



36<sup>TH</sup> ANNUAL WEST INDIAN LITERATURE CONFERENCE



C O N F E R E N C E

AFFECT AND ETHICAL ENGAGEMENT

WEDNESDAY 4<sup>TH</sup> – SATURDAY 7<sup>TH</sup> OCTOBER 2017

UWI, ST. AUGUSTINE

PROGRAMME

**FREE PRE-CONFERENCE WORKSHOP**

**THATCamp Caribe: The Humanities and Technology Camp in the Caribbean**

*Audio Visual Room, Alma Jordan Library*

**TUESDAY 3<sup>RD</sup> OCTOBER 2017 • 10.00 am - 4.00 pm**

**WEDNESDAY 4<sup>TH</sup> OCTOBER 2017**

<b>08:30 - 09:00</b>	<b>REGISTRATION</b>
<b>09:00 - 10:30</b>	<b>Welcome and Plenary</b> <b>KEYNOTE ADDRESS – School of Education (SOE) Auditorium</b> <i>'Outta Order' or Outta Road?: Affect, Politics and Female Sexuality</i> <i>in Dance Hall Performance</i> <b>KEYNOTE SPEAKER: PATRICIA SAUNDERS</b>
<b>10:30 - 11:00</b>	<b>BREAK - Rooms 325 AND 326</b>
<b>11:00 - 12:30</b>	<b>SESSION 1</b>
<b>PANEL 1</b> <b>SOE Auditorium</b>	<b>TRAUMA, BELONGING AND EMPATHY</b> <b>CHAIR: IAN BETHELL BENNETT</b>
<b>Curdella Forbes</b>	<i>Another Life: Culture Neutrality and Belonging in Sketcher and Everything, Everything</i>
<b>Paula Morgan</b>	<i>Servant Mothering, Memory Work and Empathy in Olive Senior's "The Pain Tree"</i>
<b>Ian Bethell Bennett</b>	<i>In Search of Empathy: Death, Spatial Justice, and Structural Violence Living in Trauma</i>
<b>PANEL 2</b> <b>Room 323</b>	<b>AFFECT AND IDENTITY CONSTRUCTION: THE POLITICS OF ETHNICITY AND CULTURAL IDENTITY IN THE CARIBBEAN</b> <b>CHAIR: TOHRU NAKAMURA</b>
<b>Janique Dennis</b>	<i>The Affect of the Eshu Pataki in the Kaleidoscopic View of the African Diasporic Community in the West Indies</i>
<b>Johanna Visée</b>	<i>Albert Helman: Between Erudition and 'Primitivity': The Odyssey of a Europeanized Surinamese Through the Contradictions of His Existence in Search of Identity</i>
<b>Tohru Nakamura</b>	<i>'Welcome Each Other': The Politics of Race and Affect in Earl Lovelace's <i>Is Just a Movie</i></i>
<b>PANEL 3</b> <b>Room 324</b>	<b>SYMPATHY AND ETHICAL ENGAGEMENT</b> <b>CHAIR: ELIZABETH JACKSON</b>
<b>Justin Haynes</b>	<i>Mary Prince's Missing Sympathy</i>
<b>Corey Lamont</b>	<i>Making Visible Other Layers of Reality: Blackness, Myth and Affect in Grace Nichols's and Jean "Binta" Breeze's 'Writing the Body'</i>
<b>Elizabeth Jackson</b>	<i>Narrative Perspective, Sympathetic Imagination and Ethical Engagement in Shani Mootoo's <i>He Drown She in the Sea</i></i>
<b>12:30 - 02:30</b>	<b>LUNCH – Rooms 325 &amp; 326</b>
	<b>READINGS</b> <b>MULI AMAYE, ANDRE BAGOO</b>

<b>02:30 - 04:00</b>	<b>SESSION 2</b>
<b>PANEL 4</b> <b>SOE Auditorium</b>	<b>TEACHING CARIBBEAN LITERATURE: FOSTERING AFFECT AND ETHICAL ENGAGEMENT</b> <b>CHAIR: ROSE-ANN WALKER</b>
<b>Mayuri Baker</b>	Trending Social Justice: Affect and the Caribbean Literature Classroom
<b>Michelene Adams</b>	Feeling, Envisioning and Bringing Change: Teaching to the Heart of Caribbean Poetry
<b>Nicha Selvon-Ramkissoon</b>	Affect-Discursive Practices and Pre-Service Teachers' Engagements with Literary Texts
<b>Rose-Ann Walker</b>	Feeling the feeling? An Ethics of Engagement with <i>Teaching Caribbean Poetry</i>
<b>PANEL 5</b> <b>Room 323</b>	<b>NARRATIVE STRATEGIES, MEMORY AND TRAUMA</b> <b>CHAIR: RODOLPHE SOLBIAC</b>
<b>Jarrel De Matas</b>	The (False) Promise of Happiness: Raymond Ramcharitar's <i>The Island Quintet</i> and Affective Death
<b>Vijay Maharaj</b>	ISBN: Caribbean Theory and Faction
<b>Rodolphe Solbiac</b>	Body-Memory Poetics in Austin Clarke's <i>More</i> : Writing the Caribbean-Canadian Affective Experience
<b>PANEL 6</b> <b>Room 324</b>	<b>MADNESS, ILLNESS AND DISABILITY</b> <b>CHAIR: TREVIENE HARRIS</b>
<b>Lisa Brown</b>	When a Man Loves a Woman: Going Beyond Care for the Cause: Advocacy and Privacy in Robert and Theresa Lee's <i>More Love, Less Fear</i>
<b>Michael Jeffress</b>	The Desire is Willing, but the Discussion is Weak: A Thematic Analysis of Disability in <i>UWI Today</i>
<b>Treviene Harris</b>	Hearing Past as Present in David Chariandy's <i>Soucouyant</i>
<b>04:00 - 04:15</b>	<b>BREAK – Rooms 325 &amp; 326</b>
<b>04:15 - 05:30</b>	<b>SESSION 3</b>
<b>PANEL 7</b> <b>Institute of Critical Thinking</b>	<b>CARIBBEAN INTERROGATIONS OF HISTORY</b> <b>CHAIR: KIM ROBINSON-WALCOTT</b>
<b>Genevieve Phagoo</b>	Order, Empire and Guinevere's Rein: A Caribbean Rereading of the Empire's Foundation Myth
<b>Leah Rosenberg</b>	Harder than <i>Harder</i> : Michelle Cliff's Critique of Tourism and Revision of <i>The Harder They Come</i>
<b>Mnena Abuku</b>	Relating History and the Search for African Identities in Derek Walcott's Drama
<b>Kim Robinson-Walcott</b>	"Black Man Time Now!": Race, Class and Culture in 1970s Jamaica
<b>PANEL 8</b> <b>Institute of Critical Thinking</b>	<b>CARIBBEAN DIASPORAS, TRANSNATIONAL IDENTITIES AND AFFECTIVE IMPLICATIONS</b> <b>CHAIR: GLYNE GRIFFITH</b>
<b>Thom Addington</b>	Connected to the Vein: Mythopoetics and the (Re)mapping of Literary & Cultural 'Bloodlines' in Watson-Grant's <i>Sketcher</i> and Brodber's <i>Louisiana</i>
<b>Michael Bucknor</b>	Postcolonial Intimacies: Cultural Institutions, Literary Friendships and the Black Atlantic
<b>Glyne Griffith</b>	Henry Swanzy and Literary Broadcast in Ghana, 1954-1958
<b>PANEL 9</b> <b>Institute of Critical Thinking</b>	<b>QUEER AFFECTS</b> <b>CHAIR: ANGELIQUE NIXON</b>
<b>Tyrone Ali</b>	When Fiction Becomes Real Life: Examining Language and Affect among the Transgender
<b>Fay White</b>	'I'm Coming Out?': Constructing Alternative Identities in Rosamund Elwin's <i>Tongues on Fire: Caribbean Lesbian Lives and Stories</i>
<b>Sue Ann Barratt &amp; Angelique Nixon</b>	Aesthetics as Affective Gender: 'The Male Romper', Embodiment, and Fear of the Feminine
<b>04:00 - 06:00</b>	<b>WRITER'S WORKSHOPS: POETRY &amp; PROSE</b>
<b>The Writing Centre, Faculty of Humanities &amp; Education</b>	<b>POETRY WORKSHOP</b> <b>VLADIMIR LUCIEN</b>
<b>Audio Visual Room, Alma Jordan Library</b>	<b>PROSE WORKSHOP</b> <b>BARBARA LALLA</b>
<b>07:00 - 09:30</b>	<b>EVENING EVENT – CLL Auditorium</b>
	<b>OPENING CEREMONY</b>
	<b>KEYNOTE ADDRESS</b>
	<b>KEYNOTE SPEAKER: PROFESSOR LAURENCE BREINER</b>
	<b>WINE RECEPTION</b>

## THURSDAY 5<sup>TH</sup> OCTOBER 2017

08:00 - 09:00	<b>REGISTRATION</b>
09:00 - 12:30	<b>SESSION 4 – SOE Auditorium</b>
09:00 - 10:30	<i>FILM IN HONOUR OF DEREK WALCOTT PRODUCED AND DIRECTED BY JEAN ANTOINE-DUNNE Walcott as Poet and Seer</i>
10.30 - 11.00	<b>BREAK – Rooms 325 &amp; 326</b>
11:00 - 12:30	<i>FILM IN HONOUR OF GISELLE RAMPAUL IN COLLABORATION WITH THE BRITISH COUNCIL Shakespeare in the Caribbean, The Caribbean in Shakespeare</i>
12:30 - 02:30	<b>LUNCH – Rooms 325 &amp; 326</b> <b>READINGS</b> MERLE HODGE, FUNSO AIYEJINA
02:30 - 04:00	<b>SESSION 5</b>
<b>PANEL 10</b> <b>SOE Auditorium</b>	<b>ETHICAL ENGAGEMENTS: ECOLOGY, NATURE AND CHILDREN</b> <b>CHAIR: MARY ANN GOSSER-ESQUILIN</b>
Summer Edward	Lifting the Invisibility Cloak of Culture: Beyond the “Four F’s” of Multiculturalism in Caribbean Children’s Literature
Erin Fehskens	Gilmore Saline and a Great White Liner: Toxicity and Metamorphosis in Hopkinson’s <i>New Moon’s Arms</i> and Derek Walcott’s <i>Omeros</i>
Mary Ann Gosser-Esquilín	Other Humans and Earth Others: Affect in Shani Mootoo’s <i>Cereus Blooms at Night</i>
<b>PANEL 11</b> <b>Room 323</b>	<b>AFFECT, EMBODIMENT AND EROTIC RELATIONS</b> <b>CHAIR: RAPHAEL DALLEO</b>
Rosamond King	Nineteenth-Century Bands and/as Collective Care
Asha Tall	The Erotic Schemes of Angels: Love on the Line in Merle Collins’s Novel <i>Rewriting</i>
Kelly Baker Josephs	Cobbling the Self: Digital Life Writing and the Caribbean Autobiographical Tradition
Raphael Dalleo	Tropicalizing Death: The Melancholic Romanticism of Eric Walrond
<b>PANEL 12</b> <b>Room 324</b>	<b>AFFECT AND SHAME</b> <b>CHAIR: ALFRENA JAMIE PIERRE</b>
Victoria Chang	What a Shame: Exploring Fictional Representations of Indo-Trinidadian Women’s Burden of Shame
Amorella Lamount	Trajectory of Shame: The Caribbean Deportee in the Literary World
Alfrena Jamie Pierre	Affect and Shame: A Closer Look at the Personhood of Therese in <i>Season of Adventure</i>
04:00 - 04:15	<b>BREAK – Rooms 325 &amp; 326</b>
05:00 - 06:00	<b>BOOK LAUNCH – CLL Auditorium</b> BARBARA LALLA’S <i>GROUNDS FOR TENURE</i>
06:00 - 07:00	<b>RECEPTION</b>
07:30 - 09:00	<b>EVENING EVENT – CLL Auditorium</b> <b>EVENING OF READINGS</b> <i>Commonwealth Prize Awardees of Trinidad &amp; Tobago</i> BARBARA JENKINS, SHARON MILLAR, JARED HOSEIN, LANCE DOWRICH, ALAKE PILGRIM, INGRID PERSAUD

## FRIDAY OCTOBER 6<sup>TH</sup> 2017

08:00 - 09:00	<b>REGISTRATION</b>
09:00 - 10:30	<b>SESSION 6</b>
<b>PANEL 13</b> <b>SOE Auditorium</b>	<b>AFFECT AND FEMALE FAMILIAL ROLES</b> <b>CHAIR: CAROL BAILEY</b>
Rhonda Cobham-Sander	<i>Amital Queer: Aunts, Tantes and Other Anansis in Caribbean Literature</i>
Margaret Love	“This Tongue Sometimes My Only Tool”: Hypercorporeality in Nalo Hopkinson’s <i>Midnight Robber</i>
Carol Bailey	<i>Minds in Hostile Spaces: Trauma and Spatial Exclusion in Zadie Smith’s NW</i>
<b>PANEL 14</b> <b>Room 323</b>	<b>BODY MATTERS</b> <b>CHAIR: KEDON WILLIS</b>
Nicole Bengochea-Persad	<i>The Resurrection and the Body</i>
Amrita Bandopadhyay	<i>Alchemies of love: Politics of Female Solidarity in Lakshmi Persaud’s Daughters of Empire</i>
Alexis Samuels	<i>Social and Gendered Beings in Brown Girl, Brownstones, The Aguero Sisters and Changes: A Love Story</i>
Kedon Willis	<i>Queering Mr. Chin: The Body of the Chinese Immigrant as Metaphor for Colonial Trauma</i>

<b>PANEL 15</b> <b>Room 324</b>	<b>AFFECT IN REPRESENTATIONS AND COUNTER-REPRESENTATIONS OF JAMAICA</b> <b>CHAIR: RAUL-VELEZ VASQUEZ</b>
<b>Frances Botkin</b>	Masculinity and Marronage in Colonial Jamaica: Three-Fingered Jack and his 'Brothers'
<b>Kezia Page</b>	"Siddung Pon Di Wall a Watch Him a Watch Me": Specularity, Sussveillance, and the Representation of Kingston's Yards
<b>Raul-Velez Vasquez</b>	The Poet in the City of Dis: Catabasis and Unmanning in Kamau Braithwaite's <i>Trench Town Rock</i>
<b>10.30 - 11.00</b>	<b>BREAK – Rooms 325 &amp; 326</b>
<b>11:00 - 12:30</b>	<b>SESSION 7</b>
<b>PANEL 16</b> <b>SOE Auditorium</b>	<b>EXPRESSING AFFECT IN CARIBBEAN WOMEN'S POETRY</b> <b>CHAIR: SHIRLEY TOLAND-DIX</b>
<b>Ben Etherington</b>	Tablecloth Riddims: Louise Bennett's Prosody and the Historicity of Affect
<b>Tzarina Prater</b>	Hostility and Love in the Poetic Topographies of Hannah Lowe and Ann-Margaret Lim
<b>Shirley Toland-Dix</b>	Caribbean Poetics of Affect: Grace Nichols' <i>I Is a Long Memored Woman</i>
<b>PANEL 17</b> <b>Room 323</b>	<b>IMAGINATION AND THE SUPERNATURAL</b> <b>CHAIR: ANTHEA MORRISON</b>
<b>Hannah Lutchmansingh</b>	Ghosts in the Closet: Discourse of the Unspeakable
<b>Rachel Mordecai</b>	Of Wildness and Witches: Gendered embodiment in <i>Land of Love and Drowning</i>
<b>Varistha Persad</b>	Affect as Possibility for Posthuman Subjectivities: Envisioning Futuristic Postcolonial Communities in Tobias S. Buckell's <i>Crystal Rain</i>
<b>Anthea Morrison</b>	The (Impossible?) Dream of Flight in <i>She's Gone</i> by Kwame Dawes
<b>PANEL 18</b> <b>Room 324</b>	<b>MEMORY AND TRANSNATIONAL REPRESENTATION</b> <b>CHAIR: BARRERAS DEL RIO</b>
<b>Milt Moise</b>	'I-n-I re-member now': A Rastafari Rading of HBO's <i>Westworld</i>
<b>Petra Barreras del Rio</b>	Similar Iconography Dissenting Dreams: Derek Walcott and Dr Martin Luther King Jr.
<b>Room 325 &amp; 326</b>	<b>GRADUATE MENTORSHIP BRUNCH</b> <b>PATRICIA MOHAMMED, RAFA DALLEO, GLYNNE GRIFFITH, LEAH ROSENBERG</b>
<b>12:30 - 02:30</b>	<b>LUNCH – Rooms 325 &amp; 326</b> <b>READINGS</b> <b>SHIVANEE RAMLOCHAN, JANNINE HORSFORD</b>
<b>02:30 - 04:00</b>	<b>SESSION 8</b>
<b>PANEL 19</b> <b>SOE Auditorium</b>	<b>CONSTRUCTING THE NATION THROUGH NARRATIVES OF OTHERNESS</b> <b>CHAIR: ISIS SEMAJ-HALL</b>
<b>Simone Alexander</b>	Re/Imagining Boundaries: The Nation and its (In)Visible Subjects
<b>Winnifred Brown-Glaude</b>	Image-ining the Jamaican Nation in Political Cartoons: Gender, Sexuality and Bodies
<b>Andrew Kendall</b>	Daring to Possess: An Examination of Caribbean Characters and the Dilemma of Being Comfortable with Wealth
<b>Isis Semaj-Hall</b>	From Chanting Down to Louding Out: Understanding Affect and Gender Constructs in 'Equal Rights'
<b>PANEL 20</b> <b>Room 323</b>	<b>AFFECT, VIOLENCE AND TRAUMATIC HISTORIES IN MARLON JAMES'</b> <b>THE BOOK OF NIGHT WOMEN</b> <b>CHAIR: KYRON REGIS</b>
<b>Sheryl Gifford</b>	"Somebody True to be Her Witness": Anima-ting Authenticity in Marlon James's <i>The Book of Night Women</i>
<b>Emily Taylor</b>	Affect and Violence in <i>The Book of Night Women</i>
<b>Kyron Regis</b>	Literary Representations of Dispositional Affect and Leadership Legacies in Marlon James's <i>The Book of Night Women</i>
<b>PANEL 21</b> <b>Room 324</b>	<b>REGENERATING THE NATION</b> <b>CHAIR: ANNETTE JOSEPH-GABRIEL</b>
<b>Kathleen De Guzman</b>	Jamaica Kincaid's Archipelagic Affect
<b>Petal Samuel</b>	Michelle Cliff, Sonic Colonialism and Decolonial Acoustics
<b>Annette Joseph-Gabriel</b>	Pierre Toussaint and the Affective Politics of Citizenship
<b>04:00 - 04:15</b>	<b>BREAK – Rooms 325 &amp; 326</b>

<b>04:15 - 05:45</b>	<b>SESSION 9</b>
<b>PANEL 22</b> <b>SOE Auditorium</b>	<b>NARRATING NATURAL DISASTERS IN THE CARIBBEAN</b> <b>CHAIR: DANNABAG KUWABONG</b>
<b>Carmen Lourdes Aponte</b>	Post-Disaster Children's Narratives of Hope in Edwidge Danticat's <i>8 Days: A Story of Haiti</i> and Jesse Joshua Watson's <i>Hope for Haiti</i>
<b>Tiffany Austin</b>	Intimate and Public Elegy in Edwidge Danticat's <i>Brother, I'm Dying</i>
<b>Dannabag Kuwabong</b>	Narrating Disaster Dystopia and Healing: A Comparative Reading of Myriam Warner Vieyra's <i>Juletane</i> and Gisèle Pineau's <i>Macadam Dreams</i>
<b>PANEL 23</b> <b>Room 324</b>	<b>ENVISIONING ALTERNATIVES TO HISTORICAL AND INTERPERSONAL VIOLENCE</b> <b>CHAIR: DARIN GIBSON</b>
<b>Shareed Mohammed</b>	Wilson Harris's Revisionary Strategy is Influenced Through the Intuitive Blend of Quantum Physics and the Shamanistic Concept of 'Timehri Script'
<b>Denise Jarrett</b>	Gender Embodiment: Hyposexuality and Hypersexuality in Michael Anthony's <i>The Days Were Coming</i> and <i>Green Days by the River</i>
<b>Darin Gibson</b>	The Surfacing of Internalised Violence: Recognising Submerged Affect with the Bridging of Conscious and Unconscious Confrontations in Wilson Harris's <i>Jonestown</i>
<b>07:30 - 10:00</b>	<b>EVENING EVENT</b> <b>DINNER READINGS &amp; JAZZ</b> <b>VLADIMIR LUCIEN, RUTH OSMAN</b>
<b>SATURDAY 7<sup>TH</sup> OCTOBER 2017</b>	
<b>08:00 - 09:00</b>	<b>REGISTRATION</b>
<b>09:00 - 10:30</b> <b>SOE Auditorium</b>	<b>SESSION 11</b> <b>WRITERS &amp; CRITICS IN DIALOGUE</b> <b>VLADIMIR LUCIEN, KEVIN BROWNE, FUNSO AIYEJINA, CURDELLA FORBES</b>
<b>10:30 - 11:00</b>	<b>BREAK – Rooms 325 &amp; 326</b>
<b>11:00 - 01:00</b>	<b>SESSION 12</b>
<b>PANEL 24</b> <b>SOE Auditorium</b>	<b>DEMONSTRATING AFFECT: VISUALITY AND PLAY</b> <b>CHAIR: DAVID MASTEY</b>
<b>Patricia Mohammed</b>	Great Adaptations: <i>Green Days by the River</i> Moves to Screen
<b>Marielle Barrow</b>	Spiritual Matter: The Affective Performance of Mano Benjamin
<b>Kwynn Johnson</b>	Place as Palimpsest: <i>Yon kote tankou Palimpsest</i>
<b>Joanne Dowdy</b>	The Olympic Hero: Trinidad's Hope at the Helsinki Olympics
<b>David Mastey</b>	Slave Play: <i>Puerto Rico</i> and the Imperial Logic of Transatlantic Slavery
<b>01:00 - 02:30</b>	<b>LUNCH – Rooms 325 &amp; 326</b> <b>READINGS</b> <b>RHODA BHARATH, AMILCAR SANATAN</b>
<b>02:30 - 04:00</b> <b>SOE Auditorium</b>	<b>SESSION 13</b> <b>WRITERS' ROUNDTABLE</b> <b>SHARON MILLAR, LISA ALLEN-AGOSTINI, MULI AMAYE, NICHOLAS LAUGHLIN</b>
<b>04:00</b>	<b>BUSINESS MEETING – SOE Auditorium</b>
<b>07:30 - 09:30</b>	<b>EVENING EVENT – Alice Yard, Woodbrook, Port of Spain</b> <b>CLOSING LIME – A LITERARY FETE</b> <b>ALICE YARD IN COLLABORATION WITH BOCAS LITERARY FESTIVAL</b>

## POSTER PRESENTATIONS

**Kwynn Johnson**

*Place as Palimpsest: Yon kote tankou Palimpsest*

**Marielle Barrow**

*Presence, Absence and Translations*

**Kumar Mahabir**

*Affect and Ethnicity in Caribbean Literature*