

International and  
Interdisciplinary Conference

# RESHAPING (G)LOCAL DYNAMICS OF THE CARIBBEAN

Relaciones y Desconexiones  
Relations et Déconnexions  
Relations and Disconnections

Hannover  
Schloss Herrenhausen  
14-17 October 2015

Keynotes:

Corinne Mencé-Caster (Fort-de-France)  
Ineke Phaf-Rheinberger (Berlin)  
Mimi Sheller (Philadelphia)  
Jean Stubbs (London)

Public reading:

Ketty Mars (Port-au-Prince)

Organizers:

Anja Bandau (Hannover)  
Anne Brüske (Heidelberg)  
Natascha Ueckmann (Bremen)

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SOCIETY FOR CARIBBEAN RESEARCH

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Tuesday, 13 October		Wednesday, 14 October		Thursday, 15 October		Friday, 16 October		Saturday, 17 October	
19:30 Film Screening @Pavillon *"Murder in Pacot" by Raoul Peck		09:00 Registration	09:00 Parallel panels	09:00 Parallel panels	09:00 Parallel panels	09:00 Parallel panels	09:00 Parallel panels	09:00 Parallel panels	09:00 Parallel panels
10:00 Opening	A	<b>10:30 Keynote I</b> Mimi Sheller (Philadelphia) <i>Caribbean Constellations and Mobility Justice</i>	<i>Theorizing Rhythm, Visual Arts, Music, Dance and Writing</i>	<i>Afro-Caribbean and Indo-Caribbean Practices: Social Fields and Decolonial Operations</i>	<i>Intra-Caribbean and Transoceanic Dynamics: "Going Creole, Coolitude, Kala Pani..."</i>	<i>Migration and Transnational Networks</i>	<i>Non-Knowledge – "Non Histoire" – Non-Narrativity an II: Negotiating History</i>	<i>Non-Knowledge – "Non Histoire" – Non-Narrativity an II: Negotiating History</i>	<i>Knowledge Circulation in the Caribbean</i>
12:00 Lunch Break	A	12:00 Lunch Break	12:15 Lunch Break	12:15 Lunch Break	12:15 Lunch Break	12:15 Lunch Break	11:00 Coffee Break	11:00 Coffee Break	11:15 <b>Plenary Session III</b> <i>State of the Art in Caribbean Studies</i>
13:30 Parallel panels	SR 6	<i>Knowledge Circulation in the Caribbean an I: Translation of and Exclusion Concepts</i>	<b>14:00 Plenary Session II</b> <i>Arts and Visual Culture in the Caribbean</i>	<b>14:00 Plenary Session II</b> <i>Arts and Visual Culture in the Caribbean</i>	<b>13:30-16:15</b> SOCARE Meeting	<b>13:30-15:00</b> Film Screening "Jamaica for Sale" by Esther Figueroa	<b>11:15 Plenary Session III</b> <i>State of the Art in Caribbean Studies</i>	<b>11:15 Plenary Session III</b> <i>State of the Art in Caribbean Studies</i>	<b>keynote</b> Ineke Phaf-Rheinberger (Berlin)
16:45 Coffee Break	SR 5	16:45 Coffee Break	16:00 Coffee Break	16:00 Coffee Break	16:00 Coffee Break	16:00 Coffee Break	13:15-14:15 Lunch & Farewell	13:15-14:15 Lunch & Farewell	
17:00 <b>Plenary Session I</b> <i>Environment and Sustainability</i>	A	17:00 <b>Plenary Session I</b> <i>Environment and Sustainability</i>	16:30 <b>Poster Session</b> Networking	16:30 <b>Poster Session</b> Networking	16:30 <b>Keynote III</b> Corinne Mence-Caster (Fort-de-France) <i>Nouvelles archives numériques des cultures antillaises</i>	16:30 <b>Keynote III</b> Corinne Mence-Caster (Fort-de-France) <i>Nouvelles archives numériques des cultures antillaises</i>	*Pavillon Cultural Center Lister Meile 4 30161 Hannover	*Pavillon Cultural Center Lister Meile 4 30161 Hannover	
18:30 Dinner		18:30 Dinner	18:00 Dinner	18:00 Dinner	18:15 Dinner	18:15 Dinner	*Literarischer Salon, 14 <sup>th</sup> floor Leibniz University Hannover Königswoerther Platz 1 30167 Hannover	*Literarischer Salon, 14 <sup>th</sup> floor Leibniz University Hannover Königswoerther Platz 1 30167 Hannover	
20:30 <b>Public Reading</b> Kettly Mairs (Port-au-Prince) (Literarischer Salon, Leibniz University Hannover*)		20:30 <b>Public Reading</b> Kettly Mairs (Port-au-Prince) (Literarischer Salon, Leibniz University Hannover*)	19:30 <b>Keynote II / Public Lecture</b> Jean Stubbs (London) <i>Politics and Knowledge: How the Havana Cigar Went Global</i>	19:30 <b>Keynote II / Public Lecture</b> Jean Stubbs (London) <i>Politics and Knowledge: How the Havana Cigar Went Global</i>	21:00 <b>Fiesta</b> Boca Chica Restaurant*	21:00 <b>Fiesta</b> Boca Chica Restaurant*	*Boca Chica Restaurant Oelzenstraße 12 30169 Hannover	*Boca Chica Restaurant Oelzenstraße 12 30169 Hannover	

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### Impressum

Organized by Anja Bandau (Hannover), Anne Brüske (Heidelberg), Natascha Ueckmann (Bremen)

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## Wednesday, 14 October

Keynote I	10:30	A
<p><b>Caribbean Constellations and Mobility Justice</b></p> <p>Mimi Sheller (Philadelphia)</p> <p>with a commentary by Martha Zapata Galindo (Berlin)</p>		

SR 5	Parallel Panels	13:30-16:45	SR 6
<b>Knowledge Circulation in the Caribbean I: Translation of Concepts</b>		<b>Ethnopoliticization as a Strategy of In- and Exclusion</b>	
Chair: Jana Gohrisch (Hannover)		Chair: Sinah Kloß (Heidelberg)	
<i>Sameness or Diversity: Dissimilating vs. Assimilating Curations of Contemporary Haitian Art by Barbara Prezeau-Stephenson and Leah Gordon</i> David Frohnapfel (Berlin)		<i>Caribbean Thought and Decolonization</i> Françoise Vergès (La Réunion/London)	
<i>Rethinking Diaspora in and with Rabindranath Maharaj's The Amazing Absorbing Boy</i> Annika McPherson (Augsburg)		<i>Amenazas glocales y respuestas comunales. Reimaginar la identidad y la territorialidad desde el Foro Caribe Sur</i> Anabelle Contreras Castro (San José)	
<i>Zombi Narratives: Circulations and Drifts</i> Gudrun Rath (Linz)		<i>Ethno-Politicization and Human Security in Guyana</i> Clement Henry (Goodhope Village/GUY)	
<i>Exclusion and Inclusion in Caribbean Song Lyrics before the 1960s</i> Christopher Laferl (Salzburg)		<i>Socio-Economic and Political Challenges to the Development of Caribbean Small States: The Case of Guyana</i> Hugh Todd (Georgetown)	
		<i>Mapping Caribbean Intellectual History: The Conspiracies of Gual y España and Fermín Núñez</i> Sibylle Fischer (New York)	

Plenary Session I	17:00-18:30	A
<p><b>Environment and Sustainability</b></p> <p>Chair: Nicholas Watts (Commonwealth Human Ecology Council, Berlin/London)</p> <p>Johannes Bohle (Environmental Historian, Bielefeld)</p> <p>Esther Figueroa (Environmental Filmmaker and Writer, Gordon Town/JA)</p> <p>Rivke Jaffe (Anthropologist, Urban Studies, Amsterdam)</p> <p>Christian Werthmann (Landscape Architect, Ecological Urbanism, Hannover)</p>		

Public Reading	20:30	Literarischer Salon*
<b>Kettly Mars (Port-au-Prince): <i>Je suis vivant</i> (2015)</b>		
[Simultaneous interpretation available via headset: French-German, German-French]		

### Thursday, 15 October

SR 5	Parallel Panels	09:00-12:15	SR 6
<b>Theorizing Rhythm, Visual Arts, Music, Dance and Writing</b>		<b>Afro-Caribbean and Indo-Caribbean Practices: Social Fields and Decolonial Options</b>	
Chair: Ruth Mayer (Hannover)		Chairs: Manuela Boatca/Claudia Rauhut (Berlin)	
<i>"Riding with Death": Vodou-Art and Urban Environmentalism in the Streets of Port-au-Prince</i>		<i>¿Ciberfeminismo en Cuba?</i>	
Jana Evans Braziel (Cincinnati)		Sandra Álvarez Ramírez (Hannover/Havana)	
<i>The Black and the Beautiful: Strategies of Depiction and Visualization in Richard Ligon's and R.C. Dallas's Caribbean Travel Narratives</i>		<i>Daughters of Caliban Fighting Multiple Oppressions: Amerafrican Feminisms in the Caribbean and Its Diasporas</i>	
Nemesio Gil Pineda (San Juan)		Julia Roth (Bielefeld)	
<i>Welcome to Paradise Island: The History of Jamaica's Cine-Tourist Image</i>		<i>The Claims for Slavery Reparations in the Caribbean</i>	
Emiel Martens (Amsterdam)		Claudia Rauhut (Berlin)	
<i>Transbarrio Dialogues in the Black Power Era – Latin Boogaloo and Identity Formation in New York City's Puerto Rican Diaspora</i>		<i>Periódicos y revistas afrocubanos y el "saber" sobre Haití, África y la esclavitud en el espacio atlántico</i>	
Matti Steinitz (Bielefeld)		Ulrike Schmieder (Hannover)	
<i>Salsa y subjetividad: Funciones de la cultura musical hispanoafrocaribeña contemporánea en la articulación discursiva de identidades culturales</i>		<i>Many and One, Being and Becoming: The Ethics of Agency in Maroon and Hindu Self-Description</i>	
Juan José Vélez (Bremen)		Stuart Earle Strange (Ann Arbor)	

Plenary Session II	14:00-16:00	A
<b>Arts and Visual Culture in the Caribbean</b>		
Chair: Christoph Singler (Latin-American Studies, Besançon)		
María Magdalena Campos-Pons (Artist, Boston/Havana)		
Carlo Célius (Art Historian, Paris)		
Veerle Poupeye (Director of the National Gallery, Kingston/JA)		
Leon Wainwright (Art Historian, London/New York)		
[Consecutive interpretation available: French-English]		

Poster Session/Networking	16:30	A
Chair: Jorge Duany (Miami)		
<i>Hispania submersa – Spanish in Caribbean Language Contact</i>		
Jessica Barzen, Hanna Lene Geiger, Silke Jansen, Alla Klimenkowa (Erlangen)		
<i>El Otro cubano. Emigración y regreso en la cuentística cubana contemporánea</i>		
Carola Heinrich (Wien)		
<i>Identifying kréyol and criollo in the Contemporary French Caribbean and Spanish America</i>		
Alla Klimenkowa (Erlangen)		
<i>El paisaje lingüístico de La Habana en proceso de diversificación y cambio</i>		
Gabriele Knauer, Alejandro Sánchez Castellanos (Berlin)		
<i>La Academia Dominicana de la Lengua y las consultas lingüísticas – ¿Defensa/emancipación de la variedad lingüística nacional?</i>		
Hanna Merk (Trier)		
<i>Recasting Rights in the Caribbean: The Formation of a Regional Fisheries Policy</i>		
Lisa K. Soares (Coventry)		

Keynote II	19:30	A
<b>Politics and Knowledge: How the Havana Cigar Went Global</b>		
Jean Stubbs (London)		
with a commentary by Christine Hatzky (Hannover)		

## Friday, 16 October

SR 5	Parallel Panels	09:00-12:15	SR 6
<b>Intra-Caribbean and Transoceanic Dynamics: “Going Creole, Coolitude, Kala Pani...”</b> Chair: Gisela Febel (Bremen)	<b>Migration and Transnational Networks</b> Chair: Martina Urioste-Buschmann (Hannover)		
<i>“L’Autre Amérique” moins La Guyane? Points blancs sur la carte rhizomatique ou les trois G’s vues et vécues dans l’esprit martiniquais (antillanité/créolité)</i> Kathleen Gyssels (Antwerp)	<i>“Qué pasa, Little Havana”: Los paisajes transnacionales de la diáspora cubana en Miami</i> Jorge Duany (Miami)		
<i>Donne Decolonized: The Sinking of the Island of Conviviality into the Mare Tenebrosum</i> Daniel Graziadei (Munich)	<i>Crossing Borders: Knowledge Networks, Ideas and Values among Cubans in Canada and Western Europe</i> Catherine Krull (Victoria), Jean Stubbs (London)		
<i>Going Creole: Towards a Comparison of Caribbean and Cape Verdean Narratives</i> Kristian van Haesendonck (Leiden)	<i>A Portrait of Migration in the Guyana Photographic Archive</i> Grace Aneiza Ali (New York)		
<i>La robinsonnade (dés)équilibrée. Tendances escapistes et les limites de la Créolité dans L’empreinte à Crusoé de Patrick Chamoiseau</i> Juliane Tauchnitz (Leipzig)	<i>Staying in Touch, Sending Used Clothes: The Role of Materiality and Translocality in Transnational Guyanese Gift Exchange Practices</i> Sinah Kloß (Heidelberg)		
	<i>Puerto Rico and Its Colonial Music History</i> Omar Ruiz Vega (Berlin)		

SOCARE Meeting	13:30-16:15	A	Film Screening	13:30-15:00	SR 5/6
Activity report, elections, etc. from 13:30 to 15:00 (members only). Open to all interested from 15:00 on.			<i>Jamaica for Sale</i> (2008) by Esther Figueroa Introduction by Jörg Wenzel (Tübingen), German-Jamaican Society		

Keynote III	16:30	A
<b>Nouvelles archives numériques des cultures antillaises</b> Corinne Mencé-Caster (Fort-de-France) with a commentary by Ralph Ludwig (Halle) [Simultaneous interpretation available via headset: French-English, English-French]		

## Saturday, 17 October

SR 5	Parallel Panels	9:00-11:00	SR 6
<b>Non-Knowledge – “Non-Histoire” – Non-Narrativity</b> Chair: Gudrun Rath (Linz)	<b>Knowledge Circulation in the Caribbean II: Negotiating History</b> Chair: Alejandro Gómez (Lille)		
<i>Estética del vestigio. Restos, cuerpos y memoria pos-esclavista en el Caribe hispano</i> Adriana López-Labourdette (St. Gallen)	<i>Mapping Caribbean Intellectual History: The Conspiracies of Gual y España and Fermín Núñez</i> Sibylle Fischer (New York)		RESCHEDULED TO WEDNESDAY
<i>Lo inescrible que hace escribir. Enfermedad y muerte en Pájaros de la playa de Severo Sarduy</i> Karen Poe Lang (San José)	<i>El Caribe como “Banana Republic”</i> Héctor Pérez Brignoli (San José)		
<i>Los traumas (olvidados) de una revolución: Memoria en el cine cubano después de 1989</i> Janett Reinstädler (Saarbrücken)	<i>Menegildo vs. Napolión: El conflicto intracaribeño de los pichones antillanos en la crónica del racismo cubano (1902-1931)</i> Alejandro Fernández Calderón (Magdeburg/Havana)		
<i>Entre etnografía y resistencia cultural: El proverbio caribeño como práctica de (no-)conocimiento</i> Miriam Lay Brander (Constance)	<i>El Caribe en el sistema atlántico. Perspectivas desde la Historia trasnacional</i> Vicente Sanz Rozalén (Castellón)		

Plenary Session III	11:15-13:15	A
<b>State of the Art in Caribbean Studies</b> Chair: Gesine Müller (Cologne)		
<b>Keynote III: The Caribbean - in History, as a Visual Presence, and in Contemporary Writings</b> Ineke Phaf-Rheinberger (Caribbean and Latin-American Studies, SOCARE, Berlin)		
Ariel Camejo (Literary and Cultural Studies, Havana) Ralph Ludwig (Linguistics and Creole Studies, Halle) Annika McPherson (Anglophone Cultural Studies, Augsburg) Graciela Salto (Latin-American Literary Studies, Santa Rosa/ARG)		
	[Simultaneous interpretation available: Spanish-English via headset]	

## Cultural Events and SOCARE Meeting

### Tuesday, 13 October, 19:30 — Film Screening *Murder in Pacot* (2014) by Raoul Peck

The film screening of Raoul Peck's *Meurtre à Pacot* („Murder in Pacot“) addresses a similar issue as the reading by Kettly Mars: The film deals with the aftermath of the January 2010 earthquake, which devastated Haiti and left more than 230.000 people dead. Devised in 2012 and shown at the Berlinale Film Festival in 2015, the film focusses on the attempts to rent out the intact parts of an old mansion to strangers in order to pay for renovation of the damaged parts of the building. As specialists from France encounter young Creoles, again, little is left standing intact.



© Marie Baronnat

The movie screening (English version) and discussion, led by Jörg Wenzel of the German-Jamaican Society (Tübingen), will take place at the Pavillon Cultural Center. Venue on the evening before the conference.

**Pavillon Cultural**  
Lister Meile 4  
30161 Hannover

### Wednesday, 14 October, 20:30 — Reading by Kettly Mars

The Haitian author Kettly Mars will be presenting her most recent novel, *Je suis vivant* (2015). The novel addresses the life of a well-to-do family from Port-au-Prince in the aftermath of the 2010 earthquake. The disaster renders the building of a mental institution unsafe, prompting the patients to be sent back to their respective families. As Alexandre is sent back to the house he was expelled from decades ago, the entire stability of this affluent family and its values are called into question.



© Stephane Haskell

Julia Borst (Bremen), specialist in contemporary Haitian literature, will lead through the reading. Reading languages will be French and German. Interventions in English are welcome.

The reading will take place at Leibniz University, in cooperation with Literarischer Salon.

**Literarischer Salon, 14th floor**  
Leibniz University Hannover  
Königsworther Platz 1  
30167 Hannover

### Friday, 16 October, 13:30 — Film Screening *Jamaica for Sale* (2008) by Esther Figueroa

The award-winning Jamaican filmmaker and acclaimed author Esther Figueroa owns a Ph.D. in linguistics and has over thirty years of experience in television, documentaries, multimedia and feature films. *Jamaica for Sale* addresses how the Caribbean's extreme economic dependency on tourism affects other more traditional ways of making a living. As the film's website explains, this creates a situation in which "the small scale economies of the Caribbean get further mired down in debt, while being unable to compete with the massive engines of globalization".



© Wendy Lee

The film will be screened at the Auditorium, in presence of the filmmaker herself, introduction by Jörg Wenzel (Tübingen). In cooperation with the German-Jamaican Society.

### Friday, 16 October, 15:00 — SOCARE Meeting

We cordially invite SOCARE members to our biennial general assembly. Topics include: activity reports from the executive board, elections, as well as coordination and visibility of research on the Caribbean. **All interested conference participants are encouraged to join our meeting around 3 pm** for the discussion of the last two items on our agenda: possible formats and coordination of future conferences, SOCARE-website.

### Friday, 16 October, 21:00 — Fiesta at Boca Chica

No Caribbean event without fiesta! On Friday night, after one of the rich meals at the conference center we will meet at the Dominican restaurant Boca Chica for drinks and socializing. There, we will enjoy Caribbean music and dance from cumbia to reggaeton, from calypso to salsa. Jamaican filmmaker and author Esther Figueroa will also read from her novel *Limbo* (2014).

**Boca Chica Restaurant**  
Oeltzenstraße 12  
30169 Hannover

**Mencé-Caster, Corinne (Fort-de-France)**

***Nouvelles archives numériques des cultures antillaises***

La question du patrimoine aux Antilles est tout à la fois complexe et problématique, en raison d'une Histoire en morceaux, qui n'est pas totalement écrite de manière scientifique, mais contenue dans la littérature et la mémoire orale.

Cette histoire qui n'est pas vécue de la même façon, selon que l'on soit descendant d'esclaves, de colons, arrivé de l'Inde ou du Liban, a un impact direct sur la question de la patrimonialisation.

Il s'agira donc, dans cette communication, de dessiner les contours d'une définition possible de la patrimonialisation dans les cultures antillaises, en insistant sur les difficultés inhérentes à une telle procédure, puis, après un bref rappel historique, de décrire les phases de ce processus de patrimonialisation, afin de mieux expliciter pourquoi les nouvelles archives numériques permettent de surmonter, ou du moins, de contourner, les conflits de mémoires qui restent toujours vivaces.

***New Digital Archives of Antillean Cultures***

The question of cultural heritage in the Antilles is both very complex and problematic because of a scattered History, which is not entirely recorded by academia, but stored within the literatures and oral memory.

This History, depending on the individual perspectives of descendants of slaves, colonizers or of Indian or Lebanese migrants, is experienced differently and has a direct impact upon the question of cultural heritage seen as a process of production, in- or exclusion, and storage of memories.

The aim of this contribution is to trace the contours of a possible definition of Antillean cultural heritage while insisting on the difficulties of such an endeavor. After a short historical overview, we will describe the different phases of this process in order to explain why the new digital archives help to surmount or, at least, to circumvent the conflicts of memories which are still vibrant.

**Phaf-Rheinberger, Ineke (Berlin)**

***The Caribbean — in History, as a Visual Presence, and in Contemporary Writings***

In this contribution, I would like to address three specific points.

In the first place, when speaking about history, it has to be mentioned that the history of SOCARE started in the course of a project on the Social History of Literatures in Latin America in the 1980s. This project was closely associated with criticism of Latin American literatures focusing on the expression of cultural problems against a social background. This focus has been developed in criticism ever since and some of these interpretations will be pointed out for their relevance for Caribbean studies.

Then, secondly, relating Latin America to the Caribbean does not seem to be an exception considering the fact that, geographically speaking, the Caribbean was never a firmly circumscribed space. The region alternatively extended towards different parts of the American continent and the world such as documented in its history of mapping, in which European, North American or Latin American perspectives include alternative island spaces. And also, later on, this lack of fixation became a subject in visual art and such – as I call them – “flexible geographies” become increasingly important in recent theories on the technological media claiming that everybody is interconnected.

And, finally, these “flexible geographies” will be outlined with the example of Fabienne Kanor's most recent novel *Faire l'aventure* (2014), in which this French/Martinican writer concentrates on contemporary migration from Africa to Europe. Her interpretation of the relationship between different language levels, apparent lack of geographical fixation, and metaphors of visibility will be discussed in view of some of the parameters mentioned above, relating them to other contemporary writings of Caribbean authors.

**Sheller, Mimi (Philadelphia)**

***Caribbean Constellations and Mobility Justice***

Over the past decade a new approach to the study of mobilities has emerged across the social sciences involving research on the combined movements of people, objects, and information in all of their complex relational dynamics. By bringing together studies of migration, transportation, infrastructure, transnationalism, mobile communications, imaginative travel, and tourism, critical mobilities research is especially able to highlight the relation between local and global “power-geometries” (Massey, 1993). This approach to (g)local dynamics draws on insights from Caribbean studies and postcolonial theory to highlight the “cartographies of power” (Hall 2003) at multiple scales that inform all kinds of movement and dwelling. It also has new perspectives to offer Caribbean studies.

In particular, I argue that questions of mobility justice are crucial to a number of key issues facing Caribbean societies today, ranging from migration, diaspora, and borders, to tourism, ecology, and land use planning, to communication infrastructure, digital access, and cultural circulation. This talk considers how Caribbean constellations of mobility exhibit various kinds of uneven topologies characterized by unequal access, differential speeds, turbulence, disruptions, and frictions. However, social practices of mobility also offer affordances for disruption, appropriation, and access “from below”.

At different historical conjunctures in the forming of Caribbean relations how has “mobility” been deployed as a form of colonization, exercised as a right of citizens, controlled as a privilege of elites, or contested from below for its exclusions? How have Caribbean mobility meanings, practices, representations, and infrastructures been (re)structured by (g)local dynamics, as Caribbean peoples have appropriated and re-shaped “network capital” and the potential for mobility?

### **Stubbs, Jean (London)**

#### ***Politics and Knowledge: How the Havana Cigar Went Global***

What was it about the Havana cigar that made it famous the world over? Why does its history inextricably continue to link Cuba globally to places as far afield as Indonesia? Does the future of the emblematic Havana cigar, like the legacy of Cuba’s nineteenth-century nationalist and twentieth-century revolutionary wars, hang in the balance? In seeking to address these questions, I embark on a 500-year journey, from when tobacco battled it out between prohibition and expansion in the sixteenth century to become a global commodity of hedonistic proportions in the seventeenth and eighteenth centuries. This was the backdrop to the Havana cigar coming of age in the long nineteenth century (the age of the cigar), giving rise to a far-reaching Havana cigar universe, both real and imaginary. Commodity and migration histories played their part, underpinning a backdrop of landmark political upheavals; piracy and smuggling; licit and illicit growing, manufacturing and trading; smoking, anti-smoking, and anti-anti-smoking lobbies. I map diverse hemispheric and global crossroads where knowledge and cultural practices involving g/local actors have been taken, transformed, and returned modified to the point of origin. I interrogate quality, skill, taste, ‘terroir’, and perceptions of ‘Cubanicity’ (a form of ‘terroir’), as they were employed in the late nineteenth and late twentieth centuries to claim ‘authenticity’ for disputed competing brands, in Cuba and abroad. I end on a note of uncertainty as they all vie to capitalize on the prestige of the product and position themselves for the twenty-first century.

## **Abstracts of the Panel Contributions (in alphabetical order)**

### **Ali, Grace Aneiza (New York)**

Friday, SR 6

#### ***A Portrait of Migration in the Guyana Photographic Archive***

In “A Portrait of Migration in the Guyana Photographic Archive,” I examine images from the “Colonial Office Photographic Collection, British Guiana, 1870-1931” (National Archives, London, UK). Featuring posed portraits of “Negroes,” “Chinese,” and “East-Indians” these images represent systems of slavery and migration that brought Africans and Asians, respectively, to British Guiana. These movements ultimately laid the foundation for the multi-ethnic nation of modern Guyana.

After the abolition of African slavery in 1834, the British responded to the need for the “cheap labor” with indentureship. Between 1835 and 1917, over 300,000 indentured laborers from India and China were imported into British Guiana. Indian and Chinese bodies replaced Black bodies on the sugar and cotton plantations. When this system was abolished 79 years later, the British had already mined a land rife with racial conflict among these groups, particularly between Blacks and Indians.

While these archival images represent 20th century experiences of migration, I will explore how they also set the stage for the underbelly of the migration experience, lend insight into the intersecting histories, cultural dynamics, and racial tensions among these groups and represent black/brown bodies as bonded in their complex relationship to the politics of migration.

### **Álvarez Ramírez, Sandra (Hannover/Havana)**

Thursday, SR 6

#### ***¿Ciberfeminismo en Cuba?***

Una de las expresiones más jóvenes del feminismo es el creciente interés por el acceso y uso, por parte de las mujeres, de las Tecnologías de la Información y las Comunicaciones (TIC). El ciberfeminismo ha planteado, entonces, el arribo a los ambientes digitales, al tiempo que ha revelado las brechas de género y el impacto, especialmente en las mujeres, que la utilización de las TIC han supuesto. Se han propuesto, además, proyectos artístico-creativos que permiten su inserción en redes confortables para ellas, alejadas del sexismo, la misoginia y la violencia machista. Por otra parte, la sociedad

#### ***Cyberfeminism in Cuba?***

One of the latest expressions of feminism, displayed by women, is the growing interest for access and use of Information and Communication Technology (ICT). Thus, cyberfeminism presents the arrival of digital spaces, at the same time as it reveals the gender gaps and the impact, particularly for women, which the use of ICT entails. Furthermore, artistically-creative projects have been presented that allow for a comfortable inclusion in networks far away from sexism, misogyny and male chauvinist violence. On the other hand, Cuban society, with its outstanding technological tradition, has



cubana, con una tradición tecnológica destacada, ha supuesto el uso de las TIC en bien del desarrollo, la educación y la participación social de sus integrantes. En el complejo entramado de relaciones sociales se observan manifestaciones específicas de militancia que podrían ser incluidas en el cyberfeminismo. En la presente ponencia se exponen las particularidades del cyberfeminismo en Cuba, a partir del análisis de las diferentes propuestas, entre ellas el proyecto AfroCubanas, el que concibe el uso de la Internet, y otras maneras de comunicación digital, para visibilizar la obra de las afro-cubanas en la historia y culturas nacionales.

**Braziel, Jana Evans (Cincinnati)**

Thursday, SR 5

***“Riding with Death”: Vodou-Art and Urban Environmentalism in the Streets of Port-au-Prince***

The paper focuses exclusively on the Grand Rue artists and the creative productions of urban space in Port-au-Prince. “Riding with Death” examines the urban environmental aesthetics of the Grand Rue Sculptors and the beautifully constructed sculptures designed from salvaged automobile parts, rubber tires, carved wood, and other recycled materials. Jean-Jacques Dessalines Boulevard, commonly referred to as the Grand Rue, is a major thoroughfare that runs through the center of Port-au-Prince, the capital of Haiti; on the southernmost end of the Grand Rue, one finds the capital’s automobile repair district, a veritable junkyard of steel and rubber, recycled parts, old tires, scrap metals, and other discarded debris. One will also find there the Grand Rue Galerie, a street gallery of assembled art and sculptures wrought from the refuse found on the street. Atis Rezistans (Resistance Artists) – also known as the *E Pluribus Unum Musée d’Art*, or more commonly as the Grand Rue Sculptors – live and work in the automobile district located on Boulevard Jean-Jacques Dessalines in downtown Port-au-Prince. The Grand Rue Galerie is also adjacent to the wood-carving district where tourist arts have been crafted for decades; indeed, it is almost contiguous with the wood-arts area and even relies on some of the same raw materials for carving.

The Grand Rue’s urban environmental aesthetics may be defined as one incorporating machinic urbanism, Vodou bricolage, or the post-primitivist modern, as well as performative politics – all concepts that I further elaborate in analyzing the art work.

proposed the use of ICT for the good of development, education and social participation. Within the complex framework of social relations specific militant manifestations can be observed that could be included in the term cyberfeminism. The present lecture shows the particular characteristics of cyberfeminism in Cuba parting from an analysis of different approaches, including the project AfroCubanas, which proposes the use of the Internet and other ways of digital communication to make the work of Afro-Cuban women in history and national cultures visible.

**Contreras Castro, Anabelle (San José)**

Wednesday, SR 6

***Amenazas glocales y respuestas comunales. Reimaginar la identidad y la territorialidad desde el Foro Caribe Sur***

El territorio del Caribe costarricense, ubicado en la Provincia de Limón, tiene ya más de cinco siglos de ser producto y depositario de prácticas de dominio, a partir de una primera espacialización del poder iniciada por el sistema colonial, que iría de la mano con su racialización. Desde las últimas tres décadas del siglo pasado, sus habitantes están forzados a un intenso proceso de reelaboración de sus ideas de territorio e identidad, y de reconfiguración de su territorialidad debido a una renovada ideologización de su espacio, que obedece a planes de desarrollo propios de esta fase de globalización neoliberal. Y así se han afianzado como comunidad de resistencia. Mi interés radica en la forma como, actualmente, se discute, re-imagina y representa el territorio, la territorialidad y la identidad, a través de acciones emprendidas por el Foro Caribe Sur, agrupación comunal que nació ante la más reciente amenaza: la de expropiación de los habitantes ubicados en la zona marítimo-terrestre. Este foro se sitúa, frente a prácticas y enunciados racistas, como un centro que reaviva memorias y potencia diversas elaboraciones en torno a las ideas de raza, comunidad pluricultural y territorio. Dicha amenaza, fundamentada como medida contra la privatización de playas y para la defensa del ecosistema despierta sospechas acerca de ocultas intenciones de parte del gobierno y empresas privadas. Estos habitantes han pasado de propietarios a invasores o “precaristas en terrenos del Estado”; parte fundamental de su reacción ha sido reconfigurar la identidad, para lo cual ya no funcionan los viejos presupuestos y se imponen nuevas prácticas de revitalización e imaginación de su territorio.

***Glocal Menaces and Communal Responses. Reimagining Identity and Territoriality from the Perspective of the Foro Caribe Sur***

The Caribbean territory of Costa Rica, situated in the province of Limón, has been for more than five centuries both a product and a depository of practices of domination, since the colonial system initiated the first spatialisation of power and thus imposed its racialization.

For the last three decades of the past century, Limonese inhabitants have been forced into an intense process of transformation, making them re-elaborate their ideas of territory and identity, and reconfigure their territoriality, given the revised ideologization of space that is caused by the development plans of the actual phase of neoliberal globalization. In the wake of this, the inhabitants have established themselves as a community of resistance.

In my paper, I investigate how (the notions of) territory, territoriality and identity are disputed, reimagined and represented by the actions conducted by the Foro Caribe Sur, a communal group founded in the face of the latest menace, i.e. the expropriation of the inhabitants of the Limonese waterline. This menace, presented as a measure against the privatization of beaches and in favor of the ecosystem’s defense, arouses suspicions about the hidden intentions agendas of the government or private companies. Limón’s inhabitants have changed status from landowners to invaders or “precaristas en terrenos del Estado” (“squatters on state property”). A fundamental part of their reaction was to reconfigure the notion of identity, for which the old presuppositions do not work anymore, and to forge new practices of revitalization and imagination concerning their territory.

***“Qué pasa, Little Havana”: Los paisajes transnacionales de la diáspora cubana en Miami***

En este trabajo, me propongo reseñar la transformación del paisaje físico y cultural de Miami por sus habitantes cubanos. Comenzaré por sintetizar los principales patrones de asentamiento de los cubanos en Estados Unidos, especialmente en el sur de la Florida y sobre todo en la Pequeña Habana, un vecindario que ocuparon muchos exiliados a partir de 1959. Luego trazaré las coordenadas geográficas y económicas del enclave cubano en Miami, como preámbulo para analizar algunos espacios transnacionales que vinculan simbólicamente a los emigrados cubanos con su pasado y su país de origen. En particular, me interesa evaluar el impacto de esas prácticas espaciales en las identidades culturales de la diáspora cubana. En general, argumentaré que muchos cubanos residentes fuera de la isla – especialmente en Miami – se aferran a la idea de una nación que desborda las fronteras territoriales y no se circunscribe al actual Estado socialista, al que se opone la mayoría de ellos.

***“Qué Pasa, Little Havana”: The Transnational Landscapes of the Cuban Diaspora in Miami***

In this paper, I propose to review the transformation of Miami’s physical and cultural landscape by its Cuban inhabitants. First, I will synthesize the main settlement patterns of Cubans in the United States, especially in South Florida and more particularly in Little Havana, a neighborhood where many exiles have established themselves since 1959. Then I will trace the geographic and economic contours of the Cuban enclave in Miami before analyzing some of the transnational spaces that symbolically link Cuban émigrés with their past and their country of origin. I am particularly interested in evaluating the impact of these spatial practices on the cultural identities of the Cuban diaspora. More broadly, I will argue that many Cubans living outside the island – especially in Miami – hold on to the idea of a nation that overflows territorial borders and is not restricted to the contemporary socialist state, with which most of them disagree.

***Menegildo vs. Napolión: El conflicto intracaribeño de los pichones antillanos en la crónica del racismo cubano (1902-1931)***

El afrocubano Menegildo despreciaba al haitiano Napolión. El conflicto entre ambos personajes de la novela afrocubana *Ecue Yamba O* (1933) fue recreado magistralmente por el escritor cubano vanguardista Alejo Carpentier. Pero también, en otro nivel de lectura de la trama Carpentieriana, se simbolizan las distintas

***Menegildo vs. Napolión: The Inner-Caribbean Conflict of the pichones antillanos in the Chronicle of Cuban Racism (1902-1931)***

The Afro-Cuban Menegildo despised the Haitian Napolión. The Cuban avant-garde writer Alejo Carpentier masterly remodeled this conflict between the two protagonists in the Afro-Cuban novel *Ecue Yamba O* (1933). On another level of interpretation, Carpentier’s plot also

rupturas, imaginarios y diálogos sobre las relaciones raciales que se desarrollaron en las primeras décadas del Estado-Nación en Cuba. El rechazo del discurso público cubano a la migración de los braceros negros caribeños, en calidad de fuerza de trabajo, refleja las des/conexiones discursivas presentes en las relaciones racismo-igualdad-migración. Esta ponencia se propone analizar y valorar las complejidades de la presencia de los braceros negros y caribeños en Cuba y su impacto en el debate racial de este periodo. Al respecto, las relaciones históricas de la mayor de las islas de las Antillas con el Caribe funcionaron como un laboratorio de prácticas migratorias, políticas y sociales donde operaron determinadas relaciones sociales alrededor de los procesos de inclusión-exclusión por color de la piel.

symbolizes the different ruptures, imaginaries and dialogues concerning the race relations of the first decades of the Cuban nation-state. The rejection of the migration of Caribbean *braceros negros* as new workforce in Cuban public discourse reflects the discursive dis/connections found in the relationship between racism-equality-migration. This paper proposes to analyze and evaluate the complexities of the presence of both black and Caribbean workforce in Cuba and their impact on the debate on race during this historical period. In that regard, the historical relationship between the Greater Antilles’ biggest island and the Caribbean has served as a laboratory of social, political and migration practices, in which certain social processes of inclusion and exclusion based on skin color were operational.

***Mapping Caribbean Intellectual History: The Conspiracies of Gual y España and Fermín Núñez***

My talk will discuss the well-known conspiración de Gual y España of 1797 in La Guaira (Venezuela), and the understudied Fermín Núñez conspiracy/ies of 1816/17 in Santo Domingo. Both conspiracies drew into their orbits a substantial number of people of color. In both cases, claims for equal rights for people of color and the abolition of slavery seem to have been a significant part of the stated or purported goals of the conspirators. In the Dominican case, colonial authorities assumed Haitian involvement. In the Gual y España conspiracy intellectual influence from Santo Domingo/Saint Domingue can be documented, though conventional accounts tend to focus on influences from revolutionary France. Interestingly, neither conspiracy seemed to have an explicit separatist agenda. While the impact of these conspiracies on subsequent political events was limited, they show that the struggle for racial equality led to (real or imagined) hemispheric connections, affiliations, and political models, which become invisible when they are labelled as “pre-independence” or “strictly local.” The examples of the Gual y España and Fermín Núñez conspiracies show that the issue of racial equality needs to be understood as deeply connected to other core issues in the history of political thought such as sovereignty and state form, and clearly distinct from the struggle for national independence. What emerges when we revise our perspective along these lines is a map of Caribbean intellectual history that is neither confined to local contingencies nor to transatlantic flows of ideas. It is a map that would assign, at least for a couple of decades, a central place to Saint Domingue/Haiti.

***Sameness or Diversity: Dissimilating vs. Assimilating Curations of Contemporary Haitian Art by Barbara Prezeau-Stephenson and Leah Gordon***

My paper compares the curatorial praxis of Haitian curator, artist and art historian Barbara Prezeau-Stephenson with British curator, photographer and filmmaker Leah Gordon and how both curators negotiate the socio-economic and cultural differences of popular Haitian artists Guyodo, André Eugène and Jean Herald Celeur in their art exhibitions in an increasingly globalized art system. I argue that Leah Gordon strongly emphasizes culturally foreign aspects of their “subaltern” art praxis whereas Barbara Prezeau-Stephenson tries to insert them into “high art” frameworks. In this contribution I will analyze how both curators choose different curatorial strategies which oscillate between assimilation, dissimulation and the exotic to help these artists to plug themselves into international art networks. Guyodo, Celeur and Eugène are the founding members of the artist collective Atis Rezistans. In the late 1990s the members of Atis Rezistans opened their studios and yards in a slum neighborhood in Port-au-Prince as musée d’art (art museums) for an international audience and attracted several curators from Haiti and abroad. Barbara Prezeau-Stephenson was the first curator to work with the collective starting in 2000 and she mediated and translated their sculptures and assemblages for an art audience with her institutions for contemporary art Centre Culturel AfricAmerica and the Forum Transculturel d’Art Contemporain. Leah Gordon started to collaborate with Atis Rezistans in 2007 and founded together with André Eugène and Jean Herald Celeur the biennale project Ghetto Biennale. Every two years the Ghetto Biennale invites international artist to the popular neighborhood at Gran Rue and Rue Magasin de L’Etat in Port-au-Prince to realize art project together with the artist community in a local setting. My research discusses how the art objects by Atis Rezistans travel between societies, different milieus and art worlds and thus acquires transcultural qualities which mediate communication, exchange and misunderstanding between cultures and individuals of extremely different socio-economic strata.

***The Black and the Beautiful: Strategies of Depiction and Visualization in Richard Ligon’s and R.C. Dallas’s Caribbean Travel Narratives***

The English colonial travel narrative is particularly exceptional in its rendering of the native inhabitants and, later, the enslaved African subjects that would substitute the aboriginal labor force during the profitable European venture of the plantation era in the West Indies. Richard Ligon’s *A True and Exact History of the Island of Barbados* (1657) and R.C. Dallas’s *A Short Journey in the West Indies* (1790) are but two examples of colonial texts notable not only for their significance as historical or political documents, but also for their attempt to vividly pictorialize and beautify the black subject in the “exotic” Caribbean. It is thus the purpose of this paper/interactive visual presentation to focus on specific instances in these colonial texts where the black subject is not exclusively visualized under a

recurring Calibanesque fashion, but through aesthetic depictions referencing the fine arts (e.g., painting, sculpture, etc.) and corresponding to specific ideological conventions of European human beauty. For centuries, these aesthetic conventions have perpetuated hegemonic perceptions of a “beautiful,” and thus “acceptable,” black subject.

***Donne Decolonized: The Sinking of the Island of Conviviality into the Mare Tenebrosum***

This proposed talk focuses on literary works from the Expanded Caribbean (Hulme) that show a deep interweaving of political, social and cultural with ecological and geological forms of erosion. It argues that different works in contemporary Caribbean literature build on the movement of the first part of John Donne’s meditation XVII whilst countering its topology. In other terms: they show complex island communities that are not continental but they still capitalize on the islands’ existential drowning.

I will begin with a short post-colonial and nissological (McGrant) deconstruction of “No man is an island” in terms of space, place and conviviality (Gilroy; Langer; Ette). The following close look at Lakshmi Persaud’s *For the Love of my Name* (2000) will expand the argument. The story of the sinking of the colonial insular construction Maya due to the post-colonial racism and totalitarianism of a regime of masques allows the highlighting of the problematic leveling of ethnic, cultural and political divides within the creolizing Caribbean that had already been pointed out in both Derek Walcott’s and V.S. Naipaul’s Nobel Prize lectures. While Maya survives on the movie screen of a museum, the relocation of all parts of the insular society as permanent ex-isles (Bongie) to migration hubs points towards the still ongoing processes of *créolisations* (Glissant) of Caribbean communities.

In order to further expand on the political, social and cultural erosion in totalitarian islands as well as the double role of migration in this process, a short look at Reinaldo Arenas’ *El color del verano o Nuevo Jardín de las Delicias* (1991) and Amir Valle’s *Santuario de Sombras* (2006) will follow. While the first offers a further example of physical drowning of a detached island, the second offers an example of a traumatic metaphorical drowning of Cuba due to a social erosion that allows for the actual drowning of Cuban emigrants, killed by ruthless smugglers on high sea.

To further expand the complex of the sinking island, whilst leaving the aspect of political totalitarianism for the hyper-capitalist one, this proposed paper would close with a glance at Olive Senior’s “Rejected Text for a Tourist Brochure”, a poem that builds on the plea to come and see the lyrical I’s land. I will show how this highly ironic poetic mockery of tourist advertising challenges, subverts and annihilates visualizations of the island paradise, thus reaching beyond the Caribbean and the tropics in order to span the whole earth in the anthropocene.

This paper will show how isolation and interconnectedness as well as various forms of rupture are re-enacting the drowning of decolonized islands while still upholding Donne’s existential claim that no matter “for whom the bell tolls; It tolls for thee”.

**“L’Autre Amérique” moins La Guyane? Points blancs sur la carte rhizomatique ou les trois G’s vues et vécues dans l’esprit martiniquais (antillanité/créolité)**

Dans son *Discours antillais* (1981), Glissant fait état d’un voyage en Guyane française, comme la Martinique et la Guadeloupe un DOM:

Mais alors, la Guyane ? Une infinité que nous imaginons gorgée d’eaux et de bois. Les Guyanais demandent que les Martiniquais et les Guadeloupéens les laissent en paix. *Nous avons pas mal « colonisé » de ce côté. C’est pourtant une attache secrète que nous avons avec le Continent. Une attache poétique, d’autant plus chère que nous y renonçons. D’autant plus forte que sera le poids des Guyanais dans leur pays. Des chants comme des rapides à remonter, des poèmes comme autant de bois sans fond.* (Italique ajouté)

Dans mon analyse de ce “témoignage”, je mets en relief le rapport pour le moins intrigant entre la terre ferme guyanaise et sa littérature, et les îles qui ont, en matière littéraire et critique, donné le ton. J’interroge les principes de canonisation et les raisons pour lesquelles le fondateur de l’antillanité et de la créolisation et ses successeurs n’ont pas les Guyanes en ligne de mire.

Qui est-ce que Glissant a à l’esprit (Léon Damas, ou encore Wilson Harris)? Pourquoi les créolistes à leur tour “excisent”-ils la Guyane, voire les Guyanes, et est-ce que “l’autre Amérique” ne semble pas inclure la France équatoriale? Comment se fait-il que le plus grand département

**„The Other America“ Without French-Guyana? Blind Spots on the Rhizomatic Map, or the Three G’s in the Martinican Mind**

In his *Discours Antillais* (Caribbean Discourse 1981, transl. J. Michael Dash 1989), Glissant gives an account of his trip across French Guyana, which just like Martinique and Guadeloupe constitutes an overseas region of France:

Mais alors, la Guyane? Une infinité que nous imaginons gorgée d’eaux et de bois. Les Guyanais demandent que les Martiniquais et les Guadeloupéens les laissent en paix. *Nous avons pas mal « colonisé » de ce côté. C’est pourtant une attache secrète que nous avons avec le Continent. Une attache poétique, d’autant plus chère que nous y renonçons. D’autant plus forte que sera le poids des Guyanais dans leur pays. Des chants comme des rapides à remonter, des poèmes comme autant de bois sans fond.* (Italics added by the author)

In my analysis of this “testimony”, I want to put the emphasis on the complicated link between the continental French Guyana and its literature, and the islands of Martinique and Guadeloupe which, in literary and theoretical matters, have set the tone. I will examine the principles of canonization and the underlying reasons the founder of the literary movements *antillanité* and *créolité* (creolization) and his successors had for not putting the focus on the three Guyanas.

Whom does Glissant have in mind? (Léon Damas, or even Wilson Harris). And why do the *créolistes* excise French Guyana, as well as the

français et le plus boisé (puisque 96 % du territoire sont couverts d’une forêt équatoriale d’une incroyable richesse écologique) ne retiennent pas l’attention des signataires des manifestes contre la “vie chère”, la “profitation” et la pollution des ressources naturelles?

Il faut, pour finir, un détour par le chef-lieu de la Guyane, siège littéraire d’une poignée d’auteurs qui se réclament, eux, du “troisième homme de la négritude”, Léon G. Damas.

Que ce “bannissement”, cette foreclosure du troisième révèlent-ils sur la théorisation, telle qu’elle a été entreprise depuis plus d’un demi-siècle à la Martinique ?

three Guianas? Would “the other America” not already include equatorial France? Why doesn’t the biggest and the most densely forested French region (96% of the territory is covered with an equatorial forest of an incredibly rich ecology) gain the attention of the signatories of the manifestos against “la vie chère” (the expensive life), against “la profitation” (overexploitation) and the pollution of natural resources?

In this paper, I will also have a closer look at French Guyana, the literary meeting place for a handful of authors who align themselves with the “troisième homme de la négritude” (the third man of négritude), Léon-G. Damas.

What will this “bannissement” (banishment), this foreclosure of the third DOM, tell us about the theorization by the French-Caribbean leading scholars in the field?

**Going Creole: Towards a Comparison of Caribbean and Cape Verdean Narratives**

In my paper I will explore how two divergent postcolonial settings – the Caribbean and Lusophone African – can be approached through what I will call the “politics of creolisation”. I will briefly present the state of the art of my new comparative research project, aiming at comparing narratives from these two, previously uncomparing, cultural contexts. I aim to analyse cultural and literary discourses and policies in the Caribbean and Cape Verde, asking how creole and creolisation both as linguistic and cultural phenomena are either appropriated and fostered (e.g. through educational and cultural policies) or downplayed and countered. The analysis of both official and alternative discourses will allow us to measure the impact of local manifestos (such as the controversial *Eloge de la créolité* by Martinican intellectuals) with lesser known artistic and literary expressions of creoleness. Moreover, I will discuss some of the methodological and conceptual problems in approaching Caribbean and African cultures comparatively.

***Ethno-Politicization and Human Security in Guyana***

Racially based politics in Guyana have contributed to protracted ethnic insecurities and have resulted in a new discourse about an ethnic security dilemma" (Griffith 2011, 16). As Gibson observes political exploitation of race has resulted in the major ethnic groups fearing domination by the other ethnic group and citizens feeling that only their ethnic party will be concerned about their welfare (Gibson 2006, 362-381). Misir (2007, 216) debunks the notion of any ethnic security dilemma and ethnic dominance as being pervasive in the Guyana context. This paper challenges Misir's viewpoint by applying the human security framework to show from the literature and empirical data that there are differentiated experiences between persons of Indian descent and those of African descent in Guyana.

Human security is a people centred concept introduced by the UNDP in 1994 that contends that security should be concerned with people and their welfare and comprises seven dimensions: economic security, food security, health security, personal security, environmental security, societal security and political security (UNDP 1994, Thomas, 2001; Alkire 2003; Commission on Human Security 2003). The advantage of the human security approach is that it covers a broad range of issue areas related to human welfare thus facilitating a comprehensive analysis of the consequences of ethno-politicisation on a particular ethnic community.

Since dimensions of human security are all latent constructs we develop indicator variables for each and interviewed over 800 hundred respondents using a multi stage random sampling technique. The data collected will be analysed in SPSS and presented in statistical charts and tables.

***Staying in Touch, Sending Used Clothes: The Role of Materiality and Translocality in Transnational Guyanese Gift Exchange Practices***

Bodies and clothing are in exchange and influence each other. According to Guyanese Hindus, during the act of consuming clothing, for example when it is worn or gifted, substances and energies are transferred between bodies and dress, creating mutual contact and touch. Clothes hence provide a dwelling structure for substances and particularly used clothes are considered to contain such substances and energies that may be transported to a next wearer.

Clothes are frequently exchanged within Guyanese families, a practice that remains relevant even in the context of migration. Guyanese Hindus, who have migrated to North America, continue to exchange used clothes with family members at 'home.' In this context, the exchange of clothing is an intricate part of (re)creating transnational families and religious communities through the maintenance of physical touch. The socio-cultural practice of sending 'barrels' facilitates this exchange. Barrels are large

containers filled with consumer goods such as textiles, which are shipped to Guyana to be "shared" among family members and friends.

This paper analyzes how gifts of used clothing create, visualize, and materialize relationships between people who are separated as a result of migration. It addresses questions such as: how is 'touch' facilitated and intimacy created between giver and receiver through the exchange of used clothing? What is the relevance of materiality in the context of transnational gift exchange? How is social and religious hierarchy negotiated in this process? It further elaborates the influence of local context on transnational networks and practices, an often neglected aspect in transnational research, and thus analyzes cultural gift practices by highlighting the relevance of translocality.

***Crossing Borders: Knowledge Networks, Ideas and Values among Cubans in Canada and Western Europe***

In the quarter decade since the fall of the 1989 Berlin Wall precipitated crisis in Cuba, Cubans have migrated to increasingly diverse destinations. This paper draws on research conducted during 2011-2015 to explore two facets of the migration to Canada and four core countries of Western Europe – France, Germany, Spain and the United Kingdom. We first highlight the role knowledge networks have played in the decision-making of Cubans to migrate to these particular destination countries and to create and maintain virtual and physical links beyond the national borders of their new host countries. We also examine the ideas and values forged in Cuba's post-1959 revolutionary period that helped shape mobility decisions and have been carried over in tandem with realities in the new host countries. A central argument of the paper is that, while for many Politics may matter less, ideas and values embedded in their politics of knowledge remain akin to those of many on the island.

***Exclusion and Inclusion in Caribbean Song Lyrics before the 1960s***

From the late 1950s onwards, new currents in popular music, such as the Nueva Canción Latinoamericana, Reggae or Ska, have dealt with social problems, including processes of inclusion and exclusion. The music produced before the dawn of these new forms of musical protest in general is considered to be "harmless", not very intelligent or sophisticated and sometimes even ideologically conservative. The paper raises the question of whether this assumption can still be maintained. It will pay special attention to the topics of inclusion and exclusion of social groups and collectives in Caribbean song lyrics from the late 1920s to the 1950s from two different perspectives. First, it will analyze the enunciative

structure of the songs – that is, it will address the question of who has a voice and who is not allowed to speak. Second, it will treat the contents of the songs and the question of whose problems are dealt with, whose problems are eclipsed and in what way these problems are presented. The paper will focus on the four identity categories of social class, ethnicity, gender, and sexual orientation. The main genres to be taken into account will be the Beguine (for Martinique), the Son (for Cuba), and the Calypso (for Trinidad and Tobago). In a final step, the importance of the musical genre and the cultural context for the discursive formation of phenomena of inclusion and exclusion will be discussed.

Lay Brander, Miriam (Constance)

Saturday, SR 5

**Entre etnografía y resistencia cultural: El proverbio caribeño como práctica de (no-) conocimiento**

**Between Ethnography and Cultural Resistance: The Caribbean Proverb as a Practice of (Non-)Knowledge**

Since and even before the constitution of Ethnography as an independent discipline, proverbs of Non-Western ethnic communities have known a considerable interest as a source for the production of folkloristic, ethnolinguistic and pedagogical knowledge. While collections of Creole and Black African proverbs keep appearing contemporary Creole Caribbean writers use the proverb as a means of cultural resistance: Proverbs enclose a psycho-cultural secret and thus help to preserve an intended intransparency towards those who don't share the same culture. In this way they form part of an "open opacity of non-reducible existences" (Glissant 1997) opposed to the transparency promoted through imperialistic and neo-colonial practices. Furthermore this opacity can be interpreted as a specific form of a creole temporality which interrupts the linearity of Western historicity (Glissant 1997, Torabully/Lay Brander 2013).

The proposed paper focuses on the manner Afro-Cuban and Creole proverbs are described and used on the one hand in proverb collections (Lydia Cabrera: *Refranes de negros viejos*; Raphaël Confiant: *Proverbes creoles*) and on the other hand in fictional (Simone Schwarz-Bart: *Pluie et vent sur Têlumée Miracle*) and autobiographical writing (Patrick Chamoiseau: *Ecrire en pays dominé*). Analysing the way in which Caribbean authors describe proverbs can help to theorize this genre as a form of knowledge/non-knowledge and of *non histoire*. Additionally the use of proverbs in narrative texts can elucidate the contexts in which the proverb unfolds its potential of resistance.

López-Labourdette, Adriana (St. Gallen)

Saturday, SR 5

**Estética del vestigio. Restos, cuerpos y memoria posesclavista en el Caribe hispano**

En las últimas décadas, la cuestión de la memoria ha ocupado una buena parte de las agendas políticas y culturales de América Latina. El peso de la historia, con sus capítulos traumáticos, así como la necesidad de crear lazos sobre los que (re)construir comunidades y solidaridades, ha hecho del pasado el centro de las discusiones sobre el presente, el punto de mira desde el cual se perciben futuros posibles, futuros anhelados pero también futuros indeseados. Una buena parte de estas discusiones mnemotécnicas giran en torno a la recuperación de voces e historias silenciadas, desatendidas, ignoradas. De ahí el auge y la importancia del testimonio, el peso jurídico que se le otorga y su uso como arma primera en contra de reconocimiento y reparación. Dichas culturas se asientan sobre procesos de recuperación y mantenimiento de archivos, cubriendo así otra cultura de la memoria, no menos importante, pero igualmente esencial, que parte de la ausencia del documento y de la imposibilidad de relatar el trauma. Me interesa indagar en los modos en que las narrativas resultantes, que denomino "narrativas del vestigio", se enfrentan a los vacíos de lo no restituible y de lo indecible, quitando importancia al proceso de recuperación de la memoria y generando otras prácticas, orientadas a la creación de una memoria de lo menor, que pone en juego restos y cuerpos. Para esta ponencia revisaré los conceptos de remnant y trace, de Toni Morrison y Édouard Glissant, respectivamente, y me centraré en algunas prácticas artísticas contemporáneas correspondientes a la memoria posesclavista del Caribe hispano (Mayra Santos-Febres, Douglas Pérez, etc.).

**Aesthetics of the Remnant. Remains, Bodies and Post-Slavery Memory in the Hispanic Caribbean**

In recent decades, the question of memory has occupied a good part of Caribbean and Latin America's political and cultural agendas. The weight of history, with its traumatic chapters, as well as the need to create links to (re)build communities and solidarity, has made of the past the center of the discussions on the present, the point of view from which we perceive a potential future, a desired future but also an unwanted future. A good part of these mnemonic discussions revolves around the recovery of silenced, neglected and ignored voices and stories. Hence comes the rise and the importance of the testimony, its legal weight and its use as first device for recognition and repair. These cultures base themselves on processes of recovery and maintenance of archives. However, they are covering another culture of memory, no less important, but equally essential, in which the idea of the absence of the document and the impossibility of recounting the trauma is central. I want to investigate the ways in which the resulting narratives, which I call "narratives of the remnant", face gaps of the non-returnable and the unspeakable, minimizing the importance of the process of recuperation of memory and generating other practices, intended to the creation of a memory of the minor, where remains and bodies are at stake. For this paper, I will review the concepts of the remnant and the trace (Toni Morrison and Édouard Glissant) and focus on some contemporary artistic practices corresponding to the post-slavery memory in the Hispanic Caribbean (Mayra Santos-Febres, Douglas Pérez, etc.).

**Welcome to Paradise Island: The History of Jamaica's Cine-Tourist Image**

In this paper I will present my completed PhD research on Jamaica's interwoven history of film and tourism, which I have dubbed the history of "Jamaica's cine-tourist image". From the beginnings of cinema the medium was perceived as the ultimate vehicle for tourism advertising and place promotion. Early Jamaican tourism stakeholders readily embraced moving pictures as major tourism-inducing attractions. The almost simultaneous rise of tourism and film instantly marked the advent of an effective collaboration between the two industries. In the following decades the foundations of Jamaica's cine-tourist image would be firmly established in the visual culture and physical landscape of the island. In "Welcome to Paradise Island" I will introduce my findings on Jamaica's little-known early history of film and tourism. The history of silent cinema in Jamaica (and the Caribbean in general) is largely unexplored and uncharted – few people for example know that Hollywood's first million-dollar blockbuster, *A Daughter of the Gods* (1916), was shot on the island. Probably even less traversed is the immediate corporate relationship between the emerging film and tourism industries, while they have created a forceful and often damaging place image of Jamaica (and the Caribbean) as tropical playground that greatly affects the political, economic, social and cultural route of the country (and the region) to the present day.

**Rethinking Diaspora in and with Rabindranath Maharaj's The Amazing Absorbing Boy**

Literary representations of 'postcolonial' Caribbean topographies are suffused with tropes of migration, mobility and displacement. Frequently set in or referencing multiple locations – such as former colonial 'peripheries' and 'centers' as well as regional variations of the present-day 'multicultural' or 'cosmopolitan' metropolis – many contemporary texts also examine the temporal and spatial dynamics of diaspora formation. Yet, they mostly do so through adult characters and/or narrators (e.g. Upstone). Rabindranath Maharaj's *The Amazing Absorbing Boy* (2010), however, features a migrant youth narrator whose experience of Toronto resonates with and substantially differs from both common depictions of adult migrants' alienation and displacement and from 'second-generation' narratives of urban (un-)belonging. This paper argues that the novel re-spatializes and re-configures the traces of the "colonial child-subject" (Wallace) of earlier 'postcolonial' narratives within the contemporary globalized metropolis and thus imaginatively addresses a blind spot of the spatial turn in 'postcolonial' literary and cultural studies (e.g. Teverson and Upstone). By example of *The Amazing Absorbing Boy* I aim to show that focalization through child and youth narrators challenges not only common notions of 'postcolonial' metropolitan spatiality and subjectivity, but also the conceptualization of diaspora itself. The protagonist's Trinidadian background story frequently complicates his experience of his new

surrounding in unexpected ways, e.g. through the disassociation of migration and economic necessity. The narrator's 'absorptive power' and age-specific cultural reference system will be read against the grain of tropes of 'Caribbeanness' in connection to the representation of specific locations and (trans-)national contexts, which all contribute to the novels' multi-faceted challenge of the concept of diaspora.

**El Caribe como "Banana Republic"**

La noción de *Banana Republic* ha sido utilizada para caracterizar la turbulenta vida política de América Central en el siglo XX, muy relacionada con las intervenciones de las compañías bananeras y la política norteamericana del *Big Stick*. Dicha noción surgió como una imagen literaria y luego se convirtió en una caricatura de la corrupción con ingredientes racistas. ¿Es válida más allá del istmo centroamericano? ¿Se la puede aplicar a Cuba antes de 1959, a la República Dominicana y a Haití? ¿El Caribe inglés, francés y holandés escapó totalmente a ese destino? Estas son las preguntas que me propongo contestar en esta ponencia.

**The Carribean as "Banana Republic"**

The notion of *Banana Republic* was used in order to characterize the turbulent political life in Central America in the 20th century, closely related to the interventions of the banana companies and the North American politics of *Big Stick*. The term emerged as literary image and later on became a burlesque of corruption with racist ingredients. Is it valid beyond the "istmo centroamericano"? Is it useful for Cuba before 1959, for Dominican Republic and for Haiti? And did the English, French and Dutch Carribean sidestep this destiny? These are the questions I will answer in this lecture.

**Lo inescrible que hace escribir. Enfermedad y muerte en Pájaros de la playa de Severo Sarduy**

*Pájaros de la playa* es la última novela de Severo Sarduy. Apenas por un mes, el avance del sida no le permitió a su autor verla publicada. Esto plantea a sus lectores un problema, a saber, ¿cuál es el estatuto de un texto escrito al borde del abismo, con la muerte pisándole los talones y la enfermedad avanzando implacablemente por su cuerpo? ¿En qué registro debemos situar esta experiencia de escritura? ¿Es posible escribir la propia muerte?

**The Unwritable that Causes to Write. Illness and Death in Severo Sarduy's Pájaros de la playa**

*Pajaros de la playa* is Severo Sarduy's last novel. The author did not live to see it published because he died of Aids one month before. This fact confronts his reader with a problem: What is the status of a text written on the edge of the abyss, death hard on his heels and the illness relentlessly advancing in his body? In what register do we have to situate this writing experience? Is it possible to write one's own death?

A propósito de la recepción de las *Memorias de un Neurópata* de Daniel Paul Schreber en el registro de la medicina<sup>1</sup>, Jean Allouch reflexiona este problema: “La determinación del registro en el que se inscribe alguien que habla no puede ser establecida sino sólo desde el punto de vista de su discurso” (2014: 43).

En esta ponencia propongo leer la novela de Sarduy desde su literalidad, prestando especial atención a la estructura del texto, a las vacilaciones de la instancia enunciativa, a lo no dicho, al silencio y a la figura retórica de la elipsis. Es a partir de estos recursos que el texto logra bordear lo inescrutable, es decir, el abismo que se abre ante un hombre que se sabe irremediamente condenado, en una época en que ya no es viable la idea de “otro mundo” después de la muerte, y Dios no es más que un fantasma que se invoca sin respuesta. Sin Dios y sin paraíso ¿será la escritura misma una experiencia espiritual?

<sup>1</sup>Jean Allouch propone leer las Memorias en el registro en el cual Schreber hubiese deseado ser leído, es decir, como un libro de teología. Esta idea va a contrapelo de la inmensa bibliografía (incluidos Freud y Lacan) que hacen de Schreber un paranoico, un caso clínico.

## Rath, Gudrun (Linz)

### **Narrativas del zombi: Circulaciones y derivas**

Según narrativas antropológicas y literarias, en uno de sus (múltiples) lugares de origen histórico, en la isla caribeña de Haití, la figura del *zombi* se caracteriza, – a través de su relación con la religión afro-caribeña del “vodou” – como un muerto-viviente al que un *bokor* (mago) ha robado una parte de su alma. En consecuencia de este robo, el *zombi* ya no dispone de fuerza de voluntad propia y se ve condenado a trabajar

Regarding the reception of Daniel Paul Schreber's *Memoirs of My Nervous Illness* in the realm of medicine<sup>1</sup> Jean Allouch reflects on this problem: "The register into that someone is inscribing himself through speaking can be determined only from the point of view of his discourse" (2014: 43).

This paper proposes to take Sarduy's novel by its literacy, putting special attention to the text's structure, to the vacillations of the enunciator, to the not said, the silences and the rhetorical figure of ellipsis. Due to these resources the text is able to address the unwritable, that is the abyss that opens in front of the inevitably condemned, in a time where the idea of the "other world" after death is not viable any more and God is not more than a specter called upon without an answer. Without God and without heaven does, possibly, the writing become a spiritual experience?

<sup>1</sup>Jean Allouch proposes to read the Memories as a book on theology, the genre to which Schreber would have attributed it. This idea goes against the grain of the immense amount of works who transform Schreber into a paranoid person and a clinical case.

Wednesday, SR 5

### **Zombi Narratives: Circulations and Drifts**

Anthropological and literary narratives about the Caribbean have defined the zombi as a living dead, subdued to the will of a *bokor* (sorcerer), who seizes control of one part of his victims' soul in order to put him to work – following his death, burial and resurrection – as a slave. In Haitian as well as in other Caribbean narratives, the zombi has been shaped as a figure of collective memory – and not, like in Hollywood

como esclavo para su maestro. El *zombi* – en Haití tanto como en narrativas similares en otras islas del Caribe – por lo tanto ni es monstruo ni asesino como el *zombi* del cine de Hollywood, sino una figura que representa la memoria colectiva.

Según antropólogos, estas narrativas del *zombi* son el resultado directo del tráfico de esclavos, mediante el cual imaginarios similares (de un alma múltiple, del robo del alma y de lo “oculto”) fueron trasladados al Caribe donde continuaron a transformarse hasta el día de hoy. Sin embargo, una lectura crítica pone en duda esta derivación lineal de un pasado remoto “africano” de la brujería: tanto el primer texto en el que aparece el término, *Le zombi du Grand Pérou* de Pierre-Corneille Blessebois (1697), como el concepto sincrético africano *Nzambi* resaltan posibles aportes europeos que hasta ahora no han sido tomado suficientemente en cuenta.

La ponencia explorará estos dos hilos de la historia cultural del *zombi* caribeño: por un lado, el *zombi* como una figura de la circulación, conectando espacios diversos (Africa, el Caribe, Europa, E.E.U.U) y disciplinas (antropología, estudios literarios etc.) como una figura de la memoria colectiva. Por otro lado, preguntará por las derivas y las implicaciones problemáticas que han producido el *zombi* como una figura de la exclusión, de “lo africano” y “lo oculto”. En un último paso, la ponencia explorará las contradicciones y ambigüedades entre estos dos hilos.

representations, as a cannibal or monster.

Anthropologists have furthermore highlighted the assumption that these kinds of zombi narratives result from slave trafficking and can be traced back to West Africa, from where they travelled to the Caribbean. They were subsequently transformed and spread throughout the region. Yet, a critical perspective casts doubts on this linear derivation from a mythical “African past” of “sorcery”: both the first text that features the term, *Le zombi du Grand Pérou* by Pierre-Corneille Blessebois (1697), as well as the African syncretistic deity *Nzambi* indicate European inputs that have not yet been examined sufficiently.

This paper aims to flesh out two directions in the cultural history of the zombi in the Caribbean: On the one hand, the zombi shall be analysed as a figure of circulation and of “collective memory”, connecting different spaces (Africa, the Caribbean, Europe, the USA) and academic disciplines (e.g. anthropology, literary studies). On the other hand, the paper inquires how drifts and problematic implications have produced the zombi as a figure of exclusion and as a figure of an “occult African past”.



***The Claims for Slavery Reparations in the Caribbean***

In my paper I want to reflect about the Caribbean debate on slavery reparations while presenting some of its main protagonists, networks and agendas. Claims for reparation for the atrocities and long-term damages caused by the enslavement of dozens of million Africans within the transatlantic trade became publically and politically more visible and strong, even if they were not entirely new, after the UN declaration of Durban 2001 which condemned slavery as a crime against humanity and called the former European colonizing countries for an official recognition and apology. This demand has been reinforced by the Caribbean Community and Common Market (CARICOM) in 2013 when heads of 15 Caribbean governments have agreed about seeking dialogue on reparations with the former slave-owning countries in Europe. Reparative justice appeals in a broader sense to the “correcting of a wrong” including moral, educational, economic and epistemological dimensions. Among the recently formed National Commissions on Reparations in different Caribbean States I want to focus on the case of Jamaica. Based on empirical research I would like to present some of the reparation activists, their agendas and conceptualization of the different dimensions of reparation including much more than financial transactions. I will emphasize on the issue of re-education raised by various activists and finally discuss their contribution to a decolonization of knowledge and imaginaries.

***Los traumas (olvidados) de una revolución: Memoria en el cine cubano después de 1989***

“El cine es arte”, dice en 1959 el primer párrafo de la nueva ley del recién oficializado cine cubano. ‘El cine es memoria’, podría ser añadido ante las múltiples re-visiones del pasado que proyectan las producciones cinematográficas cubanas hasta hoy. Sin embargo, por mucho que la mirada retrospectiva hacia la época colonial o hacia la dictadura de Fulgencio Batistas, p.e., muestre una agudeza particular, esta mirada histórica se nubla cuando se centra en la historia (pos)revolucionaria. La conferencia analizará las luces y sobre todo las sombras de la política de la memoria histórica

***The (Forgotten) Traumas of a Revolution: Memory in Cuban Cinema after 1989***

“Cinema is art”, claims in 1959 the first paragraph of the law of Cuban cinema recently accredited. ‘Cinema is memory’ could be added in view of the multiple revisions of the past that cinematographic productions in Cuba project until today. Nevertheless, while the retrospective view at colonial era or at Fulgencio Batista’s dictatorship (e.g.) shows a particular rigour, this historical view becomes diffuse when it focuses on post-revolutionary history.

The lecture will analyze lights and, above all, shadows of Cuban historical memory and, by that, present the diverse forms, in which cinema faces (or not) the traumas of Cuban Revolution.

cubana y presentará las formas diversas en las que el cine (no) se enfrenta a los traumas de la revolución cubana. Tomando como ejemplo largometrajes cubanos de la época de después de 1989, mostraré escenificaciones específicas de las relaciones y desconexiones con el pasado, y a la vez también el desarrollo artístico del cine como medio de la memoria cultural cubana.

Taking as examples Cuban motion pictures from the era after 1989, I will show specific representations of relations and disconnections with the past, and analyze at the same time the artistic development of cinema as a medium of Cuban cultural memory.

***Daughters of Caliban Fighting Multiple Oppressions: Amerafrican Feminisms in the Caribbean and Its Diasporas***

The Caribbean region is often seen as the object of feminist knowledge production – as the site of sexism, racism, prostitution and sex tourism or *machismo* – while the locus of valid theorizing remains in the so-called global North. Feminist voices from the Caribbean have received little attention in the academy, and also in narrations of the black radical tradition in the Americas (see Perry 2009). This paper in turn argues that interventions by Caribbean and Caribbean diaspora feminists contribute to a particularly multi-faceted notion of feminist politics based on the region’s long legacy of (often enforced) mobility, interweavings and creolizations. Afro-Caribbean feminist thinking in particular is often marked by a specific consciousness of colonial legacies and ongoing colonial power dynamics in their specifically – and “intersectionally” – racialized and gendered expressions. Against this backdrop, this paper draws on exemplary Afro-Caribbean feminist theoretical, literary and political practices such as the contributions of volumes like *Daughters of Caliban* or *Afrocubanas* as well as Hip Hop lyrics by queer of diaspora artists like Las Krudas in order to trace the ways in which concepts like “Amerafrican feminisms” (Perry) or “Nu Caribbean Feminism” (Las Krudas) create new spaces of connectedness across differences and borders. The paper finally argues that it is from such new spaces that Afro-Caribbean feminists perform, practice, scrutinize, and resist their experiences of the very exclusions which abstract theorizations on “intersectionality” render problematic. They hence take the concept back to its radical political roots. Often excluded from or unrelated to academic theorizations of “intersectionality”, they bring into focus the interlocking character of multiple forms of exclusion, inequality and oppression as well as hidden entanglements and dialogues between local and global knowledges, practices and forms of connectedness. Established feminism(s) can gain from including and entering into dialogue with the respective “Nu Caribbean Feminism” (Las Krudas) and thus with the endeavor of creating new spaces of solidarity and conviviality accompanied by and based on an epistemic sensitization and methodological decolonization.

***Puerto Rico and Its Colonial Music History***

Traditionally, musicological research has paid little attention to the relationship between music and colonialism. The neglect of this important research topic has left interesting aspects of music history unexplored. The music history of Puerto Rico is an excellent case in point. The island has been a colony or possession of the United States since 1898 and its music history — as well as the music history of the United States — has been shaped in important ways by this colonial relation. In fact, I will argue that one cannot speak of Puerto Rican music without taking into consideration the constitutive role its colonial relation to the United States has had in the musical development of the island since the beginning of the 20th century. In my presentation, I intend to demonstrate this by analyzing colonial policies that have shaped Puerto Rico's relation to the United States. For instance, I will discuss the introduction of the Jones Act in 1917, which among other things granted Puerto Ricans the US-American citizenship. This new citizenship status obliged Puerto Ricans to enlist as soldiers in World War I, where they interacted musically with African-American musicians. After the war this interesting musical exchange continued in New York City making Puerto Rican musicians important contributors in the development of Jazz music and in more recent years Hip Hop. I will analyze this musical interaction using the concept of "hybridity" developed in post-colonial studies. Of great relevance will also be the discussion of the circular migration patterns that characterized the Puerto Rican migratory experience during the 20th century. I will show how these migratory patterns greatly contributed to the development of Salsa and Reggaeton music. This migratory experience and the interesting musical developments it promoted have to be seen in the wider context of Puerto Rico's colonial relation to the United States.

**Sanz Rozalén, Vicente (Castellón)**

Saturday, SR 6

***El Caribe en el sistema atlántico. Perspectivas desde la Historia transnacional***

El espacio caribeño ocupa un lugar central dentro de la construcción del sistema atlántico. En él vienen a confluir los dos 'tempos' marcados en la configuración de los imperios coloniales europeos (hispano y portugués, por un lado; británico, francés y holandés, por otro). En sus islas se estructuran formas de propiedad, sistemas de plantación y formas de organización del trabajo que se convertirán en características de estos espacios coloniales, trascenderán al continente y condicionarán ese espacio triangular entre América, África y Europa.

***The Caribbean in the Atlantic System. Perspectives from a Transnational History***

The space of the Caribbean plays a central role in the construction of the Atlantic system. In this system converge the two 'tempos' that are shaped through the configuration of the European colonial empires (Spanish and Portuguese on the one hand; British, French and Dutch on the other). In its islands, forms of property, plantation systems and forms of labour organization gain structure, turning into characteristics of these colonial spaces, transcending the continent and determining this triangular space between America, Africa and Europe.

La propuesta que presentaría iría a plantear la cuestión del papel predominante que juega el espacio caribeño en la articulación de ese sistema atlántico, en el que se entremezclan las condiciones geográficas con las demográficas, las políticas con las económicas, las sociales con las culturales y las metropolitanas con las coloniales. Observar en esos pequeños laboratorios que son las islas caribeñas la forma en que los 'tempos' se articulan, aprovechando experiencias ajenas, ensayando otras propias, aporta una perspectiva interesante sobre la complejidad en la configuración de este sistema atlántico que escape de linealidades predefinidas e incorpore a todos los actores de uno y otro lado del Atlántico partícipes del proceso.

**Schmieder, Ulrike (Hannover)**

Thursday, SR 6

***Periódicos y revistas afrocubanos y el "saber" sobre Haití, África y la esclavitud en el espacio atlántico***

En las décadas 1870 hasta 1890, durante el proceso de la emancipación de los esclavos, nació en Cuba la prensa afrocubana cuyos redactores fueron personas que en su juventud habían sido esclavos o que fueron descendientes de esclavos, como Juan Gualberto Gómez, hijo de padres esclavos y fundador de "La Igualdad" y "La Fraternidad". En esta prensa se expresaron las aspiraciones de los afrodescendientes a la integración en la sociedad cubana como ciudadanos con derechos iguales a los "blancos". Los líderes afrocubanos realizaron una campaña contra la segregación racial, parcialmente exitosa a nivel de la ley, y se refirieron a movimientos emancipatorios en otras sociedades americanas, particularmente en los Estados Unidos.

My proposal hints at the prevailing function the Caribbean space is taking up in the articulation of this Atlantic system, in which geographical conditions are mixing up with the demographic, the political with the economical, the social with the cultural, and the metropolitan with the colonial. By looking into these little laboratories represented by the Caribbean islands, by seeing how these 'tempos' are articulated, by taking advantage of foreign experiences, by trying out own ones, it will provide an interesting perspective on the complexity of the configuration of this Atlantic system. This system escapes predefined linearity and incorporates all the actors on both sides of the Atlantic, who are participating in this process.

***Afro-Cuban Newspapers and Journals and the "Knowledge" about Haiti, Africa and Slavery in the Atlantic Space***

In the decades of 1870 until 1890, during the process of slave emancipation, in Cuba, the Afro-Cuban press was born. Its editors were people who in their youth had been slaves or were dependents of slaves like Juan Gualberto Gómez, son of slave parents and founder of the newspapers "La Igualdad" and "La Fraternidad". In this press the aspirations of the Afro-descendants for integration in the Cuban society as citizens with equal rights as the "whites" had been expressed. The Afro-Cuban leaders led a campaign against racial segregation, partially successful with respect to law and referred to emancipationist movements in other American societies, particularly in the United States. In contrast to the members of the African cabildos, obliged by

Al contrario que los miembros de cabildos africanos obligados por el Estado colonial de refundarse como Sociedades de Instrucción, Recreo y Socorros mutuos y que fomentaron “el recreo a uso de África” los periodistas intelectuales se distanciaban de la herencia africana. Trataron de convencer a sus compatriotas blancos que la abolición de esclavitud y el otorgamiento de derechos civiles y políticos a los antiguos esclavos no llevaría a un segundo Haití y una africanización del país en el caso de su independencia, un temor atizado por los partidarios de la pertenencia de la isla a España. El “saber” sobre el desarrollo de Haití y sobre las culturas africanas fue fuertemente influenciado por el racismo “científico” que pintó una imagen muy negativa sobre el continente africano que sugirió a los afrocaribinos que solamente la adaptación de valores culturales europeos y la formación de familias según modelos europeos podrían justificar la reivindicación de igualdad civil y política.

La ponencia analizará los discursos presentados en los periódicos y revistas afrocaribinas y su contexto político y social sin olvidar las contribuciones poco conocidas de mujeres como autoras por ejemplo de la revista “Minerva”.

**Steinitz, Matti (Bielefeld)**

CANCELLED!

Thursday, SR 5

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***Transbarrio Dialogues in the Black Power Era – Latin Boogaloo and Identity Formation in New York City’s Puerto Rican Diaspora***

In the 1960s, New York City was a place where common experiences of racialization and social exclusion materialized in a vibrant cross-cultural dialogue between Caribbean diasporas and the local African-American community. While sounds, images, and discourses connected to the Civil Rights and Black Power movements inspired Afro-diasporic communities all over the Americas to confront the persisting legacies of colonialism, slavery, and racism, it was in the context of shared living conditions

the colonial state to reconstitute themselves as societies of instruction, recreation and mutual assistance which fostered the “recreation according to the habits of Africa” the intellectual journalists distanced themselves from the African heritage. They tried to convince their white compatriots that the abolition of slavery and the granting of civil and political rights to former slaves would not lead to a second Haiti and the “africanization” in the case of their Independence, an anxiety used by the adherents of the belonging of the island to Spain. The “knowledge” about Haiti and about African cultures was heavily influenced by the “scientific” racism that painted a very negative image of the African continent which suggested to Afro-Cuban that only the adaptation to European cultural values and the formation of families according to European models could justify the demands of equality and civil and political rights.

The paper will analyse the discourses developed in the Afro-Cuban newspapers and journals and their political and social context without forgetting the less known contribution of women as authoresses, for instance in the journal “Minerva”.

in sites like Spanish Harlem where these processes of “hemispheric transculturation” (Laó-Montes 2001) became the most intense. Emphasizing the impact of African-American soul music and Black Power discourses on Puerto Rican migrants, I aim to show how this dialogue manifested itself in hybrid cultural products, interethnic alliances, and new identity formations, which challenged essentialist notions of race and transgressed cultural and linguistic borders. In my contribution, I will focus on the musical genre Latin Boogaloo as paradigmatic expression of Black-Puerto Rican interaction and Nuyorican identity formation in the 1960s. I argue that the symbolic appropriation of African-American forms by Puerto Rican migrants as represented in Latin Boogaloo constituted a rupture with nationalist discourses on Hispano-Caribbean identity which consistently denied and downplayed Black influences in Latino cultures. The protagonists of Latin Boogaloo and Nuyorican culture crossed the established barriers between Black and Latino, thereby provoking hostile reactions by Puerto Rican elites and defenders of “authentic” *música latina* and national culture. The case is meant to illustrate the subversive potential of black music to challenge prescribed identity concepts and empower marginalized communities in diverse local contexts of the African diaspora. It also provides rich material for discussion on how African-American manifestations shaped Afro-Latin identity formation in the Caribbean and its diasporas, opening new interdisciplinary perspectives on the translocal flows of people, ideas, and sounds which make up the “globalization of blackness” (Sansone 2003).

**Strange, Stuart Earle (Ann Arbor)**

Thursday, SR 6

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***Many and One, Being and Becoming: The Ethics of Agency in Maroon and Hindu Self-Description***

In this paper I compare the different ways that Surinamese Ndyuka Maroons and Indo-Guyanese/Surinamese Hindu mediumistic oracles and their clients narrate personal subjectivity and agency. Ndyuka people frequently describe themselves as multiples—aggregate identities in which individual consciousness is a remainder of the ancestral and other spirit beings that inhabit human bodies and direct their action. For many Ndyuka, bodily pain and the protean stream of consciousness are represented as prima facie evidence of their ontological multiplicity. Hindus, however, describe themselves in terms of one integral, conscious soul. This soul is presented as an element of the Supreme Being, but also as what is transformed or displaced in acts of ritual possession in which devotees become the gods of Hindu mythology. Contrasting Maroon and Hindu history and ritual practice, I analyze these distinct meta-languages of self-reflexivity to argue that both ways of describing the self can be understood as ethical claims with important sociological implications. These two strategies of ontological narration are rooted in the specific colonial histories of Maroons and Hindus and exert subtle yet pervasive influence on inter-ethnic relations in the contemporary Guianas and their diasporas.

***La robinsonnade (dés)équilibrée. Tendances escapistes et les limites de la Créolité dans L’empreinte à Crusoé de Patrick Chamoiseau***

Le naufrage de Robinson Crusoé, sa survie sur une île déserte et l’ordre quasi-colonial auquel il soumet le lieu, est – en maintes variations – un des grands thèmes des littératures dites occidentales. Or, en 2012, Patrick Chamoiseau adopte l’histoire et détermine par ceci une poursuite de sa recherche narrative d’une expression écosystémique créole, commencée (dans son œuvre romanesque) par *Les neuf consciences du Malfini* (2009). Néanmoins, cet écosystème, autrefois signe novateur d’une *Créolité* qui problématisait ainsi des questions de langue et d’histoire à partir d’un lieu topographique et anthropologique, paraît ici s’être transformé en rêverie escapiste.

Dans la contribution deux buts seront visés : d’abord l’on essaiera à analyser les fêlures entre les desseins décrits dans le récit et leur actualisation effective. Car dans *L’empreinte à Crusoé*, il y a des divergences frictionnelles entre, d’un côté, le désir de narrer la ‘non-narration’, l’‘impensable’, d’écrire un flux transitif de réflexions ‘sans commencement ni fin’ et, de l’autre, la réinscription bel et bien traditionnelle du roman (sur les niveaux du discours et de l’histoire) dans une lignée littéraire anglaise (D. Defoe), française (M. Tournier) et, plus récente, étatsunienne (E. P. Jones). Ces voies (et voix) nouvelles sont directement liées au deuxième but, plus général : celui de remettre en question la fonction, la flexibilité et enfin la persistance du mouvement (théorique) de la *Créolité* tel qu’il se présente dans le roman.

***The (Un)balanced Robinsonade. Escapist Tendencies and the Limits of Créolité in Patrick Chamoiseau’s L’empreinte à Crusoé***

The shipwreck of Robinson Crusoe, his survival on a desert island and the quasi-colonial order he imposes upon this place, is – in its manifold variations – one of the great themes of so-called Western Literature. In 2012, Patrick Chamoiseau adopted the Crusoe story and by doing so, he continued his narrative quest for an eco-systemic and Creole expression, which he already started (in his novelistic works) in *Les neuf consciences du Malfini* (2009). However, it seems as if this ecosystem, which was in former times an innovative sign of a *Créolité* that problematized questions of language and story based on a specific topographic and anthropologic space, is now transforming itself into escapist reverie.

In this paper, I want to pursue two goals: first, I will analyze the gaps between the described aims in the story and their subsequent actualizations. In fact, *L’Empreinte à Crusoé* contains divergences between on the one hand, the desire to narrate that which cannot be narrated (la ‘non-narration’), that which is unthinkable (l’‘impensable’), to write a flux of reflections without beginning and end and, on the other hand, the re-inscription of the novel (on both the discourse and histoire level) into the literary heritage of English (D. Defoe), French (M. Tournier), and, more recently, American (E.P. Jones) writing. These new ways (and voices) are directly linked to the second and more general aim of this paper: I want to challenge the function, the flexibility and finally the persistence of the (theoretic) *Créolité*-movement as it presents itself in the novel.

***Socio-Economic and Political Challenges to the Development of Caribbean Small States: The Case of Guyana***

The paper will examine critical socio-economic challenges to human capital development, and challenges to the consolidation of the political system of small states due to institutional ethno-politicization. Specifically, it will explore issues related to human capital (implications for economic growth and development) and race politics (its implications on national integration in Guyana).

In analyzing the issues related to human capital and economic development, the paper will examine the effects of brain drain on Guyana’s human capital development and consequently, the country’s development prospects. We will further highlight programmes viz. the Remigrant Programme and the Guyana Diaspora Project (GUYD), and strategies that would stimulate the return of the country’s knowledge and skills in order to stimulate and enhance its national competitiveness.

Ethno-politicization of the political system has stymied national integration and social cohesion in post independent Guyana. The study will attempt to justify theoretically and empirically how race politics has retarded Guyana’s political economy, and will also seek to highlight key initiatives, which could mitigate the challenges, buffer and stimulate national integration.

***Salsa y subjetividad: Funciones de la cultura musical hispanoafrocaribeña contemporánea en la articulación discursiva de identidades culturales***

En la ponencia se presentan resultados selectos de una investigación realizada en la Universidad de Bremen sobre la articulación discursiva de subjetividades caribeñas. En la primera parte de la exposición se esboza una contextualización teórica de la investigación. En la segunda, además de describir brevemente los objetivos, el aparato conceptual y la estructura de la pesquisa, se presentan ejemplos de procesos de subjetivación cultural en Cuba y Puerto Rico.

La música afrocaribeña le sirve de instancia privilegiada de articulación de subjetividad a diversos grupos en la región. Es por eso que en el trabajo

***Salsa and Subjectivity: Functions of the Contemporary Hispano-Afro-Caribbean Music-Culture in the Discursive Articulation of Cultural Identities***

This paper presents selected results of research conducted at the University of Bremen on the discursive articulation of Caribbean subjectivities. First, I will outline the theoretical contextualization of the investigation. As part of it, I will also briefly describe the objectives, the conceptual apparatus, as well as the structure of the research and then analyze examples of processes of cultural subjectivity in Cuba and Puerto Rico.

Afro-Caribbean music serves as a preferred site for the articulation of subjectivity for different groups in the region. For that reason, the

discutido se ha trazado su genealogía por medio de la rearticulación de conceptos del pensamiento contemporáneo tanto europeo como latinoamericano. La exposición hace claro que la tarea filosófica y genealógica de la investigación no constó en hacer comprensible la supuesta verdad contenida en los discursos analizados. Más bien, de lo que se trató fue de describir ciertas formaciones discursivas sobre estrategias identitarias culturales en el Caribe, cuyos efectos de verdad les sirven de legitimación a los dispositivos que las sostienen e institucionalizan. Por lo tanto, se han analizado críticamente los efectos de poder producidos en estos dispositivos y los de verdad articulados discursivamente en procesos de subjetivación.

En la ponencia se describe cómo la salsa en la praxis se muestra como dispositivo de hibridación sociocultural. Así ofrece alternativas a políticas existentes que pretenden garantizar la convivencia cultural en las sociedades globalizadas por medio de la guetoización »multicultural«.

**Vergès, Françoise (La Réunion/London)**

Wednesday, SR 6

### ***Caribbean Thought and Decolonization***

“Decolonization is a historical process,” Frantz Fanon has written. Though this process has usually been associated with former colonized, it would be interesting to examine what it would entail for colonizers. In this contribution, Françoise Vergès analyzes current political and cultural issues in Europe – repression against migrants, xenophobia, Islamophobia – in relation with the unfinished/interrupted process of European decolonization.

discussed work outlines the music’s genealogy through the re-articulation of both European and Latin American contemporary thought. The philosophical and genealogical research task did not consist in making comprehensible the supposed truth contained in the speeches analyzed. Rather, I sought to describe certain discursive formations on strategies of cultural identity in the Caribbean, whose truth-effects serve to legitimize the dispositifs (M. Foucault) that carry and institutionalize them. Consequently, I have critically examined the power-effects produced in these dispositifs and the truth-effects discursively articulated in processes of subjectivation.

The paper describes how Salsa, in its concrete practice, shows itself as a dispositif of sociocultural hybridization. It offers alternatives to existing policies that pretend to ensure a cultural conviviality in our societies, which are globalized by the means of “multicultural” ghettoization.

## **Abstracts of the Poster Contributions (in alphabetical order)**

**Barzen, Jessica and Hanna Lene Geiger, Silke Jansen, Alla Klimenkowa (Erlangen)**

### ***Hispania submersa – Spanish in Caribbean Language Contact***

The Caribbean is and has always been a laboratory of multilingualism and contact, where several layers of Indigenous, European and African languages intertwine and interact. Our project aims at the unfolding of the often underestimated role Spanish has played in this multilateral contact scenario – both as a model language and a pivot for the transmission of Indigenous and other elements to different languages in the area. The concepts of contact zone (understood as a communicative space where disparate cultures meet and try to come to terms with each other), and of linguistic ecology are central for this project. Being the first European language brought to the Americas, Spanish has decisively shaped the manner in which new concepts were lexicalized in the contact zone. It became the model for numerous terms that designate(d) plants, fruits, or trading goods in several languages of the Caribbean area (e.g. copies of the Indigenous (Taino) lexemes *guayaba*, *cazabe* or *hamaca*, or those of Spanish origin *boñirocou* (<puerco), *camicha* (<camisa) and *sabátto* (<zapato) in Island Carib, the extinct language of the Lesser Antilles). In colonial times, patterns of naming and classifying individuals into different ethnical groups were transferred from the Iberian context to French and English plantation societies (e.g. the French and English terms deriving from Spanish *bozal*, *criollo*, *cimarrón*, *negro*, *mulato*, etc.). More recently, the impact of the Spanish language is especially important on Hispaniola, where it heavily influences (and partially replaces) different varieties of Haitian Creole spoken in the Eastern and Western part of the island. Combining these three dimensions, the poster will offer insights into the history of Caribbean language contact from a Spanish perspective.

**Heinrich, Carola (Wien)**

### ***El Otro cubano. Emigración y regreso en la cuentística cubana contemporánea***

Con la crisis de los balseros en el año 1994, la tercera ola migratoria a los Estados Unidos después de los principios de los 60 y los episodios de Mariel en los 80, se insertan como temas principales en la literatura cubana la emigración y la separación, y en algunos casos también el regreso. La situación actual, marcada por la migración y las dependencias neocolonialistas confrontan las categorías tradicionales históricas como identidad, nación y ciudadanía y las cuestiones.

### ***The Cuban Other. Emigration and Return in Cuban Contemporary Short Stories***

When a large number of refugees left Cuba on rafts in 1994, representing the third wave of immigration to the United States after the early 1960s and the Mariel boatlift in the 80s, emigration and separation, sometimes return, have become central themes in Cuban literature. The current situation, marked by migration and neocolonial dependencies, is calling traditional categories such as identity, nation and citizenship into question.

El análisis trata las huellas que dejó la migración en la sociedad cubana y en la identidad de sus miembros por medio de su manifestación en la cuentística cubana a partir de los años noventa. A través de tres estudios de casos se examina la representación del 'exiliado' y del 'cubano', de 'lo ajeno' y de 'lo propio' con respecto al contenido y a una particular estilística y estrategia artística. En el tema migratorio se demuestra una doble oposición: por un lado las diferencias entre los cubanos residentes en la Isla y los de afuera; pero por otro lado una oposición interna del emigrado, la oposición entre la persona que era antes de irse y la que es ahora, influenciado por su nuevo alrededor. A efectos de la teoría de la traducción cultural, se interpreta el significado de la emigración cubana para los constructos identitarios.

My analysis addresses the impact of migration on Cuban society and the feeling of identity of its members, as they are expressed in the Cuban short story since the 90s. Three case studies will examine the representation of the 'exile' and 'Cuban', of 'the other' and 'the own' with a special focus on content, style and artistic strategies. The theme of migration unfolds a double opposition: on the one hand, differences between Cubans living on the island and those who do not; on the other hand, an internal cleavage of the emigrant, an opposition between who somebody was before leaving, and what he or she became afterwards, under the influence of a new environment. Aiming for a theory of cultural translation, Cuban emigration will be interpreted as a signifier in constructions of identity.

### Klimenkowa, Alla (Erlangen)

#### *Identifying créyol and criollo in the Contemporary French Caribbean and Spanish America*

Historically, Spanish *criollo* and French *créole* (French Creole *kréyol*) show important trans-regional similarities in their usage as markers of an American origin for persons and facts of colonial reality. Their semantic and extensional commonalities can be easily explained by similar eco-linguistic parameters within the colonial context. This paper addresses, however, the question whether the current application of the terms still preserves some traces of the once shared linguistic past. It presents a survey of modern usages of *criollo* and *kréyol* from a contrastive perspective. The conclusions drawn are based on personal data collected during my field research on the French Antilles in 2012 as well as on personal interviews with Latin Americans during my research stays in Spain. Another important source of information is a synchronic study of modern Spanish *criollo* conducted by Schwegler (2003).

The semantics of modern *criollo* and *kréyol* shows both connections and differences. Both terms prove a decrease of the usage meaning 'a person from...'. Adjectival usages referring to cuisine, animals, plants, and cultural customs are far more wide-spread in both linguistic communities, but demonstrate their peculiarities. Spanish *criollo* meaning 'local/typical' allows varying interpretations from a deictic point of view, i.e. 'typical for a specific place', 'regional' or 'national'. On contrary, the term *kréyol* appears to be too vague to express differentia específica. Thus, the speakers on Martinique and Guadeloupe prefer explicit specifications via the terms *an nou* 'our', *bòkay* 'local', *péyi* 'from the country',

etc. Another interesting aspect of both terms is their current usage as proper names and quality markers for local products, animals, etc. as compared with imported ones.

*Criollo* and *kréyol* still enjoy a wide circulation in the respective linguistic communities. Are striking correspondences of their current meanings a reflex of the past linguistic legacy?

### Knauer, Gabriele (Berlin) and Alejandro Sánchez Castellanos (Havana)

#### *El paisaje lingüístico de La Habana en proceso de diversificación y cambio*

El poster presenta un proyecto en desarrollo entre la Universidad Humboldt de Berlín y la Universidad de La Habana que se inscribe teórica y empíricamente en el área de los estudios del paisaje lingüístico. Este concepto se define habitualmente como un conjunto de manifestaciones multilingües (o monolingües) escritos y por lo tanto visibles en el espacio urbano público. En muchos casos son testimonios de una política lingüística nacional específica. Nuestro proyecto tiene como objetivo la documentación empírica y descripción del paisaje lingüístico de La Habana cuyo rasgo más importante es la diversificación y el cambio lingüístico-textuales en una ciudad monolingüe que resultan de la política socioeconómica actual del gobierno cubano. Partiendo de los resultados de un estudio empírico preliminar en que se usaba métodos como la fotografía y el video, se ha ido comprobando que son sobre todo las interacciones de tipo comercial que producen una dinámica comunicativa emergente vinculada con nuevos espacios, actores y formas de comunicar que incluyen tanto lo escrito como lo oral. Se supone que el carácter obviamente estático del concepto de paisaje lingüístico, en efecto, solo permite describir esta complejidad lingüístico-textual manifiesta en La Habana en términos de sumersión o (re)aparición de manifestaciones lingüísticas en la ciudad. Pero el concepto se conecta

#### *The Diversification and Change of the Linguistic Landscape of La Habana*

The poster shows a project that is unfolding between Humboldt Universität Berlin and the University of La Habana and which is theoretical and empirically linked to the concept of linguistic landscape. Usually, this concept is defined as a set of multilingual (or monolingual) writings, visible within the urban public space. In many cases it testifies to a specific national politics of language. Our project aims to empirically document and describe the linguistic landscape of Havana. The most salient characteristic of this landscape are the linguistic and textual changes and diversification which it is undergoing in a monolingual city under the current socio-economic politics of the Cuban government. Relying on an empirical study using photography and video, we have been able to ascertain that interaction linked to commercial activities are especially important in creating a new dynamic of communication connected to new spaces, agents and forms of communication (written and oral). It may be assumed that the very static characteristics of the concept of linguistic landscape would only allow for descriptions of the linguistic complexity of Havana in terms of submersion or (re)appearance of linguistic expressions in the city. However, the concept may easily be linked to concepts such as linguistic space or ecosystem, which are better at uncovering the

fácilmente con otros conceptos como espacio y ecosistema lingüístico que revelan mejor los patrones que rigen estos procesos sin dejar al lado el concepto de origen. De ahí que el paisaje es entendido como el resultado de una dinámica espacial que se desarrolla en un entorno específico que lo influye de forma reguladora. Se examina una realidad de interacciones comunicativas, realidad que construye lingüística (visible) y socio-culturalmente (invisible, abstracto) un paisaje. De tal modo, por un lado, es posible hacer un puente entre sociolingüística y estudios culturales a la hora de precisar el concepto de paisaje que tiene cada una de estas disciplinas. Por otro lado, puede convertirse en un aporte metodológico para enfocar más sistemáticamente las interrelaciones entre lengua y economía así como estudios comparativos de otras ciudades del Caribe y su diáspora.

### **Merk, Hanna (Trier)**

#### ***La Academia Dominicana de la Lengua y las consultas lingüísticas – ¿Defensa/emancipación de la variedad lingüística nacional?***

La Academia Dominicana de la Lengua es una de las instituciones culturales más importantes de la República Dominicana. Su meta es el cultivo de la palabra y aspira propagar el uso cuidadoso y correcto de la lengua española. Para conseguir este objetivo, ofrece, entre otro, el servicio de las consultas lingüísticas. En estas consultas lingüísticas los filólogos y miembros de la academia aconsejan, responden y corrigen a todos los que tienen una duda o pregunta sobre el español. ¿Pero qué variedad del español defienden en sus explicaciones? La larga extensión popular y geográfica de la lengua española dificulta la definición y creación

structures behind these processes without abandoning the original concept. Thus, landscape is to be taken as the result of a spatial dynamics which unfolds in a specific surrounding and exerts a regulatory influence upon it. We are looking at a reality of communicative interactions, a reality which constructs a landscape linguistically (visible) and socio-culturally (invisible, abstract). Therefore, on the one hand, it has become possible to build a bridge between sociolinguistics and cultural studies by rendering the concept of landscape more precise, as it is understood by each field. On the other hand, this analysis might become a methodological contribution to a more systematic approach to the interrelations of language and economy, as well as comparative studies of cities of the Caribbean and its diaspora.

#### ***The Academia Dominicana de la Lengua and Linguistic Advisory – Defense/Emancipation of the National Linguistic Variety?***

The *Academia Dominicana de la Lengua* is among the Dominican Republic's most important cultural institutions. It aims to offer aid for maintaining a careful and correct usage of the Spanish language. In order to achieve this goal, it offers, among other things, a service of linguistic advisory. Here, the philologists and members of the *Academia* give advice, respond to and correct those who have questions or uncertainties in Spanish. But which is the variety of Spanish brought forward in these explanations? The vast expanse of Spanish in speaker numbers and geography creates a

de una norma lingüística transnacional. Al dar los consejos, la Academia Dominicana de la Lengua y los filólogos asociados se ven enfrentados a esta problemática y la cuestión cuál es la pauta lingüística a la que se orientan.

La presente conferencia analiza estas consultas lingüísticas enfocando sobre todo la cuestión de la norma lingüística y la posición que toma la academia entre la norma ibérica, panhispánica y la variedad nacional dominicana con respecto al cultivo de la palabra.

### **Soares, Lisa K. (Coventry)**

#### ***Recasting Rights in the Caribbean: The Formation of a Regional Fisheries Policy***

This poster illustrates the politics of the Caribbean Community's (CARICOM's) Regional Food & Nutrition Security Policy with respect to fisheries. The utility and enforceability of current policy mechanisms, which govern the ownership and use of living marine resources in the Caribbean Sea, is explored through the prism of current conceptual frameworks surrounding rights. A focus on rights is appropriate since, in 2010, the 'Right to Food' and the 'Rights of the Indigenous' have been made guiding principles of CARICOM's recently endorsed regional food policy. While the transoceanic has been productively invoked as a metaphor in postcolonial studies, my paper explicitly deals with the materiality of transoceanic and intra-Caribbean concerns, i.e. food and life. How do we foreground issues of sustainability and environment as core concerns for conceiving theory and practice simultaneously? What do barriers to the transoceanic, in this case transatlantic, intra-Caribbean movement, availability and sustainability of food tell us about the ways in which Caribbean regulatory and political bodies impact people's lives?

problem when it comes to defining and creating a transnational linguistic norm. When giving advice, the *Academia Dominicana de la Lengua* and its philologists must deal with this problem and make a choice on which linguistic norm to follow. The presentation is an analysis of these linguistic explanations, focusing on the question of linguistic norms and the position which the *Academia* assumes between Iberian, Pan-Hispanic norms and the national variety of the Dominican Republic.



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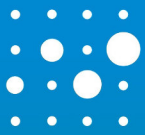
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