we think as bodies’. Carolan, influenced by the ideas of Merleau-Ponty, argues for the embodiment of landscape wherein people and landscape are so entwined that they become one. Carolan describe examples of farmers who feel especially close to the land they inhabit and this paper will explore the extent to which Walcott’s poetry embodies his experience of St Lucia through his pen and his brush.

Rhona Hammond read Classics and English at Oxford before completing her PhD thesis, ‘Classical Influences on the Poetry of Derek Walcott’, through the Open University in 2001. Since completing her thesis Rhona has presented papers on Walcott, Ralph de Boissiere and other Caribbean literary topics at various conferences in Australia and Europe and has published articles in the Journal of Commonwealth Literature and Kunapipi. Originally from Scotland, Rhona has lived in Belgium, Sweden and South Africa but is now settled in Australia where she works part time as a registered Trade Mark Attorney.
Shivaughn Hem-Lee-Forsyth, ‘The Feminisation of HIV and AIDS in Caribbean Homelands: Delineation of professional women as silent players in the Carnival bacchanal’

The worldwide feminisation of HIV and AIDS has not left the Caribbean region unscathed. In 2005, infection rates among West Indian women were 3-6 times higher than those of West Indian men. This qualitative study was exploratory in nature; it was designed to understand if the sexual practices and behaviours of professional Caribbean women, ages 25-40 increase their vulnerability to HIV generally and specifically, during the festive Carnival period. Professional women as a category were selected to evaluate whether education influences the application of knowledge on safe sex. Emphasis was placed on Carnival because statistically, the incidence of sexually transmitted diseases and the birth rates are highest nine months post Carnival season on an annual basis. Using the Caribbean islands of Trinidad and Grenada, which are considered to be HIV high and low risk countries respectively, data was collected in the form of participant-observations, interviews and focus groups during the Carnival periods of July-August 2013 and February-March 2014. Caribbean women’s perspectives and attitudes regarding their sexuality and their sense of control over their physical, sexual, mental and emotional well-being will ultimately assist in determining whether they contribute to the problem of feminisation of HIV and AIDS in the Caribbean. This research project will play a pivotal role in addressing the gender gaps in much needed research on HIV and AIDS research within the Caribbean community.

Shivaughn Hem-Lee-Forsyth is a final year PhD candidate in the School of Public Health, Sydney Medical School, University of Sydney. She is also an academic tutor in several units of study in the Master of International Public Health program in the Sydney Medical School. These include International Health Project Management; Global Disease Burden and Research Methods; Culture, Health, Illness and Medicine; Foundations of International Health; Women’s and Children’s Health; and Global Communicable Disease Control. Formerly, she served as Assistant Professor at St. George’s University. Her current research project is on Caribbean women’s sexuality and HIV risk factors. Her other research interests include the social politics of disease; gender and health policy; and HIV/AIDS health education and health promotion.
Anne Hickling-Hudson, ‘Schools, Pit Toilets, Traumas and the Social Divide in the Caribbean: what chances for transformation?’

In this paper, I apply the conference theme ‘Land and Water’ to Caribbean schools, their toilets, their traumas and their transformation. From the starting point of pit latrines in the most impoverished primary schools, I look at the traumatic situation of children falling into the pits, and sometimes drowning. I argue that problematic school sanitation symbolizes the failure to tackle successfully the poverty, neglect and inadequate provision of education services for people relegated to the lowest rungs of Caribbean and other decolonising societies. Figures from the region are presented to illustrate the socio-educational education pyramid at the base of which are schools with pit latrines.

What would it take to transform this situation of educational inequity? I point out that governments speak of their desire for the transformation of inadequate toilets in schools, but that we must ask how realistic is this goal, since they usually state the proviso that it relates to water and the availability of funding. My paper asks whether problems of water inadequacy and sewage in particular districts can be solved. If not, what are the chances of tackling the problems of pit latrines? I then turn to questioning the funding and political will available for wider school transformation, asking what kinds of resources and strategies are needed for moving towards tackling educational discrimination.

While gains have been made to advance the spread of high-quality education in the Caribbean, there is a long way to go in addressing the injustices of neo-colonial structures of privilege, elitism and deprivation that are so strongly represented in education. Starting from the twin images of pit toilets and social pyramids, decolonising societies can ask some pointed questions about education reform.

Anne Hickling-Hudson is an Adjunct Professor of Education at the Queensland University of Technology (QUT). Her career as a teacher, teacher educator, researcher, education planner and community activist spans the Caribbean, the UK, the USA, Hong Kong and Australia. A Rockefeller Fellow, she is a pioneer in utilizing and developing postcolonial theory to analyse social justice issues in education. The focus of her scholarship is on development, decolonization, internationalization and global mobility in education, class, race and gender issues in schools and texts, and intercultural and postcolonial approaches in pedagogy. She is a past President of several scholarly societies including the World Council of Comparative Education Societies (WCCES) and the Australian Association for Caribbean Studies. She is a co-Editor of the successful Palgrave Macmillan book series Postcolonial Studies in Education, and of the online journal Postcolonial Directions in Education.
Kamau Brathwaite imagines his island as a pebble, and the arc of the Caribbean archipelago as the blooming of a stone skipped across the surface of the saltwater. Often, the islands have been compared to a string of beads – jewels – or, more forbidding, a chain.

However imagined, the shape of island space – and of the mainland maritime borderlands too – is everywhere defined by the interface of earth and saltwater. The coastline is marked by its linearity, but it always serves to encircle and enclose, always returns to its beginning. Beyond these essential principles, however, the geometry of the line varies dramatically from island to island and region to region.

Just how long is the Caribbean’s coastline? How does the ratio of land to coast differ from island to island? And just how many islands are there? Before the aeroplane, local geographies were much more important, and the larger islands less dominant. Having a long coastline could be seen as an advantage – for marronage as well as trade, for example. Thus, in a variety of ways, the geometry of land and water – inscribed by the coastline – had considerable significance for the history and geography of the Caribbean. My aim is to explore the dimensions of this geometry.

Barry Higman is Emeritus Professor of the University of the West Indies and of the Australian National University. Most of his publications have to do with the history of Jamaica where he lived more or less continuously from 1967 to 1996.
I found it on ebay – ‘JAMAICA GB used in 1858 6d x 2 sg Z5 used on piece A01 [Kingston] 1858’. Offered for sale by a stamp dealer on the Isle of Man, this item was a scrap of blue paper, apparently part of an old envelope, on which was stuck an attached pair of British postage stamps, each bearing the image of a young Queen Victoria. The stamps were specimens of the 1856 6d lilac issue, and the pair had been cancelled with the A01 mark of the Kingston post office. The ‘sg Z5’ in the ebay advertisement refers to the globally respected Stanley Gibbons philatelic company’s identification number for this stamp. Three other post marks on the piece bore the date 1858. Before Jamaica issued its own stamps in 1860, British stamps were used for postage in that country. Having acquired a collection of stamps issued by the Jamaican Post Office, I was now keen to add an example of a British stamp used in Jamaica.

This philatelic item is of particular interest because of the tale that it has to tell. The stamps and their post marks provide clues to the story of the letter’s journey in the reign of Queen Victoria. Posted in Kingston, Jamaica on 11th July, 1858, the letter arrived in the Scottish town of Beith a little over three weeks later. It crossed the Atlantic Ocean in a Royal Mail Steam Packet Company ship and was then conveyed by rail from the port of arrival, probably Southampton, via London and Glasgow, to Beith. This study illustrates the usefulness of an approach to understanding the complex ways in which people invest value in things by following the things themselves through space and time.

Brian J. Hudson, ‘A Tale of Two Postage Stamps: Jamaican philately and communication by land and sea in the mid-nineteenth century’

Brian J Hudson holds degrees in geography and urban and regional planning from the University of Liverpool, and a PhD from the University of Hong Kong. He has held planning and academic posts in England, Ghana, Hong Kong, Jamaica, Grenada and Australia. His books and academic papers deal with a wide variety subjects including the history of geography, landscape and tourism, urban development, place names, and literature and education. He is currently an Adjunct Professor in the Faculty of Science and Technology at the Queensland University of Technology, Brisbane, Australia.
Dorothy Jones, ‘Pushing Boundaries: Pauline Melville’s fiction’

Boundaries – racial, social and nationalistic – are a principal focus of Pauline Melville’s fiction as she condemns and ridicules the ways they ensnare and imprison people. For her the artist’s role is to shatter them through the power of imagination, which is, ‘effortlessly transnational, trans-racial, trans-gender, trans-species’, and she clearly delights in describing its disruptive force. But while Melville’s aim may be to abolish or transgress boundaries, they also represent the principal region where she chooses to locate herself – ‘I am a champion of mixtures and hybrids’. As the fair-skinned, blue-eyed daughter of an English mother and a Guyanese father, she is herself a boundary dweller, refusing to be defined by locality, race or nationality: ‘In my interior landscape, the South American jaguar and the English chaffinch live easily together’. This paper aims to demonstrate how Melville’s fiction derives much of its energy from celebrating boundaries being shattered while indicating how new ways of thinking and living can develop among those who live on the boundaries.

Dorothy Jones is an expatriate New Zealander who has taught English Literature at the universities of Adelaide, New South Wales and Wollongong. Her principal research interest is in post-colonial women's writing.
PERFORMANCE: Margaret Laurena Kemp, ‘Confluence… formerly entitled A Negro Speaks of Rivers’

This is a theatrical piece, written and performed by Margaret Laurena Kemp, which examines the intersections between race and land and water in the urban United States. The Los Angeles River and its history provide the window through which we see the fragile, similar and transitory connections between humanity and everlasting creation. Starting with the impact of colonization of the Tongva Nation and the Los Angeles River and moving to the impact of urban “development” on Caribbean immigrant communities in Massachusetts, Confluence … formerly entitled A Negro Speaks of Rivers reveals the multifaceted nature of Latino-a and Afro-Caribbean cultural identities as it is shaped by the colonial history in the home country, the effects of United States racialization, and the myths and narratives the people carry with them and also create anew. A fully produced performance of Confluence uses spoken word, movement, original sound and video projection to bring forward these stories in order to archive and preserve these unheard voices, and to pose important questions about how we want to treat our human and other natural resources in our present and future. Confluence … formerly entitled A Negro Speaks of Rivers has been performed most recently at Beyond Baroque in Los Angeles, Pomona College, The Magnet Theatre in South Africa and Theatre of Changes in Athens, Greece.

The performance of Confluence…formerly entitled A Negro Speaks of Rivers is made possible through the generous support of Pomona College, Department of Theatre and Dance; Jim Taylor, Chair Fitzmaurice Institute; Catherine Fitzmaurice, Founder Fitzmaurice Institute. Thank you also to the Faculty of Law, Humanities and the Arts, University of Wollongong, for funding assistance and for the provision of a performance space and technical assistance.

Margaret Laurena Kemp has appeared on US regional and international stages including Arena Stage, South Coast Rep, Mark Taper Forum, Ensemble Theatre Company, Yale Rep, Will and Company, Shakespeare Theatre, Stepenwolf, Theatre of Changes (Athens, Greece), Pear Theatre (Antibes, France), and The Magnet Theatre (Cape Town South Africa). She recently took a lead role in the feature film Bloodline and won world-wide praise for her starring role in Children of God (2011 release). She has also appeared in television on such programs as Commander in Chief, In Justice, Orlando Jones Show, and Chicago Hope. Additional film credits include Shangri-La Café and Fraud. She will star in The Postwoman (film) which begins shooting in the summer of 2015. She holds memberships in One Union (SAG-AFTRA) and Actors Equity Association (AEA). As a visiting artist and guest lecturer she has been on staff at California State University, Northridge, University of Southern California, University of California, Los Angeles, California State University, Fullerton, and Louisiana State University. She currently teaches at Pomona College. She holds an MFA from the Shakespeare Theatre at The George Washington University in Washington, DC.
Russell McDougall, ‘The Revelation of Hurricanes in the Camouflaged Caribbean’

In August 2005 Hurricane Katrina was at its peak intensity over the central Caribbean Sea; it made first landfall in southern Florida but played havoc all along the Gulf Coast of the United States, most famously devastating the city of New Orleans, but also completely destroying hundreds of kilometres of the Louisiana coastal wetlands. Of all the Gulf States, Louisiana is the one most connected by culture and history to the Caribbean, and New Orleans has often been regarded as a Caribbean city. It should not have been a surprise, let alone a revelation, but it took a deadly hurricane and the costliest national disaster in US history to bring New Orleans into clear Caribbean focus. The inadequacy of the US recovery response left the already traumatised and surviving residents of New Orleans angry and abandoned; and in the heated debate that followed – in which we now see the emergence of hurricane studies – the cause of the government’s failure also came into focus. It was geopolitical: a combination of racial and geographical attitudes. New Orleans was the South, and it was black.

From the point of view of the contiguous (i.e. continental) United States, New Orleans in fact lies ‘south of the South’ (Spitzer), like Miami. From this perspective, the Caribbean region - deeper even than the Deepest South – is ‘exceptional,’ a dislocated water-world of qualitative difference. The inverse of that view, the Caribbean perspective, of course locates New Orleans on the northern rim of the Caribbean world. In this context, it is a liminal city, which makes it all the more Caribbean.

There have been a variety of counter discursive strategies to extend the Caribbean north, south, east and west. But in the popular imaginary the most powerful representational system to embrace the American Tropics (Hulme) as a whole is meteorology. The tracking of hurricanes questions the whole geopolitical apparatus for maintaining the fictional discontinuity not only of the American Mediterranean (i.e. the Gulf of Mexico and the Caribbean Sea) but more generally of the American Tropics also.

This paper examines the unstable geopolitical zoning of the Caribbean through the lens of meteorology, focusing particularly on two texts: Lafcadio Hearn’s Chita: A Memory of Last Island and Erna Brodber’s Louisianna. Reference will also be given to Suzanne Césaire’s ‘The Great Camouflage,’ Maryse Condé’s Windward Heights and Frankétienne’s ‘Dialect of Hurricanes.’

Russell McDougall is Professor of English in the School of Arts at the University of New England, where he is a member of the Posthuman Literary and Cultural Studies Research Group. He is the Series Editor (with Mala Pandurang & Aparna Halpé) of Postcolonial Lives (Rodopi/Brill). With Sue Thomas and Anne Collett he is working on the ‘Tracking Tropicality through the Literary Representations of Cyclones’ Project. Russell has published extensively on Anglophone Caribbean Literature and is particularly interested in the region’s representations of bio- and geo-piracies.
Brenda Machosky, ‘Impossible Writing: Caribbean language theories in an Aboriginal context’

In a 1988 article, J. J. Healy contextualized Aboriginal literature as ‘look[ing] to the literature of Africa and the Caribbean.’ As cultures that have survived imperial contact, invasion, enslavement, ‘settlement’ and other forms of oppression, the peoples of Africa and the Caribbean most certainly share experiences with the Aboriginal peoples of Australia. Out of the Caribbean context, a great deal of language theory has emerged. The language used as a weapon of oppression has been appropriated as a mode of resistance and a challenge to the discursive ideology of the imperial culture. Aboriginal peoples are forced to communicate, to write in a language not their own. Even if English is perhaps their only language, it is impossible to express ‘the true life in our history’ (as Healy puts it in his title). Healy takes this quote from the work of a Lardil woman, Elsie Roughie, who explained how descriptions of the Sea Serpent’s behaviors are not ‘fables to pass to the world.’ English can only express such things as mythic or fictional. Her expression is thus constrained. For her people, ‘they are true life in our history.’ This is precisely the kind of situation that Edouard Glissant describes as ‘forced poetics,’ a realization that a language lacks the ability to express one’s experience – but also forcing the language to bend, to find a way to express ‘true life.’

In this paper, I will explore the ways in which Caribbean language theories of creolization, forced poetics, and nation language apply to works of Aboriginal literature. As is evident in the example given above, the constraint is often imposed when Aboriginal peoples need to express their relationships with the sea and land (coinciding with the conference theme). The true life for Aboriginal peoples is impossible to express in imperial English. However Aboriginal writers hope to express the impossible ever more effectively.

Brenda Machosky is an Associate Professor of English and Humanities at University of Hawai‘i West O‘ahu, where she teaches courses in English and world literature. She has published several articles, most recently ‘Allegories of Knowing and the Desire for Meaning’ in the volume *Allegory of the Cave Painting*, whose theme is the Gwion Gwion (Bradshaw) rock art of the Kimberley. She published the monograph *Structures of Appearing: Allegory and the Work of Literature* (Fordham 2012) and edited a volume, *Thinking Allegory Otherwise* (Stanford 2009). Brenda is currently working on various themes in contemporary Aboriginal and Maori literature, including the relationship between writing and healing and correspondences between her revised theory of allegory and post-colonial literature.
Jamaica Kincaid’s brilliant, blistering diatribe against the post-independence Caribbean, represented immediately by Antigua, still rings disturbingly true. Critical readings of Caribbean literary texts commonly discover reflexes of an experience that proves more metaphoric than metonymic; Kincaid, however, resisting abstraction, insists on binding the literary to material particularity, an actual scene. At best, as she views it, the archipelago becomes a habitus, a set of woefully fixed relations that determine the character of social action, a scene within the scene. For her, in 1988, in *A Small Place*, there certainly was no circuit from ocean to ocean, cultural or otherwise, but rather a persistently renewed, local history of exploitation, and depletion. ‘People in a small place cannot see themselves in a larger picture, they cannot see that they may be part of a chain of something, anything.’ The sea that sweeps through the Caribbean may construct a trans-Atlantic scene of desire; but that dream offers no stake to the Antiguan. ‘The Caribbean Sea is no longer ours ... It can’t be observed as big and blue and so beautiful any more. It’s now so much money.’ Tourists have replaced English plantation owners; blacks remain victims of a racist system, objectified, even their poverty open to the tourist’s gaze.

In this paper, I take stock of Kincaid’s homecoming rage against political dereliction and cultural decay. I am interested, nevertheless, in showing how Kincaid’s argument serves art. The power of *A Small Place* rests not simply in the observations or remorseless insights, but also in the piecing out of an argument across four interlocked essays. In laying out the ruination of Caribbean land and water, a material and cultural crime, Kincaid practises a stringent art, matching—in small—Walcott’s high-minded epic, or, indeed, Cesaire’s explosive performance in his creative return to his native land.

**Claudia Marquis** is a Senior Lecturer in the English Department at the University of Auckland, New Zealand. She teaches both traditional and popular literature – from Renaissance poetry to nineteenth-century novel, from adolescent contemporary fantasy to African and Caribbean fiction. She has published extensively on children’s fiction, especially the work of New Zealand writers. Her published research, however, concentrates on Caribbean Writing, especially works by Jamaica Kincaid, George Lamming, Andrea Levy, June Henfry and Grace Nicholls. Her most recent publication is ‘Crossing Over: Postmemory and Postcolonial Imaginary in Andrea Levy’s Small Island and Fruit of the Lemon’, in *EnterText* (2012).
Consuelo Martinez Reyes, ‘Deploying Gender Fluidity in Hispanic Caribbean Literature and Film’

This presentation will recognize the use of gender transformation narratives used in recent Cuban and Dominican literature and films in order to expose the undercurrent practice of portraying gender fluidity as a means to rendering the precariousness of heteronormative discourses and societal norms. More specifically, I will analyse the variations in gender performance and sex assignment of the main characters in the films Más de lo mismo (Cuba, Esteban Insausti, 2000) and Hermafrodita (Dominican Republic, Albert Xavier, 2009), and the narratives of Cuban Mireya Robles and Dominican Rosa Silverio. I propose in these works (symbolic and physical) sex reassignment articulates oppressive discourses, and voices protests against discriminatory practices. Yet simultaneously, gender fluidity enables characters to copy heterosexual behaviours and norms, subsequently accessing forbidden spaces and relationships. Thus, gender transformation functions as a twofold and ambiguous strategy of rearticulation through which heteronormativity is both objected and yet accessed and replicated.

Consuelo Marinez Reyes is a Lecturer of Spanish Studies at the Australian National University. Martinez completed her doctoral degree in Spanish at the University of Pennsylvania and held a postdoctoral research fellowship at the Center for Puerto Rican Studies (Hunter College, City University of New York). Her work focuses on the representation of gender, sexuality, and national sentiments in cinema and literature from the Hispanic Caribbean and its diasporas. Before coming to ANU, she taught at the Ohio State University, the University of Pennsylvania, Swarthmore College, and Princeton University. Her articles have appeared in the Journal of Caribbean Literatures, Revista de Critica Literaria Latinoamericana, Cuaderno Internacional de Estudios Humanisticos y Literatura, the Journal of Lesbian Studies, and Palimpsest: A Journal on Women, Gender, and the Black International. She is also a writer and translator. Her short stories have appeared in CentroVoices, and Pterodáctilo among others. Her State of Things: The Unpublished Works of Victor Fragoso, a didactic translation of the oeuvre of the Puerto Rican playwright, will be published by Centro Press (CUNY) in late 2015.
Sascha Morrell, ‘Percussion and Repercussions: The rhythms of revolution in Guy Endore’s *Babouk* (1934) and CLR James’ *Black Jacobins* (1938)’

Four years before the Afro-Trinidian critic CLR James published his great study of the Haitian Revolution, *Black Jacobins* (1938), the Jewish-American writer and left-wing activist Guy Endore published the novel *Babouk* (1934), a fictional but carefully researched account of the Haitian Revolution. The novel’s eponymous hero is a keen story-teller who endures the middle passage and is enslaved in Haiti, where his revolutionary consciousness is one day awakened by the sound of drums. The novel ends with the outbreak of the Haitian Revolution, with the rising of black slaves against their colonial masters represented through a stylized clash of different drums—an innovative sequence in which the powerful rhythms of black resistance ultimately dominate.

Endore had been commissioned by the publishing house Century to write a romantic adventure story with a Caribbean setting, but when he traveled to Haiti to research the project, he became inspired by the culture and folk history and, in particular, by the legend of Boukman, the priest who led the famous (but perhaps apocryphal) Bois Caiman ‘voodoo’ ceremony that CLR James would glorify in *Black Jacobins* as the Haitian Revolution’s primal scene. *Babouk*, the title of which recalls Boukman and also, perhaps, the black revolutionary Babo in Herman Melville’s ‘Benito Cereno’, became a novel about the roots of the Haitian revolution in racial oppression and labour exploitation. This paper explores some respects in which Endore’s novel anticipates CLR James’s celebrated treatment of the Haitian Revolution, especially in how it reclaims negative representations of ‘voodoo’ in French historiography of the Haitian Revolution as a positive source of revolutionary energy (most vividly through drumming and other forms of percussion) and how it draws connections between eighteenth-century slavery and contemporary forms of oppression, turning the Haitian conflict into a symbol of global revolution.

Sascha Morrell is Lecturer in English at the University of New England. Her research and publications examine dialectics of labour dependency and racial identity in a range of nineteenth and early-twentieth century fictions. She has a particular interest in symbolic appropriations of Haitian history and culture in the United States. Her research has recently been focused on the figure of the zombie and on the association of particular geographic spaces (especially spaces south of the U.S. South) with living death in U.S. culture.
KEYNOTE: Lizabeth Paravisini-Gebert, ‘The Parrots of the Caribbean: From Early Colonial IOUs to National Symbols’

The Caribbean region’s once abundant Amazona parrot and Ara macaw species took center stage in Columbus’ accounts of his first encounter with the native peoples of the region as salient items offered in this historic first exchange. Exhibited at the Spanish royal court and paraded through Spanish cities borne by Native Americans adorned with gold, parrot and macaw specimens became key elements in the new colonies’ “economy of the marvelous.” Their symbolic display before the old world as embodiments of the wonders and promises of the newly discovered Caribbean territories marked, ironically, the beginning of processes that would lead to extinction or critical endangerment: the few remaining parrot species in the Caribbean are among the most endangered birds in the world; all Caribbean macaws have gone extinct.

Twentieth-century decolonization and independence movements embraced the parrots’ emblematic role in Caribbean history and their symbolic vulnerability, making the struggle for their conservation a keystone of national formation and identity. The efforts to save critically endangered species like Dominica’s Amazona imperialis and Puerto Rico’s Amazona vittata have emerged as a central part of the narrative of political and economic reinvention of the region. Fraught tales of colonial environmental mismanagement and post-colonial environmental recovery, the narratives of the recasting of these remnant species as symbols of ecological promise encapsulate the region’s response to the crises of the Anthropocene.

Lizabeth Paravisini-Gebert is Professor of Hispanic Studies at Vassar College, New York where she holds the Randolph Distinguished Professorial Chair. She is the author of Phyllis Shand Allfrey: A Caribbean Life (1996), Jamaica Kincaid: A Critical Companion (1999), Creole Religions of the Caribbean (2003, with Margarite Fernández Olmos), and Literatures of the Caribbean (2008). Lisa has also co-edited a number of collections of essays, including Sacred Possessions: Vodou, Santería, Obeah, and the Caribbean (1997) and Displacements and Transformations in Caribbean Cultures (2008), and has edited critical editions of texts by Phyllis Allfrey. Her current research projects include a study of the aftermath of the 1902 eruption of the Mont Pelée volcano of Martinique (Glimpses of Hell), a biography of Cuban patriot, José Martí, and a work entitled Endangered Species: The Environment and the Discourse of the Caribbean Nation. She teaches courses on Environment and Culture in the Caribbean, Creole Religions of the Caribbean, The Novel in Latin America, and The African Diaspora in the Caribbean. Lisa also co-writes a blog http://repeatingislands.com/ with Ivette Romero-Cesareo.
Viviana Ramírez & Robert Austin, ‘Surviving the Storm: Australian solidarity with Cuba and Venezuela since the 1970s’

During the 1970s, national and international solidarity organisations arose in opposition to US-led imperialism in Latin America, Australian ones being prominent. Washington’s support for repressive regimes across the region produced world-wide diasporas of Salvadoreans, Argentines, Guatemalans, Chileans, Uruguayans and Colombians, which included significant numbers of political and economic refugees.

A parallel but alternately-focussed organisation arose in support of the Cuban Revolution, also in the 1970s. The Australia Cuba Friendship Society (ACFS, c. 1975) worked in support of Cuban sovereignty and against the effects of the US-led economic blockade. While ACFS membership changed, its focus on projects within the island has remained constant, and its survival for four decades—while most other groups dissipated—warrants scrutiny. Two decades later, this model was to some extent emulated by the Australia Venezuela Solidarity Network (AVSN, c. 2000) in support of a new Left-leaning regime in Carribean Latin America, the Bolivarian Revolution led by Hugo Chávez and now Nicolás Maduro.

This paper engages critically with the history and culture of both organisations as sites of popular internationalist struggle. What ways did the solidarity movement build from previous experiences? Did it generate new ways to challenge U. S. and Australian foreign policy? How successful have the ACFS and AVSN been in realising their goals? What impact has Cuban and Venezuelan popular culture had in Australia and abroad? How have the Cuban and Venezuelan revolutionary movements influenced Australian politics? What lessons can be learned from their trajectories?

Viviana Ramírez holds a double degree in Social Sciences Education from the Universidad Técnica del Estado (Santiago de Chile, 1978). Her thesis examined the artisan culture of the altiplano (high plane) indigenous peoples of the Atacama Desert in far northern Chile, for which she shared the university medal. She left the country after six years of opposition to the US-backed fascist military dictatorship shortly afterwards. Since 1980 she has taught Spanish in Australia and is the senior teacher of Spanish in Queensland schools. Her semi-autobiographical study on Latin American exile in Australia, ‘Reflexiones sobre el “Exilio”: Mito y Realidad’ was published in the leading Brazilian journal Tensões Mundiais/World Tensions; see http://www.tensoesmundiais.net/index.php/tm/article/view/60/76 Over the past decade she has collaborated with Robert Austin on a history of Australian-based solidarity movements with Latin America since the 1970s, part of which will be presented at this conference.

(see biography for Robert Austin under ‘Austin’)

In this paper, I will explore the impact of British colonialism on people and the land, and the role water played in enabling the ‘adventures’ of colonialisrs, in Scott Rankin’s 2003 play *Beasty Girl: the secret life of Errol Flynn*. Performed by Leah Purcell, the play focuses on Errol Flynn’s ‘illegitimate’ Jamaican daughter Carly, an extinct Thylacine (Tasmanian tiger) and Flynn himself as a ‘great’ adventurer and movie star of a by-gone era. The play makes connections between two small islands – Jamaica and Tasmania - both (former) colonies of Britain, and the impact of British colonialism on people and the environment. I will argue that through the stage presence of Purcell, an Indigenous Australian actor, who performs all of the roles, the play comments on the marginalization of mixed-race ‘illegitimate’ children of colonialisrs, the genocide of Indigenous people in Tasmania, and the extinction, through hunting, of animals such as the Tasmanian tiger.

**Karina Smith** is Senior Lecturer in Literary and Gender Studies at Victoria University in Melbourne. She has published on Caribbean women's literature and theatre in *Modern Drama, Theatre Research International, Women's History Review, Women: A Cultural Review* and *Feminist Review*. Her most recent publication is a book, *Adding Pimento: Caribbean Migration to Victoria, Australia*, co-edited with Lisa Montague and Pat Thomas, in association with CaribVic.
In the text-photographic works *Oceans Apart* and *Seaside Series*, British Guyanese photographer Ingrid Pollard employs the personal and familial to critique constructions of British identity and mythologies of the English landscape. Pollard uses images from the family album as well as self-portraits in an approach to historiography that disrupts explorer narratives and visual representations of the British landscape as being devoid of a Black presence. A member of the Black British Arts Movement, Pollard’s politics aligned with political developments in photographic theory and practice in the 1980s to bring race and ethnicity into visibility in Britain. I argue that, by focusing on images of the everyday and critiquing visual representations of the Black body in visual culture, both *Seaside Series* and *Oceans Apart* re-historicise the Black Caribbean presence in Britain exploring notions of migration, gender, personal and cultural identity, historical memory and the relationship between land and sea.

**Lou Smith** is a poet and independent researcher based in Melbourne. She has been published in a variety of journals and anthologies including *EnterText, Caribbean Quarterly, sx Literary Salon, The Caribbean Writer* and *Moko: Caribbean Arts and Letters*. She gained her PhD titled *From ‘Homelands’ to ‘Wastelands’: Landscapes of Memory in Poetry, Place and Photography* from the University of Melbourne in 2013.

Though the painting remains officially untitled, it is variously referred to as ‘Fisherman in a Cove,’ ‘Man in speedboat’ or ‘La Chaloupe’ and curiously reproduced in a mirror image orientation. In this painting a speeding motorboat cuts a circle through the waves into the calm waves of a bay. The swooshing wake stretches a comet’s tail behind a man with his face set ferociously forward. Here, Hector Hyppolite captures an event in mid-course, its beginning and its end indeterminate, its momentary trajectory arrested on a little piece of cardboard 12 by 18 inches. Its resonant impact remains in motion after 60 years.

If read from left to right, the boat is leaving. It is a departure. Twilight marks the hour, but is it morning or evening? We recall Césaire’s first lines in his Cahier as he stares out to sea: ‘A bout du petit matin. / At the end of daybreak.’ A gateway between this world and the next is opened within this liminal space of disorientation and surrealist creativity. We feel the anxiety of leaving the safety of the cove for an uncertain destination, as the light is growing dim. The horizon is the same color as the land, implying that we experience our existence only within a thin part of the full spectrum of reality. In this life transition, in this crossing over, we imagine Hyppolite going to his imagined island of Caradjine, his own mythical Africa/Guinen, which in Kréyol is referred to as ‘Lot bo lanme-a.’ / ‘The other side of the sea.’ Like many of his paintings this is also a self-portrait.

Lwa Mèt Awe Tawoyo is husband to La Sirène. In this painting as in his death, we see Hyppolite marrying La Sirène. In this composition Hyppolite represents himself as Awe with his boat, Imamou. This painting further presents how the concept of transcorporeality is present in Hyppolite’s work. In this boat/captain pairing, we see the relationship between the corpus and its anima, which is also analogous to that of the initiate and lwa during trance possession. The concavity of the boat allegorizes the receptacular nature of the body of the initiate that allows itself to be maneuvered by the divine and taken to unexpected destinations. As an iteration of the horse and rider metaphor, the vessel/captain image seems like the idealized representation of trance possession and of the ecstasy of the mystical marriage of Awe to La Sirène.

Roberto Strongman is Associate Professor in the Department of Black Studies at the University of California, Santa Barbara. Roberto’s interdisciplinary approach encompasses the fields of Religion, History and Sexuality in order to further his main area of research and teaching: Comparative Caribbean Cultural Studies. Roberto’s trans-national and multi-lingual approach to the Caribbean cultural zone is grounded in La Créolité, a movement developed at L’Université des Antilles et de La Guyane in Martinique, where he studied as a dissertation fellow. Roberto’s articles have appeared in Journal of Haitian Studies, Journal of Caribbean Studies, Journal of Caribbean Literatures, Callaloo, Kunapipi, Wadabagei and the Journal of Latin American Cultural Studies. Roberto’s first book, Black Atlantic Transcorporealities, is currently under review by Duke University Press.
Sue Thomas, ‘Two Tunes’: Jean Rhys’s Voyage in the Dark and Oscar Wilde’s The Picture of Dorian Gray

Outlining ‘A Transnational Poetics’, Jahan Ramazani advocates an attention to the ‘translocal’ rather than ‘culture-of-birth determinism’, writerly and readerly crossings of ‘boundaries of national and regional community, forging alliances of style and sensibility across vast distances of geography, history, and culture’. Dominican writer Jean Rhys (1890-1979) uses the figure of quilting to describe her artistic method—‘a lot of cutting, joining up—all that patchwork’. In quilting the work of cutting and joining up is called piecing. In this paper I address hitherto unrecognised ways in which she pieces Voyage in the Dark (1934) into literary and cultural histories of decadence. The novel is haunted by moral panics around decadence and degeneration: the new imperialism of fin-de-siècle plantation modernity in Dominica, the shock of Emile Zola’s naturalism and Aubrey Beardsley’s art, the excoriating of the ‘amateur’ prostitute in Britain during the First World War and the 1920s, the ragtime craze of the early 1910s in England, and what concerns me here, 1890s English decadence epitomised by Oscar Wilde and The Picture of Dorian Gray (1891). What is at stake in her allusions to The Picture of Dorian Gray are a non-linear poetics of time and place and a critical engagement with the narrative and sexual commodification of women in subcultures of hedonistic decadence.
