



"I dream to change the world"  
**literature &  
social transformation**

30<sup>TH</sup> ANNIVERSARY CONFERENCE ON  
WEST INDIAN LITERATURE CONFERENCE  
THURSDAY 13<sup>TH</sup> – SATURDAY 15<sup>TH</sup> OCTOBER 2011  
THE LEARNING RESOURCE CENTRE  
UWI, ST AUGUSTINE TRINIDAD

PROGRAMME


| THURSDAY OCTOBER 13 <sup>TH</sup>   |  |
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| 08:00-09:00   | REGISTRATION   |
| 09:00-10:30   | <b>WELCOME &amp; OPENING</b><br>Professor Valerie Youssef<br><i>Head, Department of Liberal Arts, UWI St Augustine</i>   |
|   | <b>PLENARY</b><br>Chair: Jean Antoine<br>Arts and Caribbean Social Transformation: 'Jouvay Ayiti'<br><b>Rawle Gibbons</b><br><i>Playwright, Dramatist, Senior Lecturer, DCFA, UWI St Augustine</i> |
| 10:30-11:00   | BREAK  |
| 11:00-12:30   | <b>SESSION 1</b>   |
| <b>PANEL 1: Literature's Potential in Inspiring Social Change</b><br>CHAIR - Curdella Forbes / AUD. A |  |
| 'The World Is What It Is': Literature and Social Change   | <b>Harish Trivedi</b><br><i>University of Delhi</i>  |
| Literary Georgetown   | <b>Gemma Robinson</b><br><i>University of Stirling</i>   |
| Political Commitment and the Public Sphere  | <b>Raphael Dalleo</b><br><i>Florida Atlantic University</i>  |

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| <b>PANEL 2: Issues of Language</b>   |   |
| <b>CHAIR – Ben Braithwaite / AUD. B</b>  |   |
| Representation of the Creole Voice in Lakshmi Persaud’s <i>Butterfly in the Wind</i>   | <b>Valerie Youssef</b><br><i>UWI, St Augustine</i>              |
| Recreating Earl Lovelace’s <i>The Dragon Can’t Dance</i> into Spanish: Language, Style and Cultural References                           | <b>Maria Grau-Perejoan</b><br><i>Universitat de Barcelona</i>   |
| Stifled Experience: Finding a Caribbean Voice in a Globalised World  | <b>Michael Paye</b><br><i>University of Dublin</i>              |
| <b>PANEL 3: Female Representation and Agency</b>   |   |
| <b>CHAIR – Alison Donnell / AUD. C</b>   |   |
| ‘Sweet Little Book’: Writing as Female Agency in Edwidge Danticat’s <i>Beyond the Mountains</i>  | <b>Joshua Burnett</b><br><i>Florida State University</i>        |
| ‘Singing My Song for All the Women of the Sun’: Pioneering Women in Calypso  | <b>David Lizardi</b><br><i>University of Puerto Rico</i>        |
| Exploring the Female Oedipal Complex in Mother-Daughter Relationships in Select Works of Female Caribbean Writers                        | <b>Fay White</b><br><i>University of the Southern Caribbean</i> |
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| <b>12:30-02:00</b>   | <b>LUNCH</b>  |
| <b>READINGS</b><br><i>Free and open to the public</i><br><b>Chair: Roddy Batchasingh</b><br><b>Merle Collins</b><br><b>Barbara Lalla</b> |   |
| <b>02:00-03:30</b>   | <b>SESSION 2</b>  |
| <b>PANEL 4: Caribbean Homelands: Landscape, Environment, and Migration in West Indian Literature</b>                                     |   |
| <b>CHAIR – Corey Lamont / AUD. A</b>   |   |
| Changing the World One Romance at a Time: The Caribbean Caresses Experiment  | <b>Karen Sanderson-Cole</b><br><i>UWI, St Augustine</i>         |
| Inventing Otherness and Identity through Female Sexuality in <i>The Jamaica Lady</i> or <i>The Life of Bavia</i>                         | <b>Rhonda Harrison</b><br><i>UWI, St Augustine</i>              |
| Daring to Hope: The Fictions of Kei Miller   | <b>Evelyn O’Callaghan</b><br><i>UWI, Cave Hill</i>              |
| <b>PANEL 5: Politics of West Indian Ethnic and ‘Racial’ Identity</b>   |   |
| <b>CHAIR - Vijay Maharaj / AUD. B</b>  |   |
| “Rock n Roll in Yuh Caca Hole”: jointpop’s Alternative Narrative   | <b>Rhoda Bharath</b><br><i>UWI, St Augustine</i>                |
| Dynamic Ethnicity and the <i>Gurudeva</i> Collection   | <b>Aaron Eastley</b><br><i>Brigham Young University</i>         |
| Critical Subjectivities: Analysing Puerto Rican Identity in <i>Cualquier miércoles soy tuya</i> by Mayra Santos Febres                   | <b>Nicole Roberts</b><br><i>UWI, St Augustine</i>               |
| <b>PANEL 6: Genders and Sexualities: Homophobia and West Indian ‘Queer’ Culture</b>  |   |
| <b>CHAIR – Shilpa Venkatachalam / AUD. C</b>   |   |
| Lesbian Diasporic Autobiographies and the Politics of the Location of Caribbean Studies  | <b>Jocelyn Stitt</b><br><i>Minnesota State University</i>       |
| Locating the “Body” as Critical Genre: Discourses of the Body and Caribbean Philosophy   | <b>Charleston Thomas</b><br><i>UWI, St Augustine</i>            |
| Re-Reading a Caribbean Queerness   | <b>Alison Donnell</b><br><i>University of Reading</i>           |

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| <b>03:30-05:00</b>   |  | <b>SESSION 3</b>  |  |
| <b>PANEL 7: The Supernatural and the Sublime in West Indian Literature</b>   |  |   |  |
| <b>CHAIR – Laurence Breiner / AUD. A</b>   |  |   |  |
| Evaluating the Postcolonial through the Medium of the Sublime  |  | <b>Nicole Bengochea-Persad</b><br><i>UWI, St Augustine</i>  |  |
| From Old World Gods to New World Ritual: Kamau Brathwaite’s <i>Islands</i>   |  | <b>Kela Francis</b><br><i>Howard University</i>   |  |
| The Ghost in Caribbean Literature: Erna Brodber’s <i>Louisiana</i> and Kamau Brathwaite’s <i>Namsetoura and the Companion Stranger</i> |  | <b>Micheline Adams</b><br><i>University of Trinidad &amp; Tobago</i>  |  |
| <b>PANEL 8: (Re-)Imagining West Indian Identity</b>  |  |   |  |
| <b>CHAIR - Maarit Forde / AUD. B</b>   |  |   |  |
| Re-Imaging Ourselves Through the Eyes of Pa Neeza  |  | <b>Joanne Haynes</b><br><i>Founder, Pepperpot Productions, Trinidad</i>   |  |
| The Sound and Shape of the ‘New’: Derek Walcott’s Creole Carnival Aesthetic  |  | <b>Kavita Singh</b><br><i>Cornell University</i>  |  |
| Heroes Imagined: Autobiographies and Biographies of West Indies Cricketers   |  | <b>Julian Cresser</b><br><i>UWI, Mona</i>   |  |
| <b>PANEL 9: Who are we writing for?: A Roundtable on Actual and Possible Audiences for Caribbean Literary Criticism</b>                |  |   |  |
| <b>CHAIR - Nicholas Laughlin / AUD. C</b>  |  |   |  |
| Roundtable Discussion  |  | <b>Pat Saunders</b><br><i>Small Axe, Anthurium</i><br><b>Andrea Shaw</b><br><i>Sx Space</i><br><b>Nicholas Laughlin</b><br><i>Caribbean Review of Books</i> |  |
| <b>05:00-06:30</b>   |  | <b>OPENING RECEPTION</b>  |  |
| <b>06:30-08:30</b>   |  | <b>OPENING CEREMONY</b>   |  |
| <b><i>Free and open to the public</i></b>  |  |   |  |
| <b>WELCOME</b>   |  |   |  |
| <b>Professor Clement Sankat</b><br><i>PVC and Campus Principal, UWI, St Augustine</i>  |  |   |  |
| <b>GREETINGS</b>   |  |   |  |
| <b>Professor Funso Aiyejina</b><br><i>Dean, Faculty of Humanities &amp; Education</i>  |  |   |  |
| <b>AWARD PRESENTATION</b>  |  |   |  |
| <b>Professor Kenneth Ramchand</b><br><i>In recognition of his Pioneering Contribution to West Indian Literary Scholarship</i>          |  |   |  |
| <b>FEATURE SPEAKER</b>   |  |   |  |
| <b><i>ERNA BRODBER</i></b>   |  |   |  |


## FRIDAY OCTOBER 14<sup>TH</sup>

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| <b>08:00-09:00</b>  | <b>REGISTRATION</b>  |
| <b>09:00-10:30</b>  | <b>WRITERS &amp; CRITICS IN DIALOGUE</b><br><i>Moderator: Nicole Roberts</i><br><i>Merle Collins, Nalo Hopkinson, Barbara Lalla &amp; Kenneth Ramchand</i> |
| <b>10:30-11:00</b>  | <b>BREAK</b>   |
| <b>11:00-12:30</b>  | <b>SESSION 4</b>   |
| <b>PANEL 10: Negotiating Identity: Caribbean Imagination and the Politics of 'Place'</b><br><b>CHAIR - Giselle Rampaul / AUD. A</b>   |  |
| 'to get out': Playfulness and Pleasure-Performance in George Lamming's <i>The Pleasures of Exile</i>  | <b>Tyechia Thompson</b><br><i>Howard University</i>  |
| 'May – Are You Girl or Mangoose?': From 'Bastardness' and 'Outsideness' to a 'Home' of May's Own in Cezair-Thompson's <i>The Pirate's Daughter</i>  | <b>Candace Pitts</b><br><i>Howard University</i>   |
| 'You Better Know Your Place!': Geopolitics of the Body in Grace Nichols's <i>The Fat Black Woman's Poems</i>  | <b>Corey Lamont</b><br><i>Howard University</i>  |
| <b>PANEL 11: Negotiating Generic Traditions: West Indian Poetry</b><br><b>CHAIR – Wayne Kublalsingh / AUD. B</b>  |  |
| Not Just What but How: The Poetics of Politics  | <b>Laurence Breiner</b><br><i>Boston University</i>  |
| A Presentation of Poetry and Images   | <b>Opal Adisa</b><br><i>The Caribbean Writer, UVI</i>  |
| 'Wake Up Again to a Dawn Trembling with Joy': Re-imagining the Future in Derek Walcott's <i>White Egrets</i>  | <b>Aparna Prem</b><br><i>The English and Foreign Languages University, Hyderabad</i>   |
| Beyond the page: Addressing self- empowerment in teaching Caribbean Literature  | <b>Rose-Ann Walker</b><br><i>University of Trinidad &amp; Tobago</i>   |
| <b>PANEL 12: Representing Violence and Trauma</b><br><b>CHAIR – Antonia MacDonald / AUD. C</b>  |  |
| Patrick Chamoiseau's Re-Memorising and Transfiguring of Trauma in his Works   | <b>Savrina Chinien</b><br><i>UWI, St Augustine</i>   |
| Expressions of Domestic Violence through the Calypso  | <b>Everard Phillips</b><br><i>UWI, St Augustine</i>  |
| The Creative Writer as Witness: Edwidge Danticat Telling Haiti's Story  | <b>Anthea Morrison</b><br><i>UWI, Mona</i>   |
| <b>10:30-12:30</b><br><b>GRADUATE MENTORSHIP BRUNCH</b>   |  |
| <b>12:30-02:00</b><br><b>LUNCH &amp; PANEL</b><br><i>Social Science Lounge, UWI St Augustine</i><br><b>EMERGING WRITERS PANEL</b><br><i>Panelists will be reading from their work</i><br><b>Free and open to the public</b><br>Chair: Rhoda Bharath<br>Jerry Besson<br>Barbara Jenkins<br>Vladimir Lucien<br>Betty Peter<br>Tanya Shirley |  |

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| <b>02:00-04:00</b> | <p align="center"><b>WRITERS WORKSHOP</b><br/> <b>WITH NALO HOPKINSON</b><br/> Main Conference Room, UWI Admin Building<br/> <b>FOR CONFERENCE PARTICIPANTS</b><br/> <b>LIMITED SPACE</b><br/> <b>PRE-REGISTRATION IS REQUIRED</b><br/> <b>US\$10 / TT\$60</b></p>  |
| <b>02:00-04:00</b> | <p align="center"><b>FILM SCREENING</b><br/> Film Screening Room<br/> Institute of Critical Thinking<br/> <i>Joebell and America (83 mins.)</i><br/> Asha Lovelace<br/> <i>Rivers of Sound(20 mins.)</i><br/> Jean Antoine</p>  |
| <b>EVENT</b>       |   |
| <b>04:00-05:30</b> | <p align="center"><b>BOOK LAUNCH</b><br/> <i>The Routledge Companion to<br/> Anglophone Caribbean Literature</i><br/> By M. BUCKNOR &amp; A. DONNELL<br/> <br/> <i>Caribbean Literature and the Public Sphere:<br/> From the Plantation to the Postcolonial</i><br/> By RAPHAEL DALLEO</p> |
| <b>05:30-06:30</b> | <b>LIGHT REFRESHMENTS</b>   |
| <b>06:30-08:30</b> | <b>ALICE YARD CULTURAL EVENING</b><br><i>Free and open to the public</i>  |

| <b>SATURDAY OCTOBER 15<sup>TH</sup></b>   |   |
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| <b>08:00-09:00</b>  | <b>ONE DAY REGISTRATION</b>   |
| <b>09:00-10:30</b>  | <p><b>PLENARY</b><br/> Chair: Ian Bethell Bennett<br/> <i>Literature and Social Transformation</i><br/> <b>Merle Hodge</b><br/> Writer, Activist Senior Lecturer, Department of Liberal Arts,</p> |
| <b>10:30-11:00</b>  | <b>BREAK</b>  |
| <b>11:00-12:30</b>  | <b>SESSION 5</b>  |
| <b>PANEL 13: Repositioning the Transnational Caribbean</b>  |   |
| <b>CHAIR – Gemma Robinson / AUD. A</b>  |   |
| Beyond Windrush and the Black Atlantic: Austin Clarke, Race and the Transformation of the Caribbean Literary Landscape          | <b>Michael Bucknor</b><br><i>UWI, Mona</i>  |
| 'Voodoo Economics': Money, Magic and Trickery in the Tropics  | <b>Andrea Shaw</b><br><i>Nova Southeastern University</i>   |
| <i>The Caribbean Writer</i> , Print Culture, and a Pan-Caribbean Identity   | <b>Bernard Mckenna</b><br><i>University of Delaware</i>   |
| Re-migrating the Caribbean Literary Tradition: An Analysis of the West Indian Literary Marketplace from a Barbadian Perspective | <b>De Carla Applewhaite</b><br><i>UWI, Cave Hill</i>  |

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| <b>PANEL 14: Pedagogues: Strategies for Mediating the Text</b><br><b>CHAIR - Robert Schmid / AUD. B</b>  |   |
| Teaching Caribbean Poetry: Notes on a project both sides of the Atlantic   | <b>Velma Pollard</b><br><i>UWI, Mona</i>  |
| Reading Caribbean Literature: Prolegomenon of a How-To Manual  | <b>Vijay Maharaj</b><br><i>UWI, St Augustine</i>  |
| White Magicians and Black Scientists: Children's Literature about Science in the West Indies   | <b>Karen Sands-O'Connor</b><br><i>Buffalo State College</i>                             |
| <i>Les Neuf Consciences du Malfini</i> : Chamoiseau's Evolution from Slavery to Restoration of Environmental Alienation                                    | <b>Sarah Quesada</b><br><i>Stanford University</i>                                      |
| <b>PANEL 15: Come Again?: Neo-Narratives in Contemporary Black Diaspora Fiction</b><br><b>CHAIR - Rhoda Bharath / AUD. C</b>                               |   |
| Edible bodies and the "Herbivorous Monster": Food, Consumption, and (Neo) Slavery in Bernadine Evaristo's <i>Blonde Roots</i>                              | <b>Sika Dagbovie</b><br><i>Florida Atlantic University</i>                              |
| Mythopoeitics and the Contemporary Caribbean Landscape   | <b>Kezia Page</b><br><i>Colgate University</i>  |
| Who's On Top?: Power, Politics and Sex in Dany Laferrière's <i>Dining with the Dictator</i>  | <b>Patricia Saunders</b><br><i>University of Miami</i>                                  |
| <b>12:30-02:00 LUNCH</b>   |   |
| <b>READINGS</b><br><i>Free and open to the public</i><br>Chair: Shilpa Venkatachalam<br><i>Nalo Hopkinson</i><br><i>Erna Brodber</i><br><i>Merle Hodge</i> |   |
| <b>02:00-03:30 SESSION 6</b>   |   |
| <b>PANEL 16: Music, Theatre, and West Indian Literary Expression</b><br><b>CHAIR - Louis Regis / AUD. A</b>  |   |
| The Jazz Ethos in Edwidge Danticat's <i>Breath, Eyes, Memory</i>   | <b>Patricia G. Lespinasse</b><br><i>Rutgers University</i>                              |
| 'Jab Jab is we ting'   | <b>Antonia McDonald</b><br><i>St George's University, Grenada</i>                       |
| Liminality and the Portrayal of Female Characters in West Indian Theatre   | <b>Dibyakusum Ray</b><br><i>The English and Foreign Languages University, Hyderabad</i> |
| Playing with Dogs: Bahamian-Haitian Acrimony on Stage  | <b>Ian Bethell Bennett</b><br><i>College of the Bahamas</i>                             |
| <b>PANEL 17: Genders and Sexualities: Interrogating Caribbean Masculinities</b><br><b>CHAIR - Tyrone Ali / AUD. B</b>                                      |   |
| Rum Stories: Alcohol and Postcolonial Masculinity in Transnational Perspective   | <b>Jennifer Nesbitt</b><br><i>Penn State University</i>                                 |
| Caribbean Masculinities: Undefined?  | <b>Margaret Cox</b><br><i>Medgar Evers College</i>                                      |
| C .L.R. James as Novelist: Minty Alley   | <b>Chaman Lal</b><br><i>UWI, St Augustine</i>   |
| <b>PANEL 18: Negotiating Generic Traditions: West Indian Short Fiction, Crime Fiction, and Travel Writing</b><br><b>CHAIR - Harish Trevidi / AUD. C</b>    |   |
| A Short Fiction Continuum: Shared Dreams, Shared Visions   | <b>Robert Schmid</b><br><i>UWI, Cave Hill</i>   |
| On the Use and Abuse of Incomprehension: V.S. Naipaul Reads C.L.R. James   | <b>Sanjay Krishnan</b><br><i>Boston University</i>                                      |
| Negotiating Traditions: Formulating a Travel Perspective   | <b>Nivedita Misra</b><br><i>UWI, St Augustine</i>                                       |

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| <b>03:30-05:00</b>  |  | <b>SESSION 7</b>   |
| <b>PANEL 19: Caribbean Social Policy, Mental Health, and HIV/Aids</b>                           |  |  |
| <b>CHAIR - Jean Antoine / AUD. A</b>  |  |  |
| Less Blame, More Action: A Media Depiction of Unresolved Child Abuse                            |  | <b>Valerie Youssef</b><br><i>UWI, St Augustine</i>                           |
| Representations of Mental Illness   |  | <b>Afiya Ray</b><br><i>Corporate Communications,<br/>Petrotrin, Trinidad</i> |
| Has West Indian Literature Failed to Address the Issue of HIV/Aids and if So, Why?              |  | <b>Beverley-Ann Scott</b><br><i>Ministry of Health, Trinidad</i>             |
| Prolonging 'Last Call': Jamaica Kincaid's Voyeuristic Pleasures in <i>My Brother</i>            |  | <b>Timothy Lyle</b><br><i>Howard University</i>                              |
| <b>PANEL 20: Women and Social Change</b>  |  |  |
| <b>CHAIR - Evelyn O'Callaghan / AUD. B</b>  |  |  |
| Envisioning Social Change in Indo-Caribbean Women's Writing                                     |  | <b>Elizabeth Jackson</b><br><i>UWI, St Augustine</i>                         |
| Coolie Gyul Coming: Shani Mootoo's Representations of Indo-Caribbean Women                      |  | <b>Vieann Ragoonanan</b><br><i>UWI, St Augustine</i>                         |
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| The problem with Cressida's 'lily-beds': A postcolonial analysis of <i>Troilus and Cressida</i> |  | <b>Genevieve Phagoo</b><br><i>UWI, St Augustine</i>                          |
| <b>PANEL 21: Strategies of Resistance and Healing</b>   |  |  |
| <b>CHAIR - Charleston Thomas / AUD. C</b>   |  |  |
| Dealing with and Healing the Horror   |  | <b>Simon Lee</b><br><i>COSTATT, Trinidad</i>                                 |
| 'One of a Handful Still Alive': Strains of Resistance in the Fiction of Jamaica Kincaid         |  | <b>Carolyn Cooper</b><br><i>UWI, Mona</i>                                    |
| Activism and the Arts of Solitude in Edwidge Danticat's Haiti                                   |  | <b>Curdella Forbes</b><br><i>Howard University</i>                           |
| Madness and the 'Unspeakable Act': Corrupt and Indispensable in Toni Morrison's Texts           |  | <b>Carol Andrews-Redhead</b><br><i>University of Trinidad &amp; Tobago</i>   |
| <b>05:00-06:30</b>  |  |  |
| <b>BUSINESS MEETINGS</b>  |  |  |
| <b>WEST INDIAN LITERATURE CONFERENCE</b>  |  |  |
|              |  |  |
| <b>WICALS</b>   |  |  |
| <b>SUNDAY OCTOBER 16<sup>th</sup></b>   |  |  |
| <b>08:00-12 NOON</b>  |  |  |
| <b>MARACAS BAY SUNDAY BEACH LIME</b>  |  |  |