

Perspectives from 'Other' Cultures Translating Culture



Friday 20 September 2013
Saturday 21 September 2013
Sunday 22 September 2013



Arts & Humanities
Research Council



University of
Leicester

Goldsmiths
UNIVERSITY OF LONDON

CONTENTS

Acknowledgements	3
Welcome	4
Network Participants	6
Programme-at-a-Glance	7
Panels	8-27
Index of Presenters	28-29
PANELS	
Special Panel	
Gendered Creolisation and its Affects: Who Cares?	9
Panel 1	
Creolisation as translation poetics and practice that is also transnational	10
Panel 2	
Translations and the <i>creolised</i> diasporic imaginary	12
Panel 3	
'Signifying minority' narratives: issues/tensions/politics	13
Panel 4	
Intercultural Translation, global 'discomfort zone' and transnational interconnectedness: casting national identities within a shared globalization	16
Panel 5	
Translational spaces: the Caribbean outside/ within the metropolis	19
Conference Keynote	
Sylvia Wynter and the Praxis of Decolonization: Culture, Thought and History	23
Panel 6	
Teaching, translation, pedagogy: challenges of multicultural and intercultural politics and discourses	23

ACKNOWLEDGEMENTS

We would like to thank the following for their support:



Arts & Humanities
Research Council

Goldsmiths
UNIVERSITY OF LONDON

 **University of
Leicester**

The image used for the Conference Poster, Registration Form and on the Conference Handbook has been reproduced courtesy of Zoe Holloway.

Centre for Caribbean Studies
Department of English & Comparative Literature

Goldsmiths

University of London

19 September 2013

Dear Colleagues,

The 'Behind the looking-glass: 'Other'-cultures-within' translating cultures international network <http://www.gold.ac.uk/caribbean/behind-the-looking-glass/> is delighted to welcome you to our interdisciplinary conference, **'Perspectives from 'Other' Cultures Translating Culture'** (20-22 September, 2013), in collaboration with the Centre for Caribbean Studies, Goldsmiths, University of London. As we stated in our Call for Papers, this is the network's final conference, supported by the AHRC, and we aim to engage a wide audience researching 'other cultures' from within a range of disciplinary fields and contexts, and contributing to and/or affected by notions of Britishness and the applicability of a poetics of creolisation globally. At the core of our research is a concern with engaging or complicating Caribbean creolisation as a poetics and practice that is also of transnational political significance – both in Europe and across the world – when examined and reconfigured as a paradigm of cultural translation for interconnected discourses.

We are very pleased to be able to offer single panels throughout the conference so as to better allow us all to listen to and engage each other. Within the overarching theme of 'translating Cultures', we are concerned to address translation literally, culturally and ontologically. Our particular concern with the large question of 'other cultures' identified within our various practices aims to help us to consider not only the ways in which those cultures translate cultures, but also the new zones of cultural contacts that they open (albeit with tensions) that position us within a global 'discomfort

zone' even as they offer representations of transnational interconnectedness, casting national identities within a shared globalization.

We extend our very special welcome and warmest thanks to Anthony Bagues, Lyn Cross Professor of Social Sciences and Critical Theory and Director of the Center for the Study of Slavery and Justice at Brown University (USA), who graciously agreed at short notice to deliver our Keynote address. Even more wonderfully, the focus of his address is his important work on Sylvia Wynter. We hope that he will discover, like those who have attended previous Caribbean Centre conferences, a blend of rigorous debate and warm Caribbean camaraderie that will make this the first of many visits. In other words, we expect this conference to live up to our hard-won reputation and we wish everyone a stimulating and enjoyable conference!

Joan Anim-Addo, Principal Investigator – AHRC 'Translating Cultures' International Network, Director, Centre for Caribbean Studies

AHRC Research Network
Behind the Looking-Glass:
'Other'-cultures-within translating culture

Network Participants

UK Participants

Joan Anim-Addo
(Principal Investigator, Goldsmiths, University of London, UK)

Viv Golding
(Co-Investigator, University of Leidester, UK)

Marlene Edwin
(Project Manager, Goldsmiths, University of London, UK)

Suzanne Scafe
(London South Bank University, UK)

European Participants

Giovanna Covi
(University of Trento, Italy)

Lisa Marchi
(University of Trento, Italy)

Mina Karavanta
(University of Athens, Greece)

US Participants

Victoria Arana
(Howard University, USA)

Maria Helena Lima
(SUNY, Geneseo, USA)

Caribbean Participants

Antonia MacDonald
(St George's University, Grenada)

Peter Roberts
(U.W.I., Barbados)

PROGRAMME

FRIDAY 20 SEPTEMBER 2013

5.00-6.00	Registration RHB138
6:00-6:10	Conference Welcome RHB137
6:30	Special Panel: 'Gendered Creolisation and its Affects: Who Cares?' RHB137
8:00-9:00	Launch of <i>Feminist Review</i> : Issue 104, 'Affects and Creolisation' RHB138

SATURDAY 21 SEPTEMBER 2013

8:30	Registration RHB138
9:00-10:30	Panel 1: Creolisation as translation poetics and practice that is also transnational RHB137
11:00 – 12:30	Panel 2: Translations and the <i>creolised</i> diasporic imaginary RHB137
	LUNCH
2:30 – 4:00	Panel 3: 'Signifying minority' narratives: issues/ tensions/ politics RHB137
4:30 – 5:30	Open floor discussions of first day presentations RHB137
5.30 – 6.30	Readings RHB137

SUNDAY 22 SEPTEMBER 2013

8:30	Registration RHB138
9:00- 10:00	Panel 4: Intercultural Translation, global 'discomfort zone' and transnational interconnectedness: casting national identities within a shared globalization RHB137
10:30 – 12:00	Panel 5: Translational spaces: the Caribbean outside/ within the metropolis RHB137
	LUNCH
12:45 – 2:00	Keynote: Professor Anthony Bogues Sylvia Wynter and the Praxis of Decolonization : Culture, Thought and History RHB137
2:00 – 4:00	Panel 6: Teaching, translation, pedagogy: challenges of multicultural and intercultural politics and discourses RHB137
4.00 – 4.50	Open floor discussion of second-day presentations RHB137
4:50 – 5:00	Closing Remarks RHB137

Special Panel: ‘Gendered Creolisation and its Affects: Who Cares?’
(Chair: Yasmin Gunaratnam)

Patricia Mohammed (University of the West Indies), Faith Smith (Brandeis, USA), Mina Karavanta (National and Kapodistrian University of Athens), Ria Hartley (Falmouth University) and editors Joan Anim-Addo and Suzanne Scafe

Acknowledging a history of debate about creolisation that has largely disregarded considerations of gender, this special panel addresses the question: ‘Gendered Creolisation and its Affects: Who Cares?’ We welcome *Feminist Review’s* important intervention through publication of ‘**Affects and Creolisation**’, Special Issue, 104, which draws substantially on the conference, ‘Caribbean women’s writing: Comparative Critical Conversations’ (2011) organised here at the Centre for Caribbean Studies (Goldsmiths, University of London) to address questions concerning the legacy of plantation culture in its shaping of a gendered creolisation and affects.

Taking as our starting point this ground-breaking publication by scholars, Joan Anim-Addo, Viv Golding, Mina Karavanta, Suzanne Scafe, Karina Smith, Susan Thomas, and Elina Valovirta, (*Feminist Review* 104, 2013) tasked with developing insights into creole textualisation and the Creole transnational in terms of gendered bodily affectivity and the female body’s capacity to act, we intend to contribute to this global conversation and further extend this crucial debate with reference to our own research. In the process, we propose to launch the Special Issue, ‘**Affects and Creolisation**’.

Patricia Mohammed is Professor of Gender and Cultural Studies at the University of the West Indies, St Augustine, Trinidad. She is one of the foremost scholars and policy consultants in the area of gender and development in the Caribbean.

Faith Smith teaches literature in Massachusetts, USA. She published *Creole Recitations: John Jacob Thomas and Colonial Formation in the Late Nineteenth-Century Caribbean* (2002), and edited *Sex and the Citizen: Interrogating the Caribbean* (2011). She is writing a book about Caribbean people’s conceptions of the future across multiple imperial registers in the late nineteenth and early twentieth centuries.

Ria Hartley currently teaches at Falmouth University. Her practice lies within the mediums of performance, live art, video, photography, installation and social practices to investigate the relationships between audience/performer, space and situation. Most recent work includes collaborations with Ania Bas on ‘Very Public People’, Claire Adams, OXHOUSE, *The Art of Engagement*, *H is for Hyperreal*, [online project] and Lisa Alexander & Gigi Argyropoulou, *Incomplete Manifesto*, *Performance Matters*, Club Row Gallery, London. *Matilda and Me* explores the lives of two women: Ria Hartley and her grandmother Matilda, who migrated from Jamaica to England in 1962.

Panel 1: Creolisation as translation poetics and practice that is also transnational

(Chair: Mina Karavanta)

Spinning a Yarn of One's Own

Christine Checinska (University of East London)

To be in diaspora may involve “fracturing” – of one’s perception of self, of one’s sense of belonging, of the notion of historical continuity – but it also involves setting up a metaphorical home in the “in-between” space of possibility. To be in diaspora is to live in a world where new knowledge and ways of seeing that challenge “fixity”¹ can be spun into a yarn of one’s own.

Spinning a Yarn of One’s Own considers translations of England in Jamaica and Jamaica in England by piecing together (hi)-stories of the creolised Caribbean and its Diasporas. Through fragments of text/textiles in Kei Miller’s “The Same Earth”, Sonia Boyce’s “Big People Talk” and Vanley Burke’s “Rivers of Birminam”, this paper explores (i) the idea of other cultures translating culture and (ii) the idea of “crafting difference”.

Text and textiles are related. They both have the power to tell (hi)-stories. The portability of textiles ensures that they are constantly on the move just as people are on the move. With migrations’ cross-cultural entanglements the meanings and values enmeshed in everyday “things”, like a red cardigan, a floral print dress and a crochet “tam”, shift.

The textile narratives in Miller, Boyce and Burke transcribe the historical and cultural interconnectedness between the two islands on which our creolised diasporic identities are founded and from which our cultural expressions emerge.

Christine Checinska writes about the relationship between cloth, culture and race. The cultural exchanges that result from movement and migration, creating hybridised cultural forms, are recurring themes. The (dis)connections between personal history and received social history is an ongoing interest. Christine’s PhD, *Colonizin’ in Reverse! the Creolised Aesthetic of the Windrush Generation*, was awarded by Goldsmiths, (2009). She has since completed various projects for Iniva. She is currently a Post-Doctoral Research Fellow at UEL.

‘All O we is one’? Recalibrating the Creolization Model

Denise deCaires Narain (University of Sussex)

This paper offers a comparative reading of Shani Mootoo’s *He Drown She in the Sea* and Earl Lovelace’s *Is Just a Movie*, focusing on the very different ways each text engages with creolization in Trinidad. Published in 2005 and 2011 respectively, these two texts offer a useful way of mapping the cultural

¹ Homi K. Bhabha, *The Location of Culture*, London: Routledge, 1994, p. 75.

tensions, problems and possibilities generated by Trinidad's particular 'ethnic mix' – in both thematic and aesthetic terms. Mootoo's novel offers a cautiously oblique engagement with creolization, attending to the way class intersects with race, sexuality and diaspora and interrogating the assumption that 'identity' is necessarily and always an inheritance that cannot be disavowed. Mootoo's protagonist, Harry, might best be described as 'queerly heterosexual' and her novel implies a certain cosmopolitan inflection to creolization. Lovelace, by contrast, returns us to the local particularities of the Black Power movement of the 1970s as it was experienced in Trinidad and as it shaped the style in which a resistant cultural nationalism came to be defined. His engagement with creolization also implies a productive unraveling of some of the more rigid identity categories that had defined earlier formulations. The paper argues that comparative readings of these texts allows for a reconsideration and recalibration of how creolization models might be thought. It proposes a *creolizing reading practice* that might allow for the recognition of more promiscuous creolization possibilities than currently obtains, eluding what I call 'the politics of adding on and adding up' – a process dictated by a history of 'arrival' that is perhaps a little too mathematical and materialist to resonate conceptually.

Denise deCaires Narain is a Senior Lecturer in English at the University of Sussex. She was born in Guyana and has taught at the University of the West Indies and the Open University. She teaches courses on postcolonial writing with an emphasis on the Caribbean and on women's writing and postcolonial feminisms. She has published widely on Caribbean women's writing, including a monograph, *Caribbean Women's Poetry: Making Style* and a book-length study of the Jamaican writer, Olive Senior, titled *Olive Senior (Writers and Their Work)* (2011).

Apprehending the Global-urban Text: Creole Perspectives on Audience Reception in Conceptualising Translation

R. Anthony Lewis (University of Technology, Jamaica)

Translation is conventionally built on binaries: source/target or original/translation. In this regard, the practice is conceived as a necessary consequence of languages and cultures being distinct and separate. Yet, it is the conventional conception of translation that maintains and reinforces the distance (or appearance of distance) between languages and between cultures. By contrast, creolisation – the process of linguistic and cultural mixing and exchange – effaces the boundaries between languages, turning them into hybridised or continua manifestations of oral and written texts. In particular, global urban contexts display increased signs of linguistic and cultural mixedness, notably in popular music, literature and, more recently, social media. The hybridised character of these global-urban texts blurs the lines of distinction between languages and between cultures. In this way they disrupt conventional conceptions of translation, and offer us alternative lenses through which to view the practice. In examining the problematique of translation in the context of global forms of creolisation, this paper interrogates the perspective that treats translation as primarily involving an attempt to produce meaning equivalence in the presence of linguistic or

cultural difference. The paper argues that the linguisticocultural 'situation' of hybridisation, especially one inflected by globalisation, demands a conception of translation that pays greater attention to audience reception and comprehension of oral and written texts than to differences based on language or culture.

R. Anthony Lewis holds a Ph.D. in linguistics (translation) from the University of Montreal, Canada. He is Dean of the Faculty of Education and Liberal Studies and Associate Professor of language at the University of Technology, Jamaica. He researches on creolisation and translation and nationalism. He also writes on minority sexuality in the Caribbean and is co-editing with Marjan de Bruin two soon to be published volumes on minority gender and sexuality in Jamaica and the Caribbean.

Panel 2: Translations and the *creolised* diasporic imaginary

(Chair: Suzanne Scafe)

'Recorded Soul': A(nother) Northern Soul Project

William Titley ('In-Situ', East Lancashire)

Initially informed by the history of the local area and current trends in youth culture, the artist introduced young Street Dancers to the Northern Soul dance scene in Lancashire: exposing them to the music, fashion and history of the scene with help from older members of the community. The artist will discuss various stages of the project, highlighting significant moments that helped to shape its direction and current state on the edge of yet another transformation.

William Titley is one third of the artist led company 'In-Situ' based in East Lancashire. He has been engaged in the culture of the Northern Soul scene for approximately two years now.

Whose history? Diasporic remembering in Dorothea Smartt's *ship shape*

Chloe Wade (Goldsmiths, University of London)

*those erudite manuscripts
that aid and abet,
corroborate and validate each other,
I will vilify with my mother's
knowing
sayings.*

— 'ruby lips', Dorothea Smartt.

Shipshape (2008) is Black British poet Dorothea Smartt's literary resurrection of an unknown African buried at Sunderland Point, Lancashire, circa 1736. Renaming the figure 'Bilal', Smartt undertakes a literary 'remembering' of Bilal's story alongside an assessment of her own positionality as

black/female/poet. Taking forward Joan Anim-Addo's concept of 'auto-theorising' within the African-Caribbean woman's text, I undertake an analysis of the poet's 'auto-theorised' approach to 'remembering' Bilal's life and consciousness, whilst simultaneously placing the ancestral, African past within the present-day experiences of people of the African diaspora. I pay particular attention to the inherent silencing of black voices within Eurocentric historical narrative, arguing that Smartt's 'remembering' can be constituted as an attempt to rewrite history as well as memory. Smartt's poetic content, form and use of language is analysed as evidence of 'auto-theorising'; the poet's use of myriad voices and personas, experimental forms and non-linear structure contribute to a collection concerned with the examination of the affective, psychological displacement process undertaken by Africans during the Middle Passage.

Chloe Wade gained her BA in English with Drama from Goldsmiths, University of London in 2012, and has recently completed an MA in Comparative Literary Studies: Literature of the Caribbean and its Diasporas, studying under Professor Joan Anim-Addo. She has also interned for SABLE Lit Mag editor Kadija George since January 2011.

Translation or Travesty?

Lucia Llano Puertas (Independent Researcher)

I have taught French in HE for 16 years, and this paper is based on my observations over this time. I want to look at the issues of what we are aiming to teach and how we are assessing the material taught, specifically in relation to French language acquisition. From the first classes in beginner French, students are introduced to French culture – “Bonjour monsieur/madame”, as one goes into a shop, for example - and how to introduce oneself – a handshake or a kiss on both cheeks? And does one use “tu” or “vous” when in conversation? It is clear that from the start, teaching French (like any other language) involves cultural, as well as linguistic, considerations. As a French teacher, one also therefore acts as a translator; the question one needs to examine is what exactly is being translated. French is spoken in over 50 countries of the world, but how much is this being reflected in what is taught and how it is examined? In this paper I would like to address these issues before going on to look at a Eurocentric view can easily dominate how French is taught, and suggest ways in which this is – and could be – addressed.

Lucia Llano Puertas has taught French language in HE since 2001, in various different institutions catering for different student “audiences”. Her research interests lie in the field of slave novels in French and English (by Caribbean and British diaspora authors) from the 20th and 21st century. She is not currently affiliated to any institution.

Panel 3: ‘Signifying minority’ narratives: issues/tensions/politics
(Chair: Antonia Macdonald)

‘All is not how it appears to the naked eye’: Creative Agency and Staging Blackness in Contemporary British and Australian Dramatic Literature

Deirdre Osborne (Goldsmiths, University of London)

This paper considers the tension and differences between cultural assertions of Indigenous identity and indigeneity in two vastly distinct but connected contexts of Britain and Australia that trouble clear-cut trajectories of transcultural translation. The work of two playwrights which centralises fostered children’s experiences, Jane Harrison’s *Stolen* and Mojisola Adebayo’s *Mohammad Ali and Me* problematizes the process of transcultural performability. The meeting point between them is the assertion of indigeneity in the face of the skin-deep readings of perceived racial identity which, in both national spaces privileges whiteness. In Australia, the term Indigenous acknowledges one’s Aboriginality, a social category (proven by a certificate if the following criteria are met: being of Aboriginal or Torres Strait Islander descent, identifying as an Aboriginal or Torres Strait Islander, being accepted as such by the community in which you live, or formally lived). For black people born in Britain, the paperwork of a passport and birth certificate does not necessarily confirm the sense of one’s indigeneness which is far from automatically included in narratives of national identity and belonging, as Adebayo describes it, ‘The experience of being black in Britain is a microcosm of homelessness, of being displaced, estranged, a foreigner in your own country.’

Adebayo is one of a certain number of British writers who embody a further protean identity in terms of racial and cultural knowledge which has been edited out of the nation’s familial story. ‘Trans-raised’, a term coined by Valerie Mason-John, describes a generation of people who grew up in Britain in the 1960s and 70s, who self-identify as black or mixed race but were reared by white people: as adoptive or foster parents or, in white-run care institutions (in systems distinct from the *Stolen Generations*’ experiences but with shared destructive power). As a formative but most definitely not summative experience, the representation of growing up in Britain as a trans-raised child, informs a sizeable corpus of creative work and Adebayo’s play is one such example. Given that the voices of trans-raised people in Britain’s adoption and fostering system like the *Stolen Generation* in Australia had little recourse to self-representation or advocacy, these writers’ authentic (but aestheticized), dramatic insights into the experience effects a double restitution from a muted marginality, and acts of ancestral reclamation centralising ‘the shadow that is companion to this whiteness’ (Toni Morrison 1993). However, the casting requirements have implications for either play being cast and staged outside the national space in which they were conceived and premiered and hence untranslatable – the significance of which is developed and discussed in this paper.

Deirdre Osborne is a Senior Lecturer at Goldsmiths and has most recently guest edited a Special Issue titled, ‘*Contemporary Black British Women’s*

Writing Special Issue for Women: A Cultural Review. Recent publications include a monograph *Critically Black: Black British Dramatists and Theatre in the New Millennium* (2012) and she has edited two volumes of plays and critical introductions, *Hidden Gems* (Oberon, 2008 and 2012) and is currently writing *Critically Black: Black British Dramatists and Theatre in the New Millennium* (Manchester University Press). She is also editor of a forthcoming book of critical essays and writers' reflections, *Contradictions and Heritages: Contemporary Black British Women's Writing* - the first dedicated to the impact of women in the field. With Joan Anim-Addo, she has developed the new MA *Black British Writing, Drama and Performance* for Goldsmiths, the first specialist degree to be offered in the field (from 2013/14).

Alice Walker's Womanism: A Persian Translation

Yalda Yousefi (University of Sheffield)

In this article, I examine the development of womanism as a movement which has presented an alternative to feminism. Womanism is inclusive rather than exclusive in regards with race, class and gender. Womanism provides a political framework for women of colour and offers tools in their struggle with patriarchy, which has forced restrictive norms and negative stereotypes upon them. It also tackles the restrictiveness of feminism, which was especially evident in the field of literary scholarship. Calling on both the literary and theoretical womanist texts of Alice Walker – *The Colour Purple*, *Possessing the Secret of Joy*, and her collections of essays – I seek to show how Walker's concept of universality makes her womanist notions applicable in two Iranian women writers' works – Simin Daneshvar's 'Shahri Chon Behesht' (A City Like Paradise) and Moniru Ravanipur's 'Sang-haye Sheytan' (Satan's Stones). Among the issues this article focuses on is the notion of maternity and matrilineage, which is an important tenet of womanism according to Walker and other womanist theorists.

Yalda Yousefi is a second-year PhD student at the University of Sheffield. Her PhD thesis is titled 'The Representation of Maternity, Surrogacy, and Adoption in Women's Writing of the Twentieth- and Twenty-First Century'. Prior to her studies in the UK, she taught at universities and language institutes in Iran.

Olive Senior's Jamaican Culture in Translation

Nicole Ollier (University Michel de Montaigne, Bordeaux)

Translating will be taken literally in this study, as the fruit of a collective experience in the translation workshop I direct, called « Passages » at the University Michel de Montaigne, in Bordeaux. Its aim is not only translating from English into French, but also translating aurally, visually, through reading, acting, dancing, for the stage or/and the screen, in order to find various semiotic ways of sharing texts and making bridges between cultures. We trained our ears and minds to plurilinguism, code-switching, and a certain opacity in language, which paved the way for our approach to Olive Senior's

poetry. Our bilingual version of her collected poems will be published next Spring. The woman poet now lives in Toronto, Canada, but keeps her roots in Jamaica. She has had to create her own language to render Jamaica talk in a genuine way that might be understandable for English-speaking audiences and readers. She switches from creole to JC to standard English, and blends an oral tongue to the subtlest poetry, in tune with Edouard Glissant's *Poétique de la Relation* or his reflection on the shock of languages in *Tout-Monde*: «The plane has mixed languages, here you are in the presence of all the languages in the world. You will have to disorientate the one you practise, [...] You summon the shock, the split, whereby those languages are revealed to themselves, and show the world that they are alive. [...] Language is a voyage, and you see, it never ends.» (Edouard Glissant, *Tout-Monde*, Paris: Gallimard, 316, my own modest translation). Translating from a language which is already hybridized, creolized, heterogenous means finding the same heterogeneity in the target-language, borrowing from other creoles (Martinique), and blending those languages. It also means being alert to the signifiers referring to objects or customs from a different culture whose otherness needs to assert itself, or singular signs that signify as such, by intruding into the text, disorientating the reader, creating an opacity that refuses transparency, and will not be translated. The translators must find their exact place in this challenging game of carrying one text from one to the other shore.

Nicole Ollier is Professor of American Literature at the University Michel de Montaigne, Bordeaux 3. She specialized in Greek American Literature, ethnic minorities, gender studies, and translation. She directs a research workshop in translation. The corpora bear an African component — Uwem Akpan from Nigeria, Kamau Daáood from L.A., and mostly Caribbean texts. First, two plays by Saint Lucian Derek Walcott: *Marie Laveau* (an unpublished musical comedy, which we staged) and *The Haitian Earth*. Olive Senior, with whom we exchange regularly, appeared as a harmonious choice.

Panel 4: Intercultural Translation, global ‘discomfort zone’ and transnational interconnectedness: casting national identities within a shared globalization

(Chair: Lisa Marchi)

Into the Interior of the Risky Enterprise of Affiliation: Sylvia Wynter and Michelle Cliff's Novel (Auto)Poetics

Mina Karavanta (National and Kapodistrian University of Athens)

In her 2007 manifesto, “Human Being as Noun? Or *Being Human* As Praxis? Towards the Autopoetics Turn/Overtturn: A Manifesto,” Sylvia Wynter returns to her deconstructive critique of humanism to seek out what she calls the “failure” of the poststructuralist discourses that for the most part have fallen short of reconstituting the human from the perspective of an uneven and heterogeneous humanity. Instead, she argues, the work to reimagine the “we” of humanity beyond the horizon of a “syphilized” (Michelle Cliff, *Free Enterprise*) by the West humanism remains an open task in the name of an intra-human planetarily extended” humanity. This task calls for a novel

“autopoetics” (Wynter) that speaks to a “we” of humanity no longer conditioned by a Western humanity and humanism. It requires looking *into the interior* of affiliation between different histories and excavating the “overlapping and intertwining” of discrepant territories and cultures often coerced into connections, to invoke here Edward Said’s valuable thesis in his monumental *Culture and Imperialism*. Affiliation, however, can be a risky enterprise, as Michelle Cliff portrays in her work, particularly in her last two novels, *Free Enterprise* and *Into the Interior*; affiliation can unconceal the connections of different silenced histories that gesture to the same conclusion: every new autopoetics profession to celebrate the new human—the posthuman in “our” planetary present in this case—is subject to forgetting the humans and their communities (“to come” as Jacques Derrida puts it) that challenge the (re)invented humanity. In these texts, Cliff unearths the affiliations between the silenced histories of displaced humans, the Jew, the witch, the gendered subaltern, the homosexual, while writing the history of their intertwined topoi, the zero grounds of the concentration and slave plantation camps. Her novels critically revise the history of these humans abjected humanity and unsettle the center-periphery dynamic thus challenging the representations of the Caribbean as either the messy or exotic place of hybridity and diaspora as opposed to Europe and the US that stand as the multicultural order of a civilized humanity.

This paper affiliates Wynter’s autopoetics manifesto with Cliff’s novels that tread the borderland between history and fiction, in order to examine their critique of (post) humanism and closely follow their effort to generate a new poetics of the human that tries to be conscious of and always open to the “ultimate other” that every new humanism promises to cater to and yet almost always forgets.

Mina Karavanta teaches theory and Anglophone literatures at the National and Kapodistrian University of Athens, School of Philosophy, where she is Assistant Professor in the Faculty of English Studies. She was a member of Traveling Concepts of the ATHENA European Thematic Network and a co-ordinator of the subgroup “Interculturality” with Giovanna Covi and Joan Anim-Addo. She is also a member of the Arts and Humanities Research Council, “Behind the Looking Glass: Translating Cultures Within.” She has published on postcolonial studies, gender theory, and comparative literature in international journals and collections. She has co-edited Edward Said and Jacques Derrida: Reconstellating Humanism and the Global Hybrid (Cambridge Scholars Press, 2008) with Nina Morgan (Kennesaw State University); Interculturality and Gender (Mango Publishing, 2009) with Joan Anim-Addo (Goldsmiths, University of London) and Giovanna Covi (University of Trento); and a special issue on New Englishes of the European Journal of English Studies, 12:1 (April 2008) with Bessie Dendrinou and Bessie Mitsikopoulou. She is Associate Editor of Synthesis, a peer-reviewed Anglophone journal of comparative literary studies (<http://synthesis.enl.uoa.gr/>) that boasts an international academic board. She is currently working on her monograph, *The Postnational Novel: Literary Configurations of Community in the Anglophone Novel of the Twentieth-first Century*.

Translating/ed Beings for a Shared World

Giovanna Covi (University of Trento, Italy)

This paper addresses translation literally, culturally and ontologically. Its aim is to define the relation between creolization, multiculturalism, interculturality for a representation of transnational interconnectedness that casts national identities within a shared globalization.

It engages the following concepts: poetry (A. Lorde), giving an account of oneself (J. Butler), the lesbian continuum (A. Rich), feelings and affects (E. K. Sedgwick, L. Gandhi), shame (E. Sedgwick), objects/subjects (D. Haraway), interpellation (Althusser, Lacan, Foucault as revised by Butler, hooks and Doane), comparativism (G. C. Spivak, D. Kadir), conversation (A. Appiah). It wrenches relations among these concepts by analyzing the following texts: Imoinda by Joan Anim Addo, *Everything is Illuminated* by Jonathan Safran Foer, *The Color Purple* by Alice Walker, *The Skin Between Us* by Kym Ragusa, *The Bluest Eye* by Toni Morrison, *She Now Then* by Jamaica Kincaid. Some of these texts are used as pedagogical strategies, while others, mostly Anim-Addo and Kincaid provide the grounds for the articulation of the supporting argument.

It argues for the representation of subjectivities that entail the possibility of subversion and disobedience while resting on their own vulnerability. It seeks cultures that prevent us from falling into a regime of terror, in which crisis becomes a state of emergency. It struggles to keep the addressee in an equal albeit different relationship with the addresser. By pursuing the impossibility of language in general, even before translation (W. Benjamin), the paper suggests that joining poetics with politics and ethics may show the way towards building linguistic, social, psychological collectivities of belonging. It reiterates that this path cannot be taken without first accepting that masculinity is not for men only as much as femininity is not for women only, without posing as opaque the encounter between the subject and its body as well as the objects of relations and affects, as opaque as the transsexual and transgender bodies are. This opacity allows us to envision the mutual empowering of the singularity of the YOU and the singularity of the I. It makes clear as well that, identities — individual, national, transnational — never take shape outside of a scene, since they are always interpellated. On the scene the subject becomes itself as it speaks itself, translates itself, and thus always already also desubjectivize itself. This is the multicultural process within which interculturality and creolization may occur. When this does, the paper suggests that a most fruitful sharing of cultures also takes place and nurtures the liberation of beings in a more democratic world.

Giovanna Covi teaches American Literature and Gender Studies at the University of Trento; she is a founding member of the Societa Italiana delle Letterate. She has co-ordinated national and international research projects focused on gender and Caribbean literature. She has published on American and Caribbean literature, translation studies and gender theory among which as editor and contributor: *Critical Studies on the Feminist Subject* (Universita di Trento, 1998), *Voci femminili caraibiche e interculturalità* (Universita di

Trento, 2003), *Modernist Women Race Nation* (Mango Publishing, 2005), *Caribbean-Scottish Relations* (Mango Publishing, 2007), *Interculturality and Gender* (Mango Publishing, 2009); and as author, the essay “La Dividua—a Gendered Figuration for a Planetary Humanism” in Edward Said and Jacques Derrida: *Reconstellating Humanism and the Global Hybrid* (Cambridge SP, 2008) and the volume *Jamaica Kincaid's Prismatic Subjects: Making Sense of Being in the World* (Mango Publishing, 2003).

Panel 5: Translational spaces: the Caribbean outside/ within the metropolis

(Chair: Viv Golding)

“Qu’est-ce Qu’elle Dit? What she say, what she say?” Translating the Resistant Other, Resisting Translation in Contemporary Caribbean Women’s Writing

Suzanne Scafe (London South Bank University)

I am situating the work of three Caribbean women writers, Amryl Johnson and Erna Brodber, both within a theoretical context that uses Nathaniel Mackey’s work on ‘othering’ as a mode of resistance and in relation to concepts of translation in postcolonial literary settings. I use their work to articulate the fraught and unending struggle between words and meanings. Translation in the postcolonial context centralises ideas of mobility and of the productivity of liminal spaces occupied by writers whose articulations transgress historical, cultural and epistemological borders. In addition, as Daniel Sibony has argued, the multiple crossings that are the product of translated work ‘prevent[ing] a language from clinging to its origin, to its claim to be *the* language origin. It involves freeing ourselves from that which makes the language in which we are immersed set itself up as the origin’ (45). Translated language, for Sibony, is thus a necessary and creative betrayal, a distortion that enables the so-called ‘originary’ to “live” (46): and to live is to mutate. A significant motivation for translation in the colonial and contemporary period has been trade in one form or another. In plying her trade, the translating artist, reader or critic can challenge ‘the power relationships that exist between languages, cultures and human beings’ (103). The Caribbean woman writer’s creolized betrayal of the very notion of an originary – mythic, cultural or linguistic – makes a space for endless and creative transformation. Their work challenges all claims to linguistic or cultural authenticity or closed and fixed meaning.

In her introduction to the sound recording of the poem referred to in my title, Johnson explains that she changes the figure of the *keskidee*’s song – translated by the French colonists as *Qu’est ce Qu’il dit* – to *Qu’est ce Qu’elle dit* (what does she say?). The poem begins, not with ‘*keskidee*’ but with her gendered revision of the colonial translation of its song, an acknowledgement of the original’s untranslatability, or its resistance to being known, even to an ‘insider’ such as the poet herself. At the same time, even as she acknowledges this resistance, in her use of the French translation of the song, Johnson recognises the lasting effects of a colonial desire for appropriation and control as well as the resistance of cultural forms to being ‘known’. This form of

resistance, that is always tested by the desire to 'know' or to 'mean' and to be translated, is addressed in Mackey's essay, "Other: From Noun to Verb". Here Mackey reconceptualises the relationship between the subject and its "othered" object, first by restoring agency to the term by transforming it into a verb: "we need to make it clear that when we speak of otherness we are not positing static, intrinsic attributes or characteristics. We need instead to highlight the dynamics of agency and attribution by way of which otherness is brought about and maintained, the fact that *other* is something people do" (51). Mackey uses the term "resistant othering" to describe the self-consciously disruptive influence of black artistic expression; it is art that announces its variance: the original work is not closed but the beginning of infinite possibility. It is also a "bending and shaping of sound, black liberties taken with music and language". It is cultural production which actively resists commodification and appropriation by the dominant culture: it refuses to be tamed. And as such it represents what Stephen Slemon describes as "a differential, contestory, and genuinely *post-colonial* semiotics [...] in pursuit of political change" (14).

Using these context I focus on Johnson's poem, and on three significant moments in Erna Brodber's *Myal* to demonstrate the ways in which, despite the complexities of translation and its problematising of notions of a finished originary meaning, the *desire* to translate in the postcolonial context, mirrors the colonial desire for appropriation. Even as these texts' strategies of resistant othering perform a refusal to be 'known', they demonstrate the inevitability of translation and the impossibility of refusal.

Suzanne Scafe is a Senior Lecturer in English Studies at London South Bank University. She is a co-author of *The Heart of the Race: Black Women's Lives in Britain* (1985) and *Teaching Black Literature* (1989). Her other publications include *Quiet As It's Kept: Reading Black Women's Writing* (1991), as well as several articles on Caribbean fiction and on the fiction of Chinua Achebe. She is the co-editor, with Joan Anim-Addo, of the collection of essays *I Am Black/White/Yellow: an Introduction to the Black Body in Europe* (2007). Her published work on black British/Caribbean writers includes essays on Grace Nichols, Roy Williams, Caryl Phillips (forthcoming) and Courttia Newland: she has also published articles on black British women's autobiographical writing and is currently co-editing a special double-issue of the journal *Life Writing*, which focuses on *Women's Life-Writing and Diaspora*. Articles on contemporary black and Caribbean women's autobiography have appeared in the journals *Women: A Cultural Review* (2009) and *Changing English* (2010). She has written several articles on contemporary Caribbean women writers such as Merle Collins, Brenda Flanagan and Zee Edgell and has published chapters on the Caribbean short story, the most recent of which are ' "The Lesser Names Beneath the Peaks": Jamaican Short Fiction and its Contexts 1938-60' in *The Caribbean Short Story: Critical Perspectives*, published by Peepal Tree Press (April 2011) and "Gruesome and Yet Fascinating": Hidden, Disgraced and Disregarded Cultural Forms in Jamaican Short Fiction 1938-50' (*Journal of Caribbean Literatures* Summer 2011).

Tension, Translation, Creolization: An Analysis of Suheir Hammad's collection *breaking poems* (2008)

Lisa Marchi (University of Trento)

In his edited work *Tension/Spannung* (2010), Christoph F.E. Holzhey describes tension as “an unstable equilibrium on the verge of transformation, providing the condition, energy, and direction for processes that can be productive as well as destructive” (7). The proposed paper employs Holzhey’s definition of tension to explore and critically interrogate some of the personal, social, and cultural tensions that traverse Suheir Hammad’s collection *breaking poems* (2008). The paper, in particular, analyzes the ways in which Hammad translates her own as well as other cultures to a supposedly American audience and the effects produced by her translations. Translation is here broadly addressed as a literal, cultural, and ontological practice that opens new zones of cultural contacts in which (dis)comfort and relation play a crucial role. So conceived, translation appears as a complex process that puts in dialogue both the metropolitan center and the periphery, the local and the global, the particular and the planetary, and has therefore an open and unpredictable character. In this sense, translation is tightly related to Édouard Glissant conceptualization of creolization as “un mouvement perpétuel d’interpénétrabilité culturelle et linguistique qui fait qu’on ne débouche pas sur une définition de l’être” (21) [a perpetual movement of cultural and linguistic interpenetration that is never definitive]. On the whole, the paper engages and complicates Caribbean creolization, by applying it to a non-Caribbean text and by testing its significance as a model for intercultural translation.

Lisa Marchi holds a Ph.D. in Comparative Literature and Cultural Studies from the University of Trento, Italy where she is currently research fellow. As a doctoral student, she conducted research at the Institute for Islamic Studies at McGill University and at the Department of Comparative Literature and Near Eastern Studies at UCLA. Her research interests include contemporary Arab diasporic literature (both poetry and prose), multilingualism, interculturality, gender studies, affect theory.

Translational Space and Creolising Aesthetics in Three Women’s Novels: the Diasporic Turn

Joan Anim-Addo (Goldsmiths, University of London)

This paper proposes the notion of *translational space* to consider both the classroom and the literary text as crucial though differentiated spaces of translation. The idea of ‘translational space’ borrows from Doreen Massey’s elaboration of space as a ‘complex web of relations of domination and subordination, of solidarity and cooperation’ (81). In this discussion, I share Massey’s concern with ‘thinking of spatiality in a highly active and politically enabling manner’ (66). I shall argue that the politics of translation, which remains largely unexamined, merits attention particularly in its impact within the classroom.

Caribbean novelist, George Lamming, underscoring a crucial difference between the English novel on which Caribbean writers were nurtured, and novels by Caribbean authors, wrote in 1960: '[T]he West Indian writer does not write for them [West Indian middle class]; nor does *he* write for himself. *He* writes always for the foreign reader ... The word *foreign* means other than West Indian whatever that other might be.' (43) Over half a century later, I re-evaluate the situation. Focusing on Velma Pollard's *Karl* (2008), Beryl Gilroy's *In Praise of Love and Children* (1996) and Andrea Levy's *Small Island* (2004), I take particular account of diasporic women writers who can no longer be ignored in discussion of Caribbean writing. (Lamming referred to male writers). Reading Lamming from a later wave of writing, the implication that the West Indian writer is preoccupied with translation for the 'other' is investigated. What is the translational impetus of the new wave of writers not imagined by Lamming, namely, women authors of the region? Interlinking the complexity of Massey's 'web' – inclusive of meanings of domination, subordination, solidarity and cooperation – with an intention to translate, I am concerned to interrogate how selected Caribbean diasporic texts might be shown to engage a process of translation, and for whom, since Lamming's pronouncement that '[h]e writes always for the foreign reader' (1960).

I propose to explore the fictional representation of Caribbean lives 'on the move' in Cresswell's terms (2006) and their meanings in relation to an increasingly transnational representation. In their gendering of creolisation, diaspora and race, how do the writers translate the spatial interface that their characters negotiate? Whether in memories of Toronto in Pollard's writing or the London of Levy's and Gilroy's fiction, how do these texts represent space not only as culture crossings but also as translational space within the 'new triangle' that contests and dislodges notions of identity? What part does the dislocated Creole cosmopolitan play in such translation, and how might the classroom as translational space assist the process of translation?

My interest derives from Kamau Brathwaite's elaboration of the process of creolisation (1974) and the part played by 'sex and amorous influences' (1974: 19) in interlinking firstly, 'acculturation,' in which one culture is absorbed by another, and secondly, 'interculturalisation', involving an intermixing which is in some measure reciprocated (11). Alert to a 'gendered creolisation' (Anim-Addo 2013), ideas of 'acculturation' and 'interculturalisation' expand upon and substantiate Brathwaite's earlier proposition that 'the most significant (and lasting) inter-cultural creolisation took place' within the 'intimate' space of 'sexual relations' (1971: 303). While the writing of intimacy has been notoriously absent from Caribbean writing, I suggest that intimacy is pivotal to the process and nature of translation across cultures that key texts represent.

Joan Anim-Addo is Professor of Caribbean Literature and Culture at Goldsmiths, University of London. She is Director of the Centre for Caribbean Studies. Her publications include the libretto, *Imoinda* (2008); the poetry collection, *Janie Cricketing Lady* (2006); and the literary history, *Touching the Body: History, Language and African-Caribbean Women's Writing* (2007). Her co-edited books include *Interculturality and Gender* (2009), *Caribbean-Scottish Relations: Colonial and Contemporary Inscriptions in*

History, Language and Literature (2007), and *I am Black, White, Yellow: An Introduction to the Black Body in Europe* (2007). She is co-editor of 'Affects and Creolisation', *Feminist Review*, Special Issue 104. She is Principal Investigator of the AHRC-funded Research Network: 'Behind the Looking-Glass: "Other" Cultures Within Translating Cultures'.

KEYNOTE

Sylvia Wynter and the Praxis of Decolonization: Culture, Thought and History

Anthony Bognes (Brown University, USA)

Arguing that Sylvia Wynter is a radical Anti-colonial theorist this talk will work through some elements of Wynter's thought in the late 1960's and 1970's. The paper will suggest that Wynter belongs to a current within Caribbean intellectual history that focuses on the human and ways of life of the so called "native" and the black body. In particular it will pay attention to her engagement with trying to write what she then called "a cultural history" and then gesture to how this kind of history links to her current concerns of: "After Man the Human".

Anthony Bognes is a writer , curator and the Lyn Cross Professor of Social Sciences and Critical Theory at Brown University where is the Director of the Center for the Study of Slavery and Justice and a Professor of Africana Studies. A founding associate director of the Center for Caribbean Thought, University of the West Indies, Mona he is the author and editor of five books and over 60 articles. His latest edited volume is *The George Lamming Reader: The Aesthetics of Decolonization (2011)*. He is working on a book on freedom and emancipation, tentatively titled, *And What about the Human;* and a book on the Haitian artist, Edouard Duval Carrie, *From Revolution in the Tropics to Imagined Landscapes: The Art of Edouard Duval Carrie (2014)*. Currently he is a Mellon Visiting Professor at the University of Cape Town. As a curator he sits on the scientific committee of the Grand Palais, Paris working on the planned exhibition *Haiti*. Bognes is a member of the editorial collective of the journal *Boundary 2*.

Panel 6: Teaching, translation, pedagogy: challenges of multicultural and intercultural politics and discourses

(Chair: Giovanna Covi)

Creolisation and Pedagogical Practice: Why Teach C.L.R. James Now?

Nicole King (Discipline Lead for English Literature, Creative Writing and English Language, HE Academy)

The catholic oeuvre of writer C.L.R. James provides the opportunity to teach creolisation by pairing pedagogical practice with curriculum content. In this paper I will explore how one might teach creolisation by adopting its characteristics as part of one's pedagogical practice. Building on theories of active reading and using the example of teaching texts such as *Beyond a Boundary* (1963) and *The Black Jacobins* (1938), I will offer a case study of not just why teach C.L.R. James now, but also how the literary practices of the Caribbean can be seen as models for dynamic pedagogical practices. Studying literature can be understood as a form of estrangement for both students and instructors. Such estrangement can be manifest in the type of text, the characteristics of the text or the classroom dynamics. Perhaps the text is science fiction, perhaps the text is a translation, perhaps the text was written centuries ago. Any one of those factors and many more besides can effect a feeling or habit of estrangement within a classroom. Ben Knights has suggested that estrangement intervenes in the 'taken-for-grantedness' of teaching and learning and can 'enhance teaching and learning processes by raising tacit knowledge to a level where it can be consciously questioned, affirmed, or modified' (Knights, 2006). Teaching Caribbean literature and theories of creolisation can do both, especially with students who have some prior knowledge of the topic or its cultural referents or who otherwise feel quite confident in the literature lecture hall or seminar room. I will conclude my presentation by addressing the question of pedagogical research and black diaspora literature more broadly.

Nicole King is the Discipline Lead for English Literature, English Language and Creative Writing at the Higher Education Academy where she works to enhance the quality and impact of teaching in the UK. She has held lectureships at UC San Diego and the University of Maryland and has taught at Brunel University as a visiting lecturer. Nicole's research topics include black/postcolonial diaspora identities, class and racial community, gender and migration. She is the author *C.L.R. James and Creolization: Circles of Influence* as well articles on Zadie Smith, Earl Lovelace, and Ida B. Wells.

Reclaiming the Human: Translating 'Us' and 'Them' through Imoinda at the Pitt Rivers Museum

Maria H Lima, (SUNY Geneseo, New York, USA)

Viv Golding (School of Museum Studies, University of Leicester)

In this paper we reflect, together with a group of international students, on the affective and political power of texts and contexts. Our starting point is Joan Anim-Addo's *Imoinda* (2001), a text whose form, setting, and narrative

structure render productive moments of Relation in which individuals and their historical experiences establish connection to each other *through difference* rather than commonality. Not only does *Imoinda* intellectually revisit and rewrite Aphra Behn's *Oroonoko* (1688), the first literary work to grasp the global interactions of the modern world, but it tells the story of the slave trade from the point of view of the enslaved African princess left silent in the earlier text. Anim-Addo's libretto allows for sensory re-connections with musical forms and art from around the globe, enabling different audiences to understand subjective experiences of dislocation and the ongoing negotiations of the Atlantic slave trade legacy. In this light, the transcultural heritage of Caribbean culture forged from a history which so distinctively shaped Enlightenment thought can be retrieved from the margins.

At the time of writing this abstract a series of collaborative teaching workshops are being designed with Andy McLellan, the Head of Education and his colleagues at the Pitt Rivers Museum Oxford. The context for these workshops—a Western Humanities core course in the State University of New York University system taught at New College, Oxford, as a study abroad program—is *itself* a site of relation and interaction where “‘other’ cultures within” translate cultures, since not only are students not hegemonically white and “American,” but the Triangle Trade lies at the core of the version of history being shared. To date we are thinking of ways to engage our students in the transnational space inherent in *Imoinda* as noted above, as well as in the tangible and intangible heritage the Pitt Rivers Museum houses. The ‘interculturality’ of *Imoinda* in terms of text, music *and* context, reading, writing *and* witnessing creates another contact zone of sorts (to use Mary Louise Pratt's term) which demands a re-examination of our paradigms for the analysis of subject formation and representation outside conventional binaries and across the Black Atlantic.

Precisely because globalization continues to admit and subjugate different cultures into the realm of capital, the roots of the current system, its historical connections with earlier kinds of imperialism, demand both analysis and critique, which *Imoinda* triggers. Theoretically we will also be drawing on Sara Ahmed, Judith Butler and Audre Lorde's writing to illuminate notions of bridging Distance and Proximity with respectful dialogue and action to progress intercultural understanding and human rights. Such cultural translations allow for a renewed understanding of ways in which cultural identity and power relations continue to operate within global (and local) frameworks. For Joan Anim-Addo, as for Edouard Glissant, recognizing the complicated existence of the past within the present is just as essential to changing society as the ability to understand our contemporaries.

Maria Helena Lima, Professor of English and Comparative Literature at SUNY Geneseo, was born in Brazil. Her research and teaching focus on the Caribbean, the African diaspora, and Black British writing. Her publications include “The Politics of Teaching Black *and* British” in *Black British Writing* (Palgrave 2004) and entries on Andrea Levy, Dorothea Smartt, and Meera Syal in the *Dictionary of Literary Biography* (Vol. 347, 2009). With Miriam Alves, she translated and co-edited a bilingual anthology of fiction by Afro-Brazilian women, *Women Righting/Mulheres Escrevendo* (Mango 2005).

She's currently editing a collection of critical essays on contemporary neo-slave narratives. "A Written Song: Andrea Levy's Neo-slave Narrative" (in *Entertext*) is her first publication on the genre.

Viv Golding is currently Senior Lecturer and Director of Learning and Visitor Studies at the University of Leicester's School of Museum Studies. She joined the university in 2002 following a varied career in London as Head of Formal Education at the Horniman Museum (1992-2002) and Ceramic Arts at Community Education Lewisham (1980-1992). Her academic work is rooted to the profession and she was elected President of ICME (International Council of Museums of Ethnography) in 2013, having held posts on the Board as Newsletter Editor (2004-7) and Secretary (2010-13). She is funded to speak on her research themes internationally and has published widely. Her most recent publications include *Museums and Communities: Curators, Collections and Collaboration* (2013). Further details can be found at <http://www.le.ac.uk/ms/contactus/vivgolding.html>.

Translating old Postcards of Grenada

Antonia MacDonald (St George's University, Grenada)

Picture postcards were initially used by colonial authorities to entice potential investors to a tropicalized Caribbean. In their depiction of idealized landscapes from which Afro-Caribbean subjects were conspicuously absent, these postcards promoted a bucolic Caribbean that re-inscribed the El Dorado myth which centuries ago had drawn hordes of Europeans to the Caribbean. Extending my interest in the ways in which contrapuntal readings help uncover stories of Afro-Creole agency and subjectivity embedded within imperial narratives of the Caribbean, I will, in this presentation, focus on how a collection of old picture postcards of Grenada donated to the Grenada National Museum by Mario Berruti, an Italian postcard collector, allows for a reimagining of an imperial history of Grenada, one marked by both colonial domination and rebellion. In this presentation, I propose to answer the following questions: What kind of cultural historiography of Grenada can these picture postcards be made to yield? How do I open up this visual domain so as to reveal its biases, its ever-shifting sites of agency? How can these old picture postcards of Grenada be translated into productive transcultural dialogue?

Antonia MacDonald was born and grew up in St. Lucia. She now lives in Grenada, where she is a professor in the department of Humanities and Social Sciences in the School of Arts and Sciences, Coordinator for regional Program development in the Office of the Provost and Associate Dean in the Graduate Studies Program. She writes on contemporary Caribbean women writers and, more recently, on Derek Walcott and St. Lucian literary studies. She has published articles in *Journal of West Indian Literature* (JWIL), *Callaloo* and *MaComere* and is the author of *Making Homes in the West/Indies*.

‘An Imagined Archive’: narratives of agency and slavery in Laura Fish’s *Strange Music* and Bernardine Evaristo’s *Blonde Roots*
Sonia Hope (Goldsmiths University of London)

Contemporary black women’s writing in 1980s Britain became an increasingly forceful challenge to the existing body of writing defined as ‘feminist’, achieving visibility via anthologies such as *Charting the Journey* (1988), published by Sheba Feminist Press. Authors of fiction – Joan Riley, and Barbara Burford, for example – re-imagined the present as they translated (black) culture in order to create narrative worlds that were recognisable to their readers.

This paper concerns two texts published two decades later in 2008, a year after the bicentennial of the Abolition of the Slave Trade Act in England: Laura Fish’s *Strange Music* and Bernardine Evaristo’s *Blonde Roots*. The authors attend to historical memory through the re-imagining of the lives of women during the era of Atlantic slavery. The following questions orientate the readings of the texts: what can the re-creation of black women’s experiences of slavery through fiction offer readers of the African diaspora in the contemporary moment, in which the acknowledgement of black British history and culture is defined primarily through the fluctuations of cultural and political trends? What might be the meanings of such translation of culture? Is it enough to argue that Evaristo and Fish utilise the discontinuities and undocumented narratives of black histories to create compelling fictional texts centred on the politics of agency and survival? As writers and readers engage in a relationship of articulation and interpretation, in which the aesthetics of narrative and the processes of recognition, interpretation and remembrance are implicit, the reading of texts such as *Blonde Roots* and *Strange Music* present the opportunity for black women readers, as ‘post-slavery’ subjects, to construct a heuristic, imagined archive of narrative and knowledge.

Sonia Hope is a PhD student researching theories of authorship in the context of black British women’s literature at Goldsmiths, University of London. She studied English at the University of North London, and completed a Master’s degree in Information Services Management at London Metropolitan University. Sonia is the Library Manager of Stuart Hall Library, Iniva (Institute of International Visual Arts), London.

PRESENTERS

Name & Institution	Email	Pg
Joan Anim-Addo Goldsmiths, University of London	j.anim-addo@gold.ac.uk	21
Anthony Bagues Brown University, USA	anthony.bagues@gmail.com	24
Christine Chechinska University of East London	christine.shaw11@btinternet.com	10
Giovanna Covi University of Trento	Giovanna.covi@unitn.it	18
Denise deCaires Narain University of Sussex	d.decaires-narain@sussex.ac.uk	10
Viv Golding University of Leicester	vmg4@leicester.ac.uk	25
Ria Hartley Falmouth University	riahartley@ymail.com	9
Sonia Hope Goldsmiths, University of London	shope@iniva.org	28
Mina Karavanta National and Kapodistrian University of Athens	akarav@enl.uoa.gr	16
Nicole King HE Academy	nicole.king@heacademy.ac.uk	25
R Anthony Lewis University of Technology, Jamaica	ro.anlew@gmail.com	11
Maria Helena Lima SUNY- Geneseo	lima@geneseo.edu	25
Lucia Llano Puertas University of Westminster	llanolucia@yahoo.com	13
Antonia MacDonald St George's University, Grenada	amacdona@sgu.edu	27
Lisa Marchi University of Trento	lisamarchi@yahoo.it	21
Patricia Mohammed University of West Indies	Patricia.Mohammed@sta.uwi.edu	9

Nicole Ollier University Michel de Montaigne Bordeaux	ollier.nicole@free.fr	15
Deirdre Osborne Goldsmiths, University of London	d.osborne@gold.ac.uk	14
Suzanne Scafe London South Bank University	scafes@lsbu.ac.uk	19
Faith Smith Brandeis University, USA	fsmith@brandeis.edu	9
William Titley 'In-Situ', East Lancashire	northernarts@hotmail.com	12
Chloe Wade Goldsmiths, University of London	chloegillianwade.cw@gmail.com	12
Yalda Yousefi University of Sheffield	egr11yy@sheffield.ac.uk	15