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CSA 2020

Identity Politics, Industry, Ecology and the Intelligent Economy in Caribbean Societies



June 1 to 5, 2020 | The Pegasus Hotel
Georgetown, Guyana

The Official Newsletter of the Caribbean Studies Association - February 2020 Edition

THE CARNIVAL ISSUE

MESSAGE FROM THE EDITOR

CSA Conference Update!

Acceptances

After receiving all submissions by the January 31st deadline, the CSA Program Committee has begun sending out sending conference acceptance emails for abstracts submitted between October and early December 2019.



Book your Accommodation

The Pegasus Hotel, Guyana has been designated as the official CSA conference hotel. Accommodation bookings are now open. See link to the hotel below.

https://www.tripadvisor.com/Hotel_Review-g294078-d301465-Reviews-or15-Pegasus_Hotel_Guyana-Georgetown_Demerara_Mahaica.html

It's Carnival!

Check out special feature on Trinidad and Tobago Carnival with an academic twist in our Carnival Corner segment!

Featured contributions:

Meagan Sylvester is a Senior Lecturer - Research and Sociology at the Cipriani College of Labour ad Co-operative Studies, Trinidad and Tobago, West Indies. As a Sociologist/Music Sociologist she operates as the senior consultant at *Sociology Matters*. Her public and community engagements are as follows: Board Member and Chair, Education and Research Committee at TUCO (Trinidad Unified Calypsonians Organisation). Editorial Board Member at International Journal of Carnival Arts and Executive Council/Board Member, Newsletter Editor and Co-Chair – Digital Media Network at Caribbean Studies Association.



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MESSAGE FROM THE EDITOR cont'd

Krisson Joseph currently serves as Programme Coordinator at The Academy of Arts, Letters Culture and Public Affairs at The University of Trinidad and Tobago. After nine years at UTT's Academy for the Performing Arts, where he not only administered the multiple programmes on offer but developed and taught courses in Entrepreneurship, Cultural Literacy and Calypso Performance the new challenge of The Academy of ALCPA is one which he relishes.



Jo-anne Tull is the Academic Coordinator of the Carnival Studies programme as well as the post-graduate diploma in ACEM (Arts, Cultural and Enterprise Management). At the undergraduate level she teaches the economics of culture, economics of copyright, festival management, festival project and cultural research methods; and at the post-graduate level, Arts, Culture and Society, and Business Strategies for the Arts at the Department of Creative and Festival Arts, The University of the West Indies St. Augustine Trinidad and Tobago.

Opal Palmer Adisa, Ph. D, multi-genre, gender specialist, cultural activist, is sustained by the oceanic breeze of the Caribbean. Writer of both poetry and prose, playwright/director, professor, Adisa has lectured and read her work throughout the United States, South Africa, Ghana, Nigeria, Kenya, Germany, Spain, France, England and Prague, and has performed in Italy and Bosnia. An award-winning poet and prose writer, Adisa has twenty-two titles to her credit, including the novel, *It Begins With Tears* (1997), that Rick Ayers proclaimed as one of the most motivational works for young adults.



See more about the birth and evolution of Trinidad and Tobago Carnival in the links below
<https://www.discovernt.com/articles/Trinidad/The-Birth-Evolution-of-Trinidad-Carnival/109/3/32#axzz6ElATg131>

Source: Discover Trinidad and Tobago

And <http://www.ncctt.org/new/index.php/carnival-history/history-of-carnival.html>

Source: The National Carnival Commission of Trinidad and Tobago

Celebrating Kamau Brathwaite!

The Caribbean Studies Association remembers the scholarship and contribution of our great son of the Caribbean.

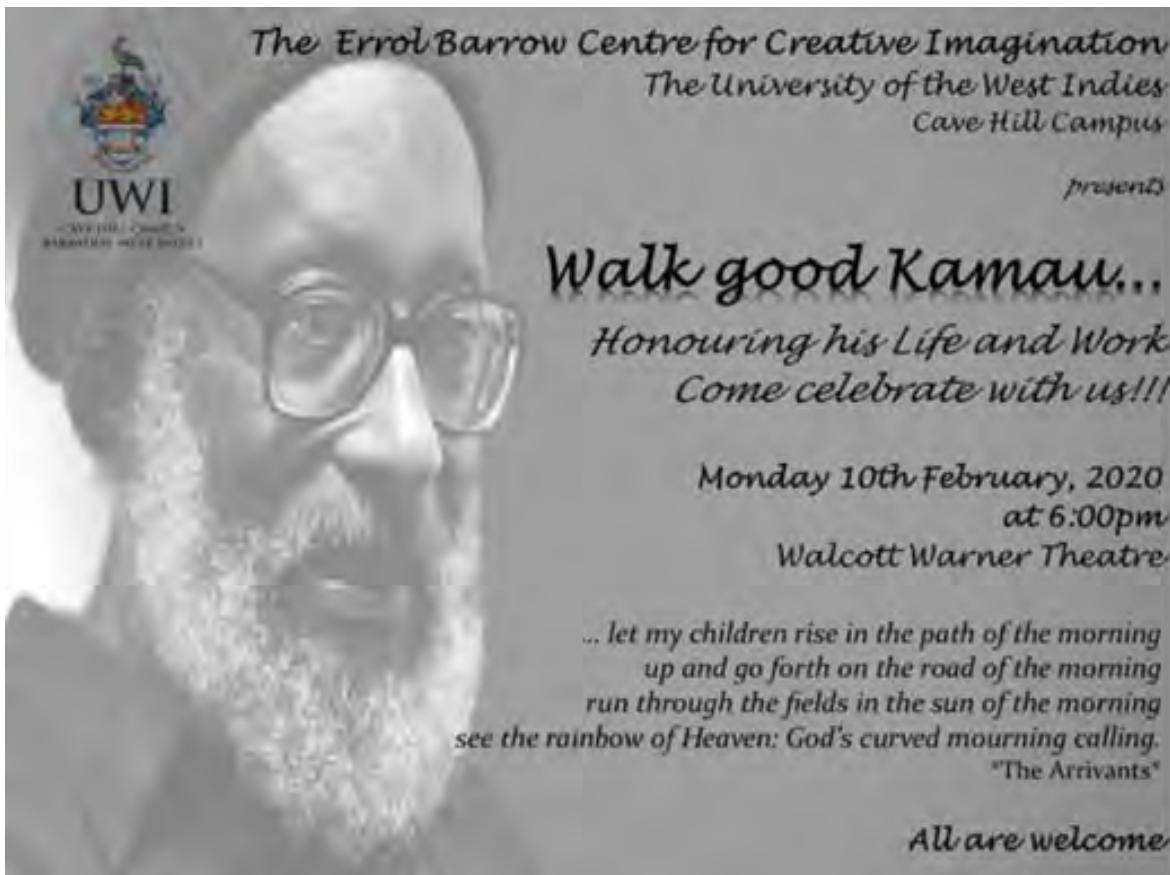
Barbadian poet and academic Edward Kamau Brathwaite signified poetry. He was a giant in Caribbean literature. Prof Emeritus Kenneth Ramchand of the University of the West Indies, St Augustine said for decades, Brathwaite and Nobel Laureate Derek Walcott signified West Indian poetry.

Source : Newsday Sunday 9th February. Words of Professor Emeritus, Kenneth Ramchand

MESSAGE FROM THE EDITOR cont'd

The TT Bocas Lit Fest has revealed that Brathwaite will posthumously be awarded the 2020 Bocas Henry Swanzy award for distinguished service to Caribbean Letters. Organisers of the festival said Brathwaite had agreed to accept the award just days before his death. The award recognises his contribution as a literary critic, literary activist, editor and an author on topics of Caribbean literature and culture. The award was also meant to honour what would have been Brathwaite's 90th birthday.

Source : Newsday Sunday 9th February



Flyer of an event to honour Kamau Brathwaite at the UWI, Cave Hill Campus

Source: <https://www.facebook.com/photo.php?fbid=10158212049733708&set=a.10151208071863708&type=3&theater>

CSA Communications - You can find us at:

Facebook: www.facebook.com/CaribbeanStudiesAssociation/

Website: www.caribbeanstudiesassociation.org

Archived copies of our Newsletters at: www.caribbeanstudiesassociation.org/e-newsletter-archive/

Share your feedback at: newseditor@caribbeanstudiesassociation.org

MESSAGE FROM THE PRESIDENT



Tavis D. Jules

Dear all,

We hope that your semester is speeding along quite nicely. Here at CSA, we have just closed our abstract submission portal, and we are working diligently to have all submissions blindly reviewed. We are still in need of a few more reviewers, so if you have some time

please let Kristina Hinds know at program.chair@caribbeanstudiesassociation.org. Some of you have already received your acceptance letters, particularly if you had submitted your proposal last year; Congratulations! All the conference's notification letters will be issued within the coming weeks. We ask that if you have not done so, that you pay your membership dues and that you begin to [register for the conference](#). In the next newsletter, we will give you a briefing update on where things stand in Guyana as we will be visiting Guyana in the coming weeks to continue our planning for the conference. We are very happy with the number of submissions that we received, and we think that this will be a vital and energetic conference.

Kindly note that the conference hotel is the Pegasus Hotel Guyana and that to reserve a room, please email reservations@pegasushotelguyana.com. Indicate in your reservation that it will be under the CSA Annual Conference as well as your name, date of stay, and preference of room. You may attach a form of payment before or after a confirmation email has been sent. If there are any questions, please email jdoan1@luc.edu. A single room, which will include breakfast and wifi, will cost 150 USD plus tax. A double room, which will also include breakfast and wifi, will cost 170 USD plus tax.

Note that in order to get the conference rate, you need to register via secure email and also provide your credit card information. This is a government of Guyana policy and not a hotel policy.

Note also that updated information, such as the deadline and call for papers for our different grants and awards are not located on the website:

- [Best Dissertation Award](#)
- [Barbara Christian Award](#)
- [CSA Lifetime Achievement Award](#)
- [George Priestley Award](#)
- [Travel Grants](#)
- [Gordon K. and Sybil Lewis Award](#)

I look forward to meeting all of you at CSA 2020 in Georgetown Guyana under the conference theme of [Identity Politics, Industry, Ecology, and the Intelligent Economy in Caribbean Societies](#).

Tavis Jules
President CSA 2019-2020

Español

Queridos todos,

Esperamos que su semestre esté avanzando bastante bien. Aquí en CSA, acabamos de cerrar nuestro portal de envío de resúmenes, y estamos trabajando diligentemente para que todos los envíos sean revisados a ciegas. Todavía necesitamos algunos revisores más, así que si tiene algo de tiempo, infórmeme a Kristina Hinds en program.chair@caribbeanstudiesassociation.org. Algunos de ustedes ya han recibido sus cartas de aceptación, particularmente si presentaron su propuesta el año pasado; ¡Felicitaciones! Todas las cartas de notificación de la conferencia se emitirán en las próximas semanas. Le pedimos que si no lo ha hecho, pague sus cuotas de membresía y comience a registrarse para la conferencia. En el próximo boletín, le daremos una actualización informativa sobre la situación en Guyana, ya que visitaremos Guyana en las próximas semanas para continuar nuestra planificación de la conferencia. Estamos muy contentos con la cantidad de presentaciones que recibimos, y creemos que esta será una conferencia vital y energética.

Tenga en cuenta que el hotel de la conferencia es el Pegasus Hotel Guyana y que para reservar una habitación, envíe un correo electrónico a reservations@pegasushotelguyana.com. Indique en su reserva que estará bajo la Conferencia Anual de CSA, así como su nombre, fecha de estadía y preferencia de habitación. Puede adjuntar una forma de pago antes o después de que se haya enviado un correo electrónico de confirmación. Si tiene alguna pregunta, envíe un correo electrónico a jdoan1@luc.edu. Una habitación individual,



MESSAGE FROM THE PRESIDENT cont'd

que incluirá desayuno y wifi, costará 150 USD más impuestos. Una habitación doble, que también incluirá desayuno y wifi, costará 170 USD más impuestos. Tenga en cuenta que para obtener la tarifa de la conferencia, debe registrarse por correo electrónico seguro y también proporcionar la información de su tarjeta de crédito. Esta es una política del gobierno de Guyana y no una política hotelera.

Tenga en cuenta también que la información actualizada, como la fecha límite y la convocatoria de trabajos para nuestras diferentes subvenciones y premios, no se encuentran en el sitio web:

- [Premio a la mejor disertación](#)
- [Premio Barbara Christian](#)
- [Premio CSA Lifetime Achievement](#)
- [Premio George Priestley](#)
- [Subvenciones de viaje](#)
- [Premio Gordon K. y Sybil Lewis](#)

Espero reunirme con todos ustedes en CSA 2020 en Georgetown Guyana bajo el tema de la conferencia Política de identidad, industria, ecología y economía inteligente en las sociedades del Caribe.

Tavis Jules
Presidente CSA 2019-2020

Français

Chers tous,

Nous espérons que votre semestre avance très bien. Ici à l'ASC, nous venons de fermer notre portail de soumission de résumés et nous travaillons avec diligence pour que toutes les soumissions soient examinées à l'aveugle. Nous avons encore besoin de quelques critiques supplémentaires, donc si vous avez un peu de temps, veuillez en informer Kristina Hinds à program.chair@caribbeanstudiesassociation.org. Certains d'entre vous ont déjà reçu vos lettres d'acceptation, en particulier si vous avez soumis votre proposition l'année dernière; Toutes nos félicitations! Toutes les lettres de notification de la conférence seront publiées dans les prochaines semaines. Nous vous demandons, si vous ne l'avez pas encore fait, de payer votre cotisation et de commencer à vous inscrire à la conférence. Dans le prochain bulletin d'information, nous vous informerons de la situation actuelle en Guyane, car nous visiterons la Guyane dans les semaines à venir pour poursuivre notre planification de la conférence. Nous sommes très satisfaits du nombre de soumissions que nous avons reçues et nous pensons que ce sera une conférence vitale et énergique. Veuillez noter que l'hôtel de conférence est le Pegasus Hotel Guy-

ana et que pour réserver une chambre, veuillez envoyer un e-mail à reservations@pegasushotelguyana.com. Indiquez dans votre réservation que ce sera dans le cadre de la Conférence annuelle de l'ASC ainsi que votre nom, la date de votre séjour et votre préférence de chambre. Vous pouvez joindre un mode de paiement avant ou après l'envoi d'un e-mail de confirmation. S'il y a des questions, veuillez envoyer un courriel à idoan1@luc.edu. Une chambre simple, qui comprendra le petit déjeuner et le wifi, coûtera 150 USD plus taxes. Une chambre double, qui comprendra également le petit déjeuner et le wifi, coûtera 170 USD plus taxes. Notez que pour obtenir le tarif de la conférence, vous devez vous inscrire par e-mail sécurisé et également fournir vos informations de carte de crédit. Il s'agit d'une politique du gouvernement du Guyana et non d'une politique hôtelière.

Notez également que les informations mises à jour, telles que la date limite et l'appel à communications pour nos différentes subventions et récompenses, ne figurent pas sur le site Web:

- [Prix de la meilleure dissertation](#)
- [Prix Barbara Christian](#)
- [Prix CSA pour l'ensemble des réalisations](#)
- [Prix George Priestley](#)
- [Subventions de voyage](#)
- [Prix Gordon K. et Sybil Lewis](#)

J'ai hâte de vous rencontrer tous à CSA 2020 à Georgetown en Guyane sous le thème de la conférence Identity Politics, Industry, Ecology, and the Intelligent Economy in Caribbean Societies.

Tavis Jules
Président CSA 2019-2020

MESSAGE FROM THE PROGRAM CHAIR



Kristina Hinds

2020 Conference Programme Progress

I am pleased to announce that our Call for Submissions for our 2020 Conference, "Identity Politics, Industry, Ecology and the Intelligent Economy in Caribbean Societies", has closed. We received 437 submissions including fully constituted panels, workshops, roundtables film-screening and performances.

We have begun to send out acceptances. We expect to accept more than 650 presenters on the basis of our current acceptance rate. At this point we have tried to respond to submissions received before our December 31 deadline and are currently working our way through submissions sent during the month of January. We understand that some submitters may be anxious to know the status of their submissions. If you submitted an abstract before December 31, and have not heard from us, this may mean that your submission was placed on waiting list and is pending a decision. These decisions will be based on the wider pool of submissions under review. If you submitted before December 31 and have not heard from us, please email me at program.chair@caribbeanstudiesassociation.org to check whether your submission falls within this category. Outside of this, please bear with us as we work to balance the process of having submissions double-blind peer reviewed while also being as inclusive as possible to students, scholars and practitioners.

We are still accepting submissions (until March 30) for those who have recently published books and would like to have these featured in our Author Celebrations. This is the only category of submissions that is currently still open. The abstracts submitted for the 2020 conference have been richly diverse, engaging and difficult to judge. This bodes well for a stimulating five days in Georgetown in June 2020. Keep checking our website and reading our newsletters for conference updates.

Kristina Hinds
Program Chair 2019-2020

Español

Progreso del programa de la Conferencia 2020

Me complace anunciar que nuestra convocatoria de propuestas para nuestra Conferencia 2020, "Política de identidad, industria, ecología y economía inteligente en las sociedades del Caribe", se ha cerrado. Recibimos 437 presentaciones, incluidos paneles, talleres, mesas redondas, proyecciones de películas y actuaciones.

Hemos comenzado a enviar aceptaciones. Esperamos aceptar más de 650 presentadores sobre la base de nuestra tasa de aceptación actual. En este punto, hemos intentado responder a los envíos recibidos antes de nuestra fecha límite del 31 de diciembre y actualmente estamos trabajando en los envíos enviados durante el mes de enero. Entendemos que algunos remitentes pueden estar ansiosos por conocer el estado de sus envíos. Si envió un resumen antes del 31 de diciembre y no ha tenido noticias nuestras, esto puede significar que su envío se colocó en la lista de espera y está pendiente de una decisión. Estas decisiones se basarán en el conjunto más amplio de presentaciones bajo revisión. Si presentó antes del 31 de diciembre y no ha tenido noticias nuestras, envíeme un correo electrónico a program.chair@caribbeanstudiesassociation.org para verificar si su presentación se encuentra dentro de esta categoría. Fuera de esto, tenga paciencia con nosotros mientras trabajamos para equilibrar el proceso de revisión de pares doble ciego y al mismo tiempo lo más inclusivo posible para estudiantes, académicos y profesionales.

Todavía estamos aceptando presentaciones (hasta el 30 de marzo) para aquellos que han publicado libros recientemente y quisieran que estos aparecieran en nuestras celebraciones de autores. Esta es la única categoría de envíos que aún está abierta. Los resúmenes presentados para la conferencia 2020 han sido muy diversos, interesantes y difíciles de juzgar. Esto es un buen augurio para cinco días estimulantes en Georgetown en junio de 2020. Siga visitando nuestro sitio web y leyendo nuestros boletines para obtener actualizaciones de la conferencia.

Kristina Hinds
Presidente del programa CSA 2019-2020

MESSAGE FROM THE PROGRAM CHAIR

Français

Progrès du programme de la conférence 2020

J'ai le plaisir d'annoncer la clôture de notre appel à candidatures pour notre conférence 2020, «Politique d'identité, industrie, écologie et économie intelligente dans les sociétés des Caraïbes». Nous avons reçu 437 soumissions, dont des panels entièrement constitués, des ateliers, des projections de films en table ronde et des performances.

Nous avons commencé à envoyer des acceptations. Nous prévoyons accepter plus de 650 présentateurs sur la base de notre taux d'acceptation actuel. À ce stade, nous avons essayé de répondre aux soumissions reçues avant notre date limite du 31 décembre et nous travaillons actuellement sur notre chemin à travers les soumissions envoyées au cours du mois de janvier. Nous comprenons que certains auteurs peuvent être impatients de connaître l'état de leurs soumissions. Si vous avez soumis un résumé avant le 31 décembre et que vous n'avez pas eu de nos nouvelles, cela peut signifier que votre soumission a été placée sur une liste d'attente et attend une décision. Ces décisions seront basées sur le plus grand nombre de soumissions à l'étude. Si vous avez soumis votre candidature avant le 31 décembre et que vous n'avez pas eu de nos nouvelles, veuillez m'envoyer un e-mail à program.chair@caribbeanstudiesassociation.org pour vérifier si votre soumission entre dans cette catégorie. En dehors de cela, veuillez nous accompagner dans nos efforts pour équilibrer le processus de révision des soumissions en double aveugle par les pairs tout en étant aussi inclusive que possible pour les étudiants, les universitaires et les praticiens.

Nous acceptons toujours des soumissions (jusqu'au 30 mars) pour ceux qui ont récemment publié des livres et aimeraient les voir figurer dans nos célébrations d'auteur. Il s'agit de la seule catégorie de soumissions qui est actuellement encore ouverte. Les résumés soumis pour la conférence 2020 ont été très diversifiés, engageants et difficiles à juger. Cela augure bien de cinq jours stimulants à Georgetown en juin 2020. Continuez à consulter notre site Web et à lire nos bulletins d'information pour les mises à jour de la conférence.

Kristina Hinds
Présidente du programme CSA 2019-2020

CARNIVAL CORNER - TRINIDAD AND TOBAGO CARNIVAL 2020



Narratives of Resistance in Trinidad's Calypso and Soca Music

Abstract

In Trinidad, the historical, socio-political and economic conditions which gave rise to the birth of Calypso are usually highlighted, in the existing literature, however, there is very little information regarding the oppositional lyrics of current Soca songs. By concentrating on the praxis of cultural resistance exemplified in the

narratives of selected Carnival, Calypso and Soca songs, this article expands the existing discourse. Trinidad's Carnival, post-emancipation, has important societal roles and functions. This article demonstrates that Carnival functions as performative rituals of resistance, individual and community awakening and identity development. Carnival's established roles, functions and rituals are deliberately designed to disrupt the status quo.

Read the full article at: <https://journals.library.ualberta.ca/cpi/index.php/cpi/article/view/29507>

Meagan Sylvester – Senior Lecturer. Music Sociologist. Author. Researcher

Meagan Sylvester is a Senior Lecturer with responsibility for the Research Methods and Sociology academic programmes at the Cipriani College of Labour and Co-operative Studies in Trinidad and Tobago. Specialising in Labour Market Research, she has held positions on cabinet-appointed government sub-committees with responsibility for providing baseline survey data and monitoring and evaluation for national labour market sectors at The Ministry of Labour and Small Enterprise Development in Trinidad and Tobago.

From a sectoral standpoint, her focus is on the creative industries sector with music as the focal point of her research and publications. To date, she has published over fifteen book chapters and journal articles on Trinidad's music culture and she uses both traditional (television, print and radio) and social media platforms to engage discussions on the Calypso and Soca musical artforms. Her

research topics of interest are Music and National Identity in Calypso and Soca, Music of Diasporic Carnivals, Narratives of Resistance in Calypso and Ragga Soca music, Steelpan and kaisoJazz musical identities, Gender and Identity in Calypso and Soca music and Music and Human Rights in the Americas. As a Music Sociologist she has a consultancy practice in which she provides her clients with insight into the sociological framing of society using the lens of lyrics as the main unit of analysis. In addition to this, she has hosted scholarly workshops on music and culture in Europe, Latin America, South America, the United States and the Caribbean.

Academically, she is in the penultimate stages of completing a Ph.D. in Sociology of Music at The University of the West Indies, St. Augustine Campus, Trinidad and Tobago. She has professional memberships in international organizations which include the Society for Ethnomusicology, the International Association of the Study for Popular Music, Caribbean Studies Association and the Association of Black Sociologists.

Her public engagement portfolio is as follows: (i) **Education and Research** - She is a board member of the Trinbago Unified Calypsonians' Organisation – TUCO and holds the position as Director, Education and Research. (ii) **Finance** - She holds a committee board position at the UWI Credit Union. (iii) **Communications and Information Technology** - she is an Executive Board member of the Caribbean Studies Association - CSA. She holds two positions on the CSA Council, namely Chair, Newsletter Committee and Co-Chair of the Digital Media Network Committee.

CARIBBEAN ARTISTIC SCHOLARSHIP



Krisson "Seraphim" Joseph is a calypsonian, multi genre vocalist and composer of formidable stock; being the son of calypso great The Penguin. Through his company Caribbean Griot Music, Krisson hosts the increasingly popular In Defence of Calypso series, now a mainstay of

the calypso calendar. In addition to his work in calypso, his vocal range and dexterity allow him to move seamlessly between genres as varied as jazz, folk, opera, gospel and rhythm & blues ballads.

Krisson currently serves as Programme Coordinator at The Academy of Arts, Letters Culture and Public Affairs at The University of Trinidad and Tobago. After nine years at UTT's Academy for the Performing Arts, where he not only administered the multiple programmes on offer but developed and taught courses in Entrepreneurship, Cultural Literacy and Calypso Performance the new challenge of The Academy of ALCPA is one which he relishes.

His position at the university allows for him to maintain strong ties to the artistic happenings of his native Trinidad and Tobago. He returned home in 2008 after a number of years as a student in New York; first as an undergraduate at St. Francis College, Downtown Brooklyn and then as a post graduate at New York University, Greenwich Village. While completing his undergraduate studies in Economics and Business Management it became clear to Krisson that he had to spend his life in service to the arts - thank God for a liberal arts education. At this point his sights were set on an Arts/Business hybrid future and he found the needed channel in NYU's Music Business Graduate Programme. This course of study has done just what he had hoped; gotten him a foot in to arts administration, where he continues to nurture his love of performing arts.

Krisson recently took to the Carifesta stage at NAPA and the Big Black Box on four separate occasions each time showcasing a different aspect of his wide ranging talents. Of particular note was his role as Musical Coordinator and title song Composer for The National Theatre Arts Company's staging of the world famous Trinidadian play, Moon on a Rainbow Shawl by Errol John. Krisson's Theatre credits are as wide ranging his vocal prowess. In one instance he took up the mantle of Musical Director with the Malick Folk Performing Company, composing eight original pieces of music for

their Best Village winning performance of "The River". On other occasions he has taken lead roles in musical theatre performances of Beauty and the Beast and Fiddler on the Roof. Beyond this he has played lead roles in three operas hosted by the Classical Music Development Foundation of Trinidad and Tobago and Picoplat Music Development Foundation. Given his strong calypso background however it should be no surprise that he also took up a lead role in the Canboulay Productions staging of Rawle Gibbons' Sing De Chorus. In each of these roles both on and off stage Krisson has been on the receiving end of rave reviews, proving that he has managed to not merely attempt different styles but to grasp their performance features.

Krisson "Seraphim" Joseph sees himself as well positioned to play a vital role in the propagation of Performing Arts and Caribbean Culture at home and abroad by drawing on all the experiences and skills which have come his way. This is a challenge on which he is focused, driven and capable.

CSA MEMBER HIGHLIGHT



Dr. Jo-anne Tull

Dr. Jo-anne Tull is an academic, a researcher and consultant in Caribbean creative economy development with particular interest in festival statistics, cultural industries development impacts and creative entrepreneurship and strategy. She has written and published mainly in the area of festival/event evaluation. She has conducted several commissioned studies on festival impacts - the more recent including: CARIFESTA XIII (2018); Tobago Blue Food Festival and Tobago Jazz (2017) with Dr. Keith Nurse; the Trinidad Carnival (2016); and a labour market study of the Trinidad masquerade sector (2014). She has also co-authored with Dr. Keith Nurse "An Economic Impact Assessment of the Audio-Visual sector of Trinidad and Tobago" (2010).

Dr. Tull has served as an adviser on various regional projects and programmes: Member of the Caribbean Development Bank Evaluation Committee for the Visual Arts Biennial (current); Regional Advisor to Expanding the Socio-Economic Potential of Cultural Heritage in the Caribbean, for the Culture & Tourism Section, Department of Economic Development, of the Organization of American States (OAS) (January 2015 - January 2017); and, Member, CARICOM Expert Group "Leveraging CARICOM's Human and Natural Assets for the Economic Development Of The Community" (February 2015).

She has also served as strategic advisor and strategic planner for various projects for Caribbean creative entrepreneurs and cultural enterprises. These have included: TUCO (2015 to 2016); Pyramid Artiste Management Agency (Barbados) (2009-2013); the Dominica Festivals Commission (2010); Copyright Organization of Trinidad and Tobago (2006-2008); Xtatik Music Co. Ltd. (2003-2009); and KMP Music Lab (Trinidad and Tobago) (2003-2005). She has also served as Artist Manager and Strategic Advisor to Benjai (2008) and Denise Belfon (2004-2006).

Dr. Tull is currently the Academic Coordinator of the Carnival Studies programme as well as the post-graduate diploma in ACEM (Arts, Cultural and Enterprise Management). At the undergraduate level she teaches the economics of culture, economics of copyright, festival management, festival project and cultural research methods; and at the post-graduate level, Arts, Culture and Society, and Business Strategies for the Arts at the Department of Creative and Festival Arts, The University of the West Indies St. Augustine Trinidad and Tobago.

THE WORD IS ALIVE: KAMAU BRATHWAITE (MAY 11, 1930 – FEBRUARY 4, 2020)



Kamau Brathwaite, *Historian and Poet*

By Opal Palmer Adisa

"Nation language is the language which is influenced very strongly by the African model, the African aspect of our New World/Caribbean heritage. English it may be in terms of some of its lexical features, but in its contours, its rhythm and its timbre, its sound explosions, it is not English, even though the words, as you hear them, might be English to a greater or lesser degree..." Kamau Brathwaite.

I first met Kamau Brathwaite between the covers of his 1969 collection *Masks*. The second meeting was akin to the first as I swam through the pages of his 1973 work *The Arrivants*. His words were alive, like an albatross whose wings flapped gracefully. They pelted like rain on a zinc roof, hammering out a syncopated melody, like murmurs in the early morning, wails from the belly, and laughter deep in the throat. The year was 1976, and I, a 20 year-old optimist, knowing I wanted to write, knew I wanted Kamau to mentor me. I made my way to University of the West Indies, found his office, and waited while he critiqued the work of two students. When he invited me into his office I offered him a folder with 20 of my poems. He was not what I imagined, and all my carefully studied quotes of his poetry and rehearsed pleas for his mentorship, flew out my head. Standing before Kamau —straggly beard, clad in nondescript clothing, sandals, and signature beret, but with an alluring presence — I knew I had made the right choice. He asked me to read one of my poems before taking my folder. He said I had a strong reading voice that would serve me well. After taking my folder, he read a few poems. Questioned why I wanted to write, I told him I wanted to celebrate my people and culture. After a smile while chewing his bottom lip pensively, he said in a tone that made me lean forward to hear him better, "We are a people in need of writing about." He looked off into the distance again, while his words reverberated in my head. I don't remember how long we sat in silence. Placing the closed folder on his desk, he asked me to return the following week. I believe he thought me to be a student and I did not see a reason to inform him otherwise. All the way home I mumbled his words, "We are a people in need of writing about".

That was how Kamau became my mentor, later my advisor, friend, and confidante. It would be years later, after I had already left Jamaica for California to pursue — with his blessing — a master's degree in creative writing, that his, *History of the Voice* (1984), a book that has had profound impact on my development as a poet and advocate for 'Nation Language', a term he coined, would be published.

Who was this 'quiet warrior', which the name Kamau means in Ghana? To many who knew him 40 years ago, he was a historian who wrote poetry. His formidable scholarship and crafting of texts for the Caribbean history curriculum is well known and respected, but it is his poetry that perhaps will cement his legacy. He is the author of almost 40 books of poetry and the recipient of at least 15 major literary prizes. He won the 1994 Neustadt International Prize for Literature; in 2006 he won both the Griffin Poetry Prize and Musgrave Model Gold Medal for Literature. In 2011, he was awarded the Premio Casa de las Americas and in 2020 will posthumously receive the Bocas Henry Swanzy Award.

To have known Kamau is to know he was always searching for words — they were his prayer beads. He was interested in their epistemology, their sound, nuance, how we used them, how they spoke for us, to us, and about us. He wrote words to heal, to jolt, to trouble, to cause us to reflect, to think of our colonial legacy, and reconnect with our African heritage. His work evoked the middle passage, enslavement, struggle for freedom, federation and independence. Deeply connected to his own Afro-Caribbean roots, his journey took him from Barbados to England, Ghana, Jamaica, New York, and back to Barbados where he died. He despaired that we had descended into murdering our own, raping our women, and abusing our children, and he tried desperately to find the words to help us remember that we are a people in need of writing about. The poem below encapsulates my feelings about this extraordinary man who breathed life into words. He will live on into all the tomorrows.

WHAT NOW (For Kamau Brathwaite)

there are things that should have been
said in the quiet spaces where understanding
is no more possible than a caterpillar who
did not become can fly

THE WORD IS ALIVE: KAMAU BRATHWAITE cont'd

a one-line letter you sent me
tucked between pages of a book
unfinished poems folded
in your jacket pocket retrieved a year later

private sentiments become public
as we nurse the wounds of neglect
lament about what we should have done

now when time has drawn the line
when my feelings are the thread from
which love is weaved my heart sleeps on
dandelion leaf

yes i loved you before
i loved you after
i love you now

About Opal Palmer Adisa

Opal Palmer Adisa, Ph. D, multi-genre, gender specialist, cultural activist, is sustained by the oceanic breeze of the Caribbean. Writer of both poetry and prose, playwright/director, professor, Adisa has lectured and read her work throughout the United States, South Africa, Ghana, Nigeria, Kenya, Germany, Spain, France, England and Prague, and has performed in Italy and Bosnia. An award-winning poet and prose writer, Adisa has twenty-two titles to her credit, including the novel, ***It Begins With Tears*** (1997), that Rick Ayers proclaimed as one of the most motivational works for young adults.

She has been a resident artist in internationally acclaimed residences such as Arte Studio Ginestrelle (Assis, Italy), El Gouna (Egypt), Sacatar Institute (Brazil) and McColl Center, (North Carolina) and Headlines Center for the Arts (California, USA). Opal Palmer Adisa's work has been reviewed by Ishmael Reed, Al Young, and Alice Walker (*Color Purple*), who described her work as "solid, visceral, important stories written with integrity and love."

Following in the tradition of the African "griot" Opal Palmer Adisa, an accomplished storyteller, commands the mastery and extraordinary talent of storytelling, exemplary of her predecessors. Through her imaginative characterizations of people, places and things, she is able to transport her listeners to the very wonderlands she creates.

Curator and photographer, her photographs have been published and exhibited in the US, Egypt, North Carolina, Brazil and

St Croix, USVI.

A gifted diversity/gender trainer, literary critic, and proud mother of three accomplished children, Opal is the former parenting editor and host of KPFA Radio Parenting show in Berkley, California. Columnist for The Graduate Parent for the "Healthy You," website and wrote a bi-monthly poetry column for *The Daily News*, St. Thomas. Adisa has published hundreds of articles on different aspects of parenting, writing and poetry and is currently completing a book on effective parenting.

Now the **University Director of the Institute for Gender and Development Studies, at the University of the West Indies, Mona**, Adisa is the former Distinguished professor of creative writing/literature in the MFA program and the Diversity Studies program at California College of the Arts, where she taught for twenty three years. She has been a visiting professor at several universities including, Stanford University, University of California, Berkeley and University of the Virgin Islands. Her poetry, stories, essays and articles on a wide range of subjects have been collected in over 400 journals, anthologies and other publications, including ***Essence Magazine***. She has also conducted workshops in elementary through high school, museums, churches and community centers, as well as in prison and juvenile centers on a range of issues that link creativity with healing, self-esteem building and gender awareness.

Opal Palmer Adisa is a vivacious, motivational speaker who will enthrall and mesmerize you with her words.

MESSAGE FROM THE LANGUAGE SUB-EDITORS



Dana I. Muniz Pacheco

Español

El terremoto 2020 y qué lecciones podemos aprender del huracán María

El mes de enero fue un comienzo agotador del 2020 en Puerto Rico. Los temblores y terremotos que comenzaron a sacudir la parte sur de la isla en diciembre de 2019 fueron el precedente de un terremoto de 6.4 que sacudió toda la isla y causó (al menos) un apagón de 24 horas.

Si bien los daños fueron principalmente de infraestructura, y solo se reportaron dos víctimas fatales como resultado del temblor, un mes después, aproximadamente cinco mil personas continúan sin hogar, durmiendo bajo carpas plásticas en estacionamientos públicos, alrededor de 16 bebés han nacido en estos asentamientos improvisados, y se han reportado al menos 25 suicidios desde el día del temblor, todos de personas que perdieron sus hogares. Las secuelas del terremoto en la isla pintan un ambiente de desesperanza y destrucción en los pueblos que fueron destruidos, por un lado, y una "normalidad" e indiferencia generalizada en el resto de la isla que no sufrió daños mayores. Las semanas posteriores al evento, miles de personas inundaron los pueblos afectados con artículos de primera necesidad, profesionales médicos y doulas ofreciendo sus servicios, y la congestión de tráfico para llegar a la parte "al sur" de la isla duraba horas. La diáspora, como de costumbre, mostró una movilización masiva, y muchas organizaciones y grupos recaudaron miles de dólares para apoyar a las organizaciones en la isla que estaban proporcionando servicios a las personas afectadas.

Sin embargo, la respuesta del gobierno se centró en la necesidad de la gente de "estar preparada" y hacer planes familiares de emergencia para responder en caso de otro evento. Simultáneamente, los funcionarios del gobierno volvieron una vez más a los Estados Unidos para solicitar ayuda por desastre para la isla, mientras que Washington hizo la vista larga y continúa reteniendo fondos de emergencia debido a la corrupción desenfrenada en el gobierno local.

Para agravar la situación, el 19 de enero, un grupo de personas en Ponce recibieron una "noticia" sobre una unidad de almacenamiento llena de artículos de primera necesidad que había aparentemente estado allí desde 2017. Ese mismo día, vecinos del área abrieron las puertas a varias unidades de almacenamiento hallando un sinfín de suministros, desde equipos médicos, pañales para ni-

ños y adultos, comida, agua, electrodomésticos de cocina, generadores de energía entre muchos otros, que según los registros que finalmente descubrió un empleado del gobierno, había estado en la unidad de almacenamiento desde octubre de 2017. Dos años y seis meses después del huracán María, con cerca de 267 familias que aún viven bajo lonas azules por el daño del huracán, y más de 250,000 que se fueron del desastre después del huracán; y a 15 minutos de más de cuatro mil personas que perdieron sus hogares y actualmente dormían en las calles, estas unidades de almacenamiento fueron cerradas y vigiladas por el gobierno que no tenía un plan de distribución. El mismo gobierno que supuestamente no tenía los fondos para responder a la emergencia más allá de hacer campaña en los asentamientos de refugiados y proporcionar suministros de primera respuesta envueltos en etiquetas de su partido político.

La coyuntura actual de la situación en Puerto Rico es bastante grave, para volver a cómo empecé. Washington aún retiene los fondos de emergencia de FEMA (por los cuales los puertorriqueños pagan impuestos muy inflados a través de sus hipotecas), el apoyo de la diáspora ha perdido el impulso inicial y el apoyo a los campamentos improvisados de refugiados está perdiendo fuerza, junto con el discurso de desconfianza y decepción hacia el gobierno, del cual el movimiento público pudo derrocar al gobernador Ricky Rosello en el verano de 2019, sin embargo, el resto del gabinete continúa a cargo como jefes de todas las otras agencias gubernamentales. También es un momento especialmente propicio para nosotros en la diáspora y en la academia, comenzar a articular discursos alternativos, idear un frente más unido y comenzar a exigir al estado (localmente y al gobierno federal también) que responda por sus responsabilidades, planificar y delinejar soluciones para los miles de refugiados, detallar un plan educativo para los cientos y cientos de niños que perdieron sus hogares y escuelas, y así sucesivamente. Es un momento esperanzador para mirar en retrospectiva al huracán María y las trampas de la "recuperación" para comenzar a organizarse y exigir una respuesta real a quienes son realmente responsables.

English

The 2020 earthquake and what can we learn from the Hurricane Maria lessons

January was a grueling start to 2020 in Puerto Rico. The tremors and quakes that started to shake the south portion of the island in December 2019 were the precedent to a 6.4 earthquake that shook the entire island and caused (at least) a 24 hour blackout on the

MESSAGE FROM THE LANGUAGE SUB-EDITORS cont'd

island. While the damages were mostly of infrastructure, and only two fatal victims were reported as a result of the tremor, a month later, approximately five thousand people continue homeless, sleeping under tarps on public parking lots, about 16 babies have been born on these settlements, and there have been at least 25 reported suicides since the day of the tremor, all of people who lost their homes. The aftermath of the earthquake in the island is a dire environment of hopelessness and destruction in the towns that were destroyed, and generalized "normalcy" and indifference on the rest of the island that didn't suffer major damages. The weeks following the event, thousands of people flooded the towns with first response articles, medical professionals and doulas offering their services, and the traffic jams to get "to the south" portion of the island were hours long. The diaspora, as usual, showed an outpour of support and many organizations and groups raised thousands of dollars to support organizations in the island to provide services and goods to the people impacted.

The government's response, however, focused on the people's need to "be prepared" and make family emergency plans to respond in case of another event. Simultaneously, government officials once again turned to the US to request disaster relief for the island, while Washington turned a blind eye and continues to withhold emergency funds because of the rampant corruption on the local government. But let's back up for a second.

To add insult to injury, on January 19th, people from the town of Ponce were tipped off a storage unit filled with disaster relief items that had been there since 2017. In what was described as a "mob" by conservative media outlets, neighbors from the area broke the doors to several storage units sitting full of supplies, from medical equipment, children and adult diapers, food, water, kitchen appliances, power generators, and other supplies, that according to records that were ultimately uncovered by a government employee, had been in the storage unit since October 2017. Two years and six months after Hurricane Maria, with close to 267 families still living under blue tarps from the hurricane damage, and over 250,000 who left from the disaster after the hurricane; and 15 minutes away from over four thousand people who lost their homes and were currently sleeping on the streets, these storage units were locked and guarded by the government. The same government that allegedly didn't have the funds to respond to the emergency beyond campaigning on the refugee settlements and providing first response supplies wrapped in labels from their political party.

The current juncture of the situation in Puerto Rico is pretty dire, to go back to how I started. Washington is still withholding the FEMA emergency funds (for which Puerto Ricans pay very inflated taxes through their mortgages), the diaspora support has lost the initial momentum and the support to the makeshift refugee camps is trickling down, alongside the discourse of distrust and disappointment towards the government, from which the public movement was able to oust governor Ricky Rosello in the summer of 2019, yet the rest of the cabinet continues in charge as heads of all the other government agencies. It is also a specially auspicious moment for us in the diaspora and in academia, to start articulating alternative discourses, to come up with a more united front and start demanding the state (locally and to the federal government as well) to respond for its responsibilities, to plan and outline solutions for the thousands of refugees, to detail an education plan for the hundreds and hundreds of children who lost their homes and schools, and so on. It's a hopeful time to look in hindsight to Hurricane Maria and the pitfalls of the "recovery" to start organizing and demanding a real response to those who are actually responsible.

MESSAGE FROM THE LANGUAGE SUB-EDITORS cont'd

Dutch

In herinnering: Kamau Brathwaite 1930 – 2020



Nicole Sanches

Bij aanvang van februari 2020 zullen weinigen hebben gemist dat Caraïbische dichter en academicus/dichter academicus Kamau Brathwaite is overleden. Brathwaite stond bij velen bekend om zijn unieke

schrijfstijl. Hij schreef poëzie, toneelstukken en studies van het culturele leven. In zijn werk reflecteerde hij op de belevingen van Caraïbische en Afrikaanse migranten en de gevoelens die werden veroorzaakt door het verlangen naar thuis. Met zijn poëzie wilde hij een specifieke vorm, namelijk Caraïbische poëzie formuleren, gekenmerkt in een taal die voelde alsof het Caribisch gebied in zekere zin één natie was.

In zijn werk vermengde hij een vorm van interruptie en een taal die verder ging dan woorden op papier. De taal van Brathwaite bracht ritme, muziek, geheugen en soundscapes over naar wat anders slechts een tekst zou zijn. Geïnspireerd door Caraïbische ecologie conceptualiseerde hij wat hij tidalectic noemde: een manier van converseren in en met de wereld die verder gaat dan dualiteit en juxtapositie. Ik stel mij daarbij de bewegingen voor in water, voor die ten grondslag liggen aan een stijgende golf. Altijd bewegend, stromend, heen en weer, met elkaar en de fysieke omgeving conserverend.

Het wordt wel eens gezegd dat Brathwaite zijn tijd vooruit was met zijn interpretatie / aanpassing van Shakespeare's Sycorax, toen hij het op een digitale manier vertaalde die destijds futuristisch leek, maar nu misschien voor de hand liggend lijkt. Brathwaite zag en formuleerde het ongeziene in een visuele verschijning. In feite roept veel van zijn werk de vraag van tijd op. Wat tijd is/ mag zijn/ of wat het kan betekenen voor een persoon die zich herinneringen voorhaalt en verlangt naar een bepaalde toekomst. Brathwaite schreef in Negus, The Arrivants (1973):

I
must be given words to shape my name
to the syllables of trees

I

must be given words to refashion futures
like a healer's hand

Om het werk van Brathwaite te herdenken, kunnen we onszelf uitnodigen om nieuwe lagen / bewegingen / geluiden in zijn teksten te herontdekken. Terwijl we lezen, luisteren en hervoeven. Brathwaite gedenken kan ook op zo een manier dat we onze eigen verbeelding toelaten in de herinnering aan de wereld waarin hij ons achterliet. Zijn de zeeën veranderd sinds zijn overlijden? Spreekt het water nu in een andere taal tot zijn kusten?

Edward Kamau Brathwaite: 11 Mei 1930 - 4 Februari 2020

Een selectie voordrachten uit zijn werk: <https://poetryarchive.org/poet/kamau-brathwaite/>

English

Remembering Kamau Brathwaite 1930 – 2020

As February 2020 entered, few will have missed the fact that Caribbean poet and scholar/ poet scholar Kamau Brathwaite passed on. Brathwaite was known by many for his unique style of writing. He wrote poetry, plays and studies of cultural life. In his work he reflected on the trajectories of Caribbean and African migrants and the sentiments brought about by the longing for home. With his poetry, his aim was to reach for a distinct Caribbean poetry, a language that felt as if the Caribbean was in some ways, one nation.

In his work, he intermixed a form of interruption that imagined a language beyond words on paper. Brathwaite's language transferred rhythm, music, memory and soundscapes to what would otherwise be merely a text. Inspired by Caribbean ecology he explained this to be what he termed tidalectic: a way of one's experience in the world beyond the notion of duality and juxtaposition. I imagine the movements in the water that underlie a rising wave. Always moving, flowing, conversing back and forth with one another and the physical environment.

Some say Brathwaite was ahead of time with his interpretation/adaption of Shakespeare's Sycorax as he connected it to the digital world in a way that appeared futuristic then, but now might seem very obvious. Reflecting back, Brathwaite saw and formulated the unseen in a visual appearance. In fact, many of his work raises the question of time. What it is, in matter of facts, or what it may mean to a person remembering past times and longing for a particular future. From Negus, The Arrivants (1973):

MESSAGE FROM THE LANGUAGE SUB-EDITORS cont'd

I

must be given words to shape my name
to the syllables of trees

I

must be given words to refashion futures
like a healer's hand

To commemorate Brathwaite's work we might allow ourselves to rediscover new layers/movements/sounds within it, as we read, listen and sense anew. To remember Brathwaite may also be to allow our own imagination into the memory of the worlds he left us with. Have the seas changed since his passing? Does the water speak to its shores in a different language now?

Edward Kamau Brathwaite: 11 May 1930 - 4 February 2020

A recital of selected poems: <https://poetryarchive.org/poet/kamau-brathwaite/>

MESSAGE FROM THE LANGUAGE SUB-EDITORS cont'd

Papiamento/u

Mas oportunidat, menos lazo familiar

E hendenan di e islanan Karibe Hulandes ta un di e gruponan mas grandi di migrante ku ta muda pa Hulanda (Schans, 2009). Sigun Schans (2009) komposishon di e grupo aki ta varía. Den aña anterior primeramente studiante i hendenan ku edukashon haultu tabata muda pa Hulanda, pero lastu tempu tin un grupo hóben, ku edukashon mas abou ku ta stablesé nan mes na ayanan.

Ta kuadra ku kontinuamente habitantenan di e islanan Karibe Hulandes ta muda pa Hulanda. E islanan ta forma parti di e reino Hulandes, e muchanan ta haña enseñansa pa un gran parti na Hulandes i estudionan tesser ta limitá riba e islanan. Esaki ta un di e motibunan ku tur aña un grupo grandi di studiante ta muda pa Hulanda. Un grupo grandi di e studiantenan aki no ta regresá bèk nan pais. Banda di esaki tin hende ku edukashon haultu ku bèrdat durante añanan a muda pa Hulanda pa oportunidat nobo. Finalmente tambe ta kuadra ku tin un grupo di hende ku edukashon mas abou ku ta imigrá pa Hulanda den buskedá di un mihó futuro.

Tur e motibunan menshoná ariba ta trese oportunidat nobo pa e hendenan ku ta imigrá, pero mi no por yuda di pensa riba un banda menos bon di tur e imigrashonnan aki: relashon familiar. Kua impaktó tur e imigrashonnan aki tin riba lazo familiar? Schans (2009) ta splika ku e migrantenan na Hulanda tin kontakto ekstenso ku nan famia ku ta biba na nan pais di origen. Nan ta tene e kontakto aki via di telefòn, 'e-mail' i komunikashon kara-kara. Schans (2009) ta sigui splika ku e mayoria di e migrantenan den su investigashón a topa kara-kara ku nan famia no mas ku dies dos luna pasa.

Komo un persona nasé i bibá na Kòrsou, ku a studia na Hulanda i awor ta traha na Hulanda, mi ta rekoneose hopi den e resultadonan di e estudio di 2009 di Schans. Di bèrdat e hendenan di Karibe Hulandes ta tene kontakto ku nan famia dor di diferente medio digital. Tambe hopi ta bishitá nan isla ku regularidat. Pero esaki ta suficiente?

Tin un grupo di wela i welo ku no ta mira nan ñetunan krese ku nan mes wowo. Emoshon i eksperensia no por wòrdú partí mas entre miembro di famia manera promé. Mi ta na altura ku e fenómino aki ta tumando luga tur kaminda. Tanten nos mundu ta bira mas global, mas famia i relashon familiar 'transnashonal' ta bin eksistí. Pero kiko ta efektonan di fluides aki si nos wak mas leu? Kiko esaki ta nifiká pa e ser humano? Finalmente, nos ta gusta su nifikashon? Literatura:

Schans, D. (2009). Transnational family ties of immigrants in the Netherlands. *Ethnical and Racial Studies*, 31(7). doi: 10.1080/01419870902763852.



English

More opportunities, less family bond

People from the Dutch Caribbean islands are one of the largest migration groups

Melissa Koeiman

that migrate to the Netherlands (Schans, 2009). According to Schans (2009) the composition of this group is diverse. The first wave of migrants were often students and highly educated people, but more recently, many young, lower-educated migrants have arrived.

Indeed there is a continuous migration flow from the Dutch Caribbean islands to the Netherlands. Because the Dutch Caribbean islands form part of the Dutch Kingdom, the children on these islands get an education in Dutch and the choices for tertiary education are limited on these islands, every year a large group of students move to the Netherlands to get a college degree. A large amount of these students don't return to the islands when they finish. Next to this there are indeed highly educated people who move to the Netherlands for new opportunities. Finally there is also a group of lower educated people who migrate to the Netherlands in search of a better future.

All these common reasons for migration seem to bring opportunities with them, but I can't help but think about one particular downside: family relations. What influence does these migrations have on family bonds? Schans (2009) explains that immigrants in the Netherlands have extensive contact with relatives in the home country through phone, e-mail and face-to-face communication. Schans (2009) also states that a majority of all respondents in all ethnic groups had had face-to-face contact with close relatives in the previous 12 months.

As a person that was born and raised on Curaçao, that has studied in the Netherlands and is working in the Netherlands, I recognize these findings. People from the Dutch Caribbean islands do keep close contact with family members through the phone and face-to-

MESSAGE FROM THE LANGUAGE SUB-EDITORS cont'd

face communication. I also know that a large group indeed visits their home island regularly. But is this enough?

A group of grandparents don't get to see their grandchildren grow up in front of their eyes. Experiences and emotions cannot be shared like back in the days. I am aware that this phenomenon is happening all over the world. As the world gets more global, families and family ties get more 'transnational'. But what are the long term effects of this fluidity? What does it mean for the world kind? Finally, do we like what this means?

Literature:

Schans, D. (2009). Transnational family ties of immigrants in the Netherlands. *Ethnical and Racial Studies*, 31(7). doi: 10.1080/01419870902763852.



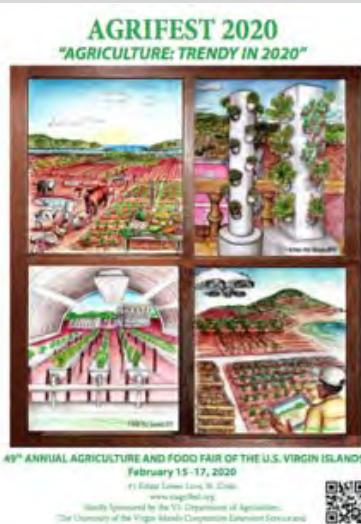
Title: Students from Curaçao on their way to the Netherlands

Source: <<https://antilliaansdagblad.com/nieuws-menu/19885-bursalen-naar-nederland>> [6 February 2020].

MESSAGE FROM THE LANGUAGE SUB-EDITORS cont'd



Chenzira Davis Kahina



49th ANNUAL AGRICULTURE AND FOOD FAIR OF THE U.S. VIRGIN ISLANDS
February 15-17, 2020
#1 Estate Lameshure, St. Croix
www.viagrifest.org

Culture of Agriculture- VI AgriFest & African Black History Month

The Virgin Islands (VI-US) largest tourism, agri-festival and community signature event is the VI Agricultural and Food Fair aka VI AgriFest. From February 15th to 17th, 2020 the 49th Annual VI AgriFest with the theme "Agriculture: Trendy in 2020" will provide entertaining, educational and delectable experiences on all things agricultural, agri-business, agri-tourism and more for thousands who come from the Caribbean, Americas and globally. VI AgriFest2020 is jointly sponsored by the VI Department of Agriculture, University of the Virgin Islands- Cooperative Extension Service and VI Department of Tourism. <http://www.viagrifest.org/>

The respectful restoration of the *Culture of Agriculture* in the VI-US is a shared vision among elders, farmers, youth, leaders, and stakeholders with expertise, power, authority and sacred intentions to transform and institutionalize a viable agriculture industry beyond 2020. While February marks the annual observances of *African Black History Month*, our VI Caribbean community actively restores sustainable agriculture industries that are socio-economically beneficial for St. Croix and our VI Caribbean. Agriculture is a primary way respecting, expanding and protecting our ecotourism, heritage tourism and agritourism industries. The VICCC@UVI exhibition is designed in support of the cultural heritage vibes promoted in the January 2020 new branding by the VI Department of Tourism: "St. Croix: A Vibe Like No Other." <https://usviupdate.com/2020/01/usvi-department-of-tourism-launches-new-brand-for-st-croix/>



Action plans for cultural research collaborations, community empowerment programs, reparatory justice land development efforts and climate change innovations are being implemented. Heritage studies partnerships with the VICCC@UVI and collaborative partners are designed to contribute to restorative agriculture and agri-business in our VI Caribbean communities. Embrace solutions for placing positive approaches for growing food, sustainably lessening the environmental footprints left by humanity (1.5StayAlive) and transform VI Caribbean *Culture of Agriculture* with actions for generations.

"With a realistic agricultural infrastructure...the entire Virgin Islands can develop a more meaningful and sustainable agricultural industry which will serve as a method of diversifying the local economy and assist to control the economic leakage problems we are presently experiencing. The practice of planned sustainable agriculture in any country, nation or community is a dynamic yet stabilizing force that can cause positive and productive change. It is the practice of agriculture that initiated the



VI AgriFest2020 offers arts, technology and educational platforms for digital tours of the VI Caribbean Cultural Center (VICCC) at the University of the Virgin Islands (UVI) within interactive creative cultural industries exhibition areas featuring *Culture of Agriculture*. Cultural arts presentations highlighting sustainable agriculture, agribusiness and agritourism with relevance to intergenerational technologies are part of the exhibitions and social media interactions. Visitors and patrons are encouraged to share "Voices in Action" with WUVI Radio Media live in the UVI exhibition areas.



MESSAGE FROM THE LANGUAGE SUB-EDITORS cont'd

great civilizing and cultural forces that created all great and prosperous civilizations of ancient Africa, India, China and the Americas." (Herishetapaheru: 1999)

Reference:

Herishetapaheru, Asar R.A. (C. F. Christopher). (1999) Recommendations and Testimony to the VI Legislature for Public Hearings on *Attempts to Revitalize Agriculture*.

Español

Cultura de la Agricultura - VI Mes de la AgriFest y la Historia Negra Africana

El mayor evento de turismo, festival agrícola y evento comunitario de las Islas Vírgenes (VI-EE. UU.) Es la VI Feria Agrícola y Alimentaria, también conocida como VI AgriFest. Del 15 al 17 de febrero de 2020, la 49^a edición anual del VI AgriFest con el tema "Agricultura: moda en 2020" proporcionará experiencias entretenidas, educativas y deliciosas en todo lo relacionado con la agricultura, los negocios agrícolas, el turismo agrícola y más para miles de personas que vienen de El Caribe, las Américas y el mundo. VI AgriFest2020 está patrocinado conjuntamente por el VI Departamento de Agricultura, la Universidad de las Islas Vírgenes, el Servicio de Extensión Cooperativa y el VI Departamento de Turismo. <http://www.viagrifest.org/>

VI AgriFest2020 ofrece plataformas de arte, tecnología y educación para recorridos digitales del VI Centro Cultural del Caribe (VICCC) en la Universidad de las Islas Vírgenes (UVI) dentro de las áreas de exhibición de industrias culturales creativas interactivas con Cultura de la Agricultura. Las presentaciones de artes culturales que destacan la agricultura sostenible, los agronegocios y el agroturismo con relevancia para las tecnologías intergeneracionales son parte de las exposiciones y las interacciones en las redes sociales. Se anima a los visitantes y clientes a compartir "Voces en Acción" con WUVI Radio Media en vivo en las áreas de exhibición de UVI.

La restauración respetuosa de la Cultura de la Agricultura en los VI-EE. UU. Es una visión compartida entre ancianos, agricultores, jóvenes, líderes y partes interesadas con experiencia, poder, autoridad e intenciones sagradas para transformar e institucionalizar una industria agrícola viable más allá de 2020. Mientras febrero marca las celebraciones anuales del Mes de la Historia Negra Africana, nuestra comunidad del Caribe VI restaura activamente las industrias agrícolas sostenibles que son beneficiosas desde el punto de vista socioeconómico para St. Croix y nuestro VI Caribe. La agricultura es una forma principal de respetar, expandir y proteger nues-

tras industrias de ecoturismo, turismo patrimonial y agroturismo. La exposición VICCC @ UVI está diseñada en apoyo de las vibraciones del patrimonio cultural promovidas en la nueva marca de enero de 2020 por el VI Departamento de Turismo: "St. Croix: una vibra como ninguna otra ". <https://usviupdate.com/2020/01/usvi-department-of-tourism-launches-new-brand-for-st-croix/>

Se están implementando planes de acción para colaboraciones de investigación cultural, programas de empoderamiento comunitario, esfuerzos de desarrollo de tierras de justicia reparatoria e innovaciones en cambio climático. Heritage estudia alianzas con VICCC @ UVI y socios de colaboración diseñados para contribuir a la agricultura restaurativa y la agroindustria en nuestras VI comunidades del Caribe. Adopte soluciones para colocar enfoques positivos para el cultivo de alimentos, disminuyendo de manera sostenible las huellas ambientales dejadas por la humanidad (1.5StayAlive) y transforme la VI Cultura de Agricultura del Caribe con acciones para generaciones.

"Con una infraestructura agrícola realista ... todas las Islas Vírgenes pueden desarrollar una industria agrícola más significativa y sostenible que servirá como un método para diversificar la economía local y ayudar a controlar los problemas de fuga económica que estamos experimentando actualmente. La práctica de la agricultura sostenible planificada en cualquier país, nación o comunidad es una fuerza dinámica pero estabilizadora que puede causar un cambio positivo y productivo. Es la práctica de la agricultura lo que inició las grandes fuerzas civilizadoras y culturales que crearon todas las grandes y prósperas civilizaciones de la antigua África, India, China y las Américas ". (Herishetapaheru: 1999)

Referencia:

Herishetapaheru, Asar R.A. (C. F. Christopher). (1999) Recomendaciones y testimonio a la VI Legislatura para audiencias públicas sobre intentos de revitalizar la agricultura.

<https://usviupdate.com/2020/01/usvi-department-of-tourism-launches-new-brand-for-st-croix/>

Français

Culture de l'agriculture - VI AgriFest et Mois de l'histoire des Noirs africains

Le plus grand événement de tourisme, d'agro-festival et de signature communautaire des îles Vierges (VI-US) est le VI Salon de l'agriculture et de l'alimentation, VI AgriFest. Du 15 au 17 février 2020, le 49e VI AgriFest annuel sur le thème «Agriculture: tendance en

MESSAGE FROM THE LANGUAGE SUB-EDITORS cont'd

2020» offrira des expériences divertissantes, éducatives et délectables sur tout ce qui concerne l'agriculture, l'agro-industrie, l'agrotourisme et plus pour des milliers de personnes Caraïbes, Amériques et dans le monde. VI AgriFest2020 est parrainé conjointement par le VI Département d'agriculture, l'Université des îles Vierges - Cooperative Extension Service et VI Department of Tourism. <http://www.viagrifest.org/>

VI AgriFest2020 propose des plates-formes artistiques, technologiques et éducatives pour des visites numériques du VI Centre culturel des Caraïbes (VICCC) à l'Université des îles Vierges (UVI) dans des zones d'exposition interactives des industries culturelles créatives mettant en vedette la culture de l'agriculture. Des présentations sur les arts culturels mettant en évidence l'agriculture durable, l'agro-industrie et l'agritourisme en rapport avec les technologies intergénérationnelles font partie des expositions et des interactions sur les réseaux sociaux. Les visiteurs et les clients sont encouragés à partager «Voices in Action» avec WUVI Radio Media en direct dans les zones d'exposition UVI.

La restauration respectueuse de la culture de l'agriculture aux États-Unis est une vision partagée entre les anciens, les agriculteurs, les jeunes, les dirigeants et les parties prenantes ayant l'expertise, le pouvoir, l'autorité et les intentions sacrées de transformer et d'institutionnaliser une industrie agricole viable au-delà de 2020. Alors que février marque les célébrations annuelles du Mois de l'histoire des Noirs africains, notre communauté VI des Caraïbes restaure activement des industries agricoles durables qui sont socio-économiquement bénéfiques pour Sainte-Croix et nos VI Caraïbes. L'agriculture est un moyen essentiel de respecter, d'élargir et de protéger nos industries de l'écotourisme, du tourisme patrimonial et de l'agritourisme. L'exposition VICCC @ UVI est conçue pour soutenir les vibrations du patrimoine culturel promues dans la nouvelle marque de janvier 2020 par le VI Department of Tourism: «St. Croix: une ambiance pas comme les autres. " <https://usviupdate.com/2020/01/usvi-department-of-tourism-launches-new-brand-for-st-croix/>

Des plans d'action pour des collaborations de recherche culturelle, des programmes d'autonomisation des communautés, des efforts de développement des terres pour la justice réparatrice et des innovations en matière de changement climatique sont en cours de mise en œuvre. Les partenariats d'études du patrimoine avec le VICCC @ UVI et les partenaires de collaboration sont conçus pour contribuer à l'agriculture réparatrice et à

l'agro-industrie dans nos VI communautés des Caraïbes. Adoptez des solutions pour placer des approches positives pour la culture des aliments, en réduisant durablement les empreintes environnementales laissées par l'humanité (1.5StayAlive) et transformez VI Culture caribéenne de l'agriculture avec des actions pour les générations.

«Avec une infrastructure agricole réaliste... l'ensemble des îles Vierges peut développer une industrie agricole plus significative et durable qui servira de méthode de diversification de l'économie locale et aidera à contrôler les problèmes de fuite économique que nous connaissons actuellement. La pratique d'une agriculture durable planifiée dans n'importe quel pays, nation ou communauté est une force dynamique mais stabilisatrice qui peut provoquer des changements positifs et productifs. C'est la pratique de l'agriculture qui a initié les grandes forces civilisatrices et culturelles qui ont créé toutes les grandes et prospères civilisations de l'Afrique ancienne, de l'Inde, de la Chine et des Amériques. »(Herishetapaheru: 1999)

Référence:

Herishetapaheru, Asar R.A. (C.F. Christopher). (1999) Recommandations et témoignages à la VI législature pour des audiences publiques sur les tentatives de revitaliser l'agriculture.

GRADUATE STUDENT CORNER



Keisha Wiel

Health Insurance for the Graduate Student

Since the first Democratic primaries in the United States are coming up soon, there are a lot of issues that have been prevalent. One of the most prevalent issues for this election cycle has been the issue of healthcare. For those of us in graduate school, having health insurance and adequate access to

healthcare has been crucial to our academic careers. Far too often, we work ourselves to mental and/or physical breakdowns in an effort to meet deadlines or curb our anxieties over imposter syndrome. In a previous post, a discussion was centered around whether graduate students should join a union. One of the highlights for joining a union would be to have the safety net of healthcare that is provided by the university. Other than through university, healthcare might be difficult to come by. Of course, this is primarily a problem in the United States. For graduate students in other countries, healthcare is mandated based on the laws that are required by that specific country as well as by the universities themselves. For instance, at the University of the West Indies at Mona (Jamaica), there is compulsory health enrollment for all students and staff members on campus. For students it is included in their tuition and they are able to get medical services at the university hospital or at public hospitals on the island. At the University of Curaçao, students (who are residents of the island) are covered under the health insurance of the country. They are able to medical services at anywhere on the island.

This was made apparent to me while living on the island of Curaçao. As a student from the United States (with family from Curaçao), I was acutely aware of what health insurance looked like for me. As I was a graduate student who taught for my American university, I had health insurance, but it did not cover me while I was in the field. Which meant that if I were to get while in the field, I would be responsible for my own expenses. Luckily for me, through my parents, I was able to become a resident of the island and I was immediately covered through the country's health insurance. I was even able to apply for travel insurance that was at a cheaper rate than what I would have had to pay in the United States. This proved really valuable for me because once I stopped

teaching to focus on my research, I lost my whatever little health insurance I had.

For many graduate students throughout the diaspora, having access to health insurance is important, especially when you are in the field. What do you do to get coverage while you are conducting research? Are you fully covered? Let us know!

Español

Seguro de salud para el estudiante graduado

Dado que las primeras primarias demócratas en los Estados Unidos se realizarán pronto, hay muchos problemas que han prevalecido. Una de las cuestiones más frecuentes para este ciclo electoral ha sido la cuestión de la atención médica. Para aquellos de nosotros en la escuela de posgrado, tener un seguro de salud y un acceso adecuado a la atención médica ha sido crucial para nuestras carreras académicas. Con demasiada frecuencia, trabajamos nosotros mismos para averías mentales y / o físicas en un esfuerzo por cumplir con los plazos o reducir nuestras ansiedades por el síndrome del impostor. En una publicación anterior, una discusión se centró en si los estudiantes graduados deberían unirse a un sindicato. Uno de los aspectos más destacados para unirse a un sindicato sería tener la red de seguridad de la atención médica que brinda la universidad. Aparte de a través de la universidad, la atención médica puede ser difícil de conseguir. Por supuesto, esto es principalmente un problema en los Estados Unidos. Para los estudiantes de posgrado en otros países, el cuidado de la salud es obligatorio según las leyes que exige ese país específico, así como las propias universidades. Por ejemplo, en la Universidad de las Indias Occidentales en Mona (Jamaica), hay una inscripción obligatoria en salud para todos los estudiantes y miembros del personal en el campus. Para los estudiantes está incluido en su matrícula y pueden obtener servicios médicos en el hospital universitario o en los hospitales públicos de la isla. En la Universidad de Curazao, los estudiantes (que son residentes de la isla) están cubiertos por el seguro de salud del país. Pueden acceder a servicios médicos en cualquier lugar de la isla.

Esto se me hizo evidente mientras vivía en la isla de Curazao. Como estudiante de los Estados Unidos (con una familia de Curazao), sabía muy bien cómo era el seguro médico para mí. Como era un estudiante graduado que enseñaba en mi universidad estadounidense, tenía un seguro de salud, pero no me cubría mientras estaba en el campo. Lo que significaba que si me encontraba en el campo, sería responsable de mis propios gastos.

GRADUATE STUDENT CORNER cont'd

Afortunadamente para mí, a través de mis padres, pude convertirme en residente de la isla y me cubrieron de inmediato a través del seguro de salud del país. Incluso pude solicitar un seguro de viaje que era más barato que lo que habría tenido que pagar en los Estados Unidos. Esto demostró ser realmente valioso para mí porque una vez que dejé de enseñar a centrarme en mi investigación, perdí mi pequeño seguro médico que tenía.

Para muchos estudiantes de posgrado en toda la diáspora, tener acceso al seguro de salud es importante, especialmente cuando se está en el campo. ¿Qué hace para obtener cobertura mientras realiza una investigación? ¿Estás completamente cubierto? ¡Haznos saber!

Français

Assurance maladie pour l'étudiant diplômé

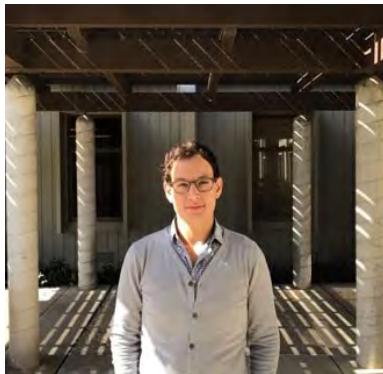
Depuis que les premières primaires démocrates aux États-Unis arriveront bientôt, il y a beaucoup de problèmes qui ont prévalu. L'un des problèmes les plus courants de ce cycle électoral a été celui des soins de santé. Pour ceux d'entre nous qui sont aux études supérieures, avoir une assurance maladie et un accès adéquat aux soins de santé a été crucial pour nos carrières académiques. Trop souvent, nous travaillons à des pannes mentales et / ou physiques dans le but de respecter les délais ou de limiter nos angoisses face au syndrome de l'imposteur. Dans un article précédent, une discussion était centrée sur l'opportunité pour les étudiants diplômés de rejoindre un syndicat. L'un des points forts de l'adhésion à un syndicat serait d'avoir le filet de sécurité des soins de santé fourni par l'université. En dehors de l'université, les soins de santé peuvent être difficiles à trouver. Bien sûr, c'est principalement un problème aux États-Unis. Pour les étudiants diplômés dans d'autres pays, les soins de santé sont obligatoires en fonction des lois requises par ce pays spécifique ainsi que par les universités elles-mêmes. Par exemple, à l'Université des Antilles de Mona (Jamaïque), tous les étudiants et les membres du personnel du campus sont obligés de s'inscrire en santé. Pour les étudiants, il est inclus dans leurs frais de scolarité et ils peuvent obtenir des services médicaux à l'hôpital universitaire ou dans les hôpitaux publics de l'île. À l'Université de Curaçao, les étudiants (qui sont résidents de l'île) sont couverts par l'assurance maladie du pays. Ils sont en mesure de fournir des services médicaux n'importe où sur l'île.

Cela m'a été révélé tout en vivant sur l'île de Curaçao. En tant qu'étudiant des États-Unis (avec une famille de Curaçao), je savais

très bien à quoi ressemblait l'assurance maladie pour moi. Comme j'étais un étudiant diplômé qui enseignait pour mon université américaine, j'avais une assurance maladie, mais elle ne me couvrait pas pendant que j'étais sur le terrain. Ce qui signifiait que si je devais aller sur le terrain, je serais responsable de mes propres dépenses. Heureusement pour moi, grâce à mes parents, j'ai pu devenir résident de l'île et j'ai immédiatement été couvert par l'assurance maladie du pays. J'ai même pu demander une assurance voyage à un prix moins cher que ce que j'aurais dû payer aux États-Unis. Cela s'est avéré très précieux pour moi car une fois que j'ai cessé d'enseigner pour me concentrer sur mes recherches, j'ai perdu le peu d'assurance maladie que j'avais.

Pour de nombreux étudiants diplômés de la diaspora, avoir accès à une assurance maladie est important, surtout lorsque vous êtes sur le terrain. Que faites-vous pour obtenir une couverture pendant que vous effectuez une recherche? Êtes-vous entièrement couvert? Faites le nous savoir!

SCHOLARSHIP IN SEXUALITIES



David Tenorio

In the past, I have often written about the material impact that the teleologies of progress have had on the development of discourses and practices that regulate, confirm, and celebrate sexual dissidence. For this month's entry, I would like to briefly reflect on one question: what does it mean to think about utopia and sexuality in the 21st century?

I pose this question because all of the utopian excess that generated the advent of the social revolutions in the 20th century now appears dull and sounds less optimistic than ever before. In the case of Cuba, for instance, where a utopian discourse was engrained in the project of the revolution, a sense of liberation, one often associated with a radical transformation, acquiring the shape of an abstract utopia, embraced a series of androcentric values around violence, domination, and personal sacrifice. Within the constellation of Cuban cultural production, as a branch of the Spanish-speaking Caribbean, the work of Reinaldo Arenas, José Lezama Lima, or Virgilio Piñera highlight the contradictions of embracing such a teleological utopia. In his autobiography *Before Night Falls* (1992), Arenas states that the Cuban revolution, far from repressing sexual dissidence, served as a sexual catalyst through which the body emerged both, as a refuge and a site of dissent. In Arenas's writings, a notion of utopia flourishes as an elusive future that becomes hard to achieve. In the case of the poet José Lezama Lima, the future or a sense of utopia is a nostalgia for a place we have already inhabited. The only way to reach such nostalgia is through the force of metaphor and poetic imagery. As for Piñera, the body and its carnality are the only dimensions that exists in the here and now. The crudeness and absurdity of the world render any anchor of the future impossible. That is the reason why the flesh is the only knowable and perceived attribute.

All of these authors reflected, in a way, about the meaning of inhabiting a utopia, a no-place, according to their bodily experiences and to the positions each of them occupied within the cultural politics of the Cuban revolution. Many years later, this problematic would be once again fleshed out by Chilean performer and activist, Pedro Lemebel. In a chronicle, Lemebel asks Cuban songwriter and interpreter, Silvio Rodríguez, about the true meaning behind the metaphor of the "blue unicorn." Rodríguez's reply was definite: "Nothing can stand against the Revolution." For the Cuban song-

writer, the "blue unicorn" represented the loss of a son; for the Chilean *loca*, it embodied the nostalgia of an impossible love, connecting utopia, sexuality, and intimacy. With this contrast, I would like to finally ask: what would it really mean to feel a lost utopia in intimate terms? What does a lost utopia really represent for historically marginalized collectives, such as the LGBT one, whose drive for futurity has often resided beyond rhetorical and discursive abstractions? How does the body and utopia then intersect?

Español

En otras ocasiones, he escrito sobre el impacto social que han tenido las teleologías del progreso en el desarrollo de discursos y prácticas que regulan, confirman y celebran la disidencia sexual. En este mes, me gustaría reflexionar brevemente sobre una singularidad pregunta: ¿qué significa pensar en la utopía y la sexualidad en el siglo XXI? Planteo esta pregunta porque todo el exceso utópico que ha generado el fenómeno de la revolución en el siglo XX ahora parece aburrido y suena menos optimista que nunca. En el caso de Cuba, por ejemplo, donde un discurso utópico arraigado en el proyecto de la revolución ha cimentado un sentido de liberación, a menudo se asocia con una transformación radical que adquiere la forma de una utopía abstracta. No obstante, esta dimensión del futuro es asequible por medio de una serie de valores androcéntricos en torno a la violencia, la dominación y el sacrificio personal. Dentro de la constelación de la producción cultural cubana, como una rama del Caribe de habla hispana, el trabajo de Reinaldo Arenas, José Lezama Lima o Virgilio Piñera destaca las contradicciones de abrazar una utopía teleológica. En su autobiografía *Antes que anochezca* (1992), Arenas afirma que la revolución cubana, lejos de reprimir la disidencia sexual, sirvió como un catalizador sexual a través del cual el cuerpo emergió como un refugio y un sitio de disensión. En los escritos de Arenas, una noción de utopía florece como un futuro escurridizo que se vuelve difícil de alcanzar. En el caso del poeta José Lezama Lima, el futuro o una sensación de lo utópico es la nostalgia de un lugar que ya hemos habitado. La única forma de habitar tal nostalgia es a través de la metáfora y la imagen poética. En cuanto a Piñera, el cuerpo y su carnalidad son las únicas dimensiones que existen en el aquí y el ahora. La crudeza y lo absurdo del mundo hacen imposible cualquier anclaje en el futuro. Esa es la razón por la cual la carne es el único atributo conocido y percibido.

Todos estos autores reflexionaron, de alguna manera, sobre el significado de habitar una utopía, un no-lugar, de acuerdo con sus experiencias corporales y las posiciones que cada uno de ellos ocupaba dentro de la política cultural de la revolución cubana. Muchos

SCHOLARSHIP IN SEXUALITIES cont'd

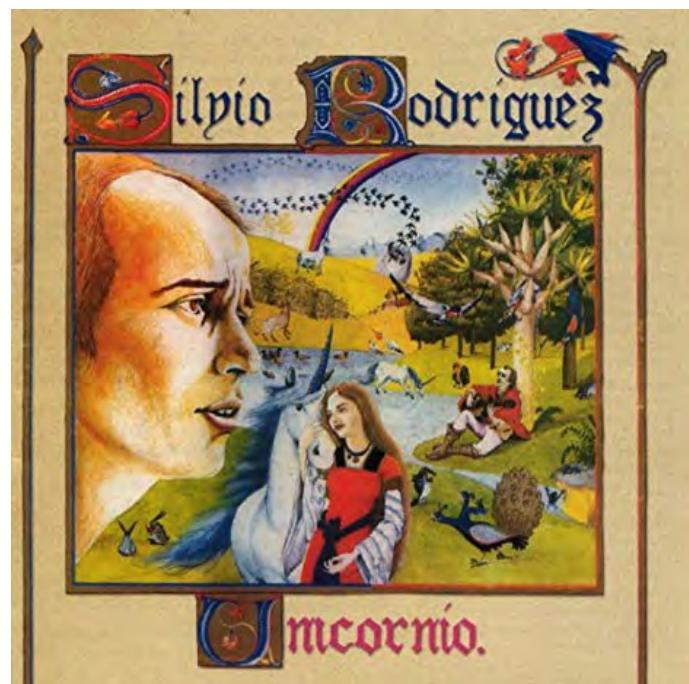
años después, esta problemática volvería a desarrollarse por el artista y activista chileno, Pedro Lemebel, quien, al preguntarle al compositor e intérprete cubano, Silvio Rodríguez, sobre el verdadero significado detrás de la metáfora del “unicornio azul”, queda sorprendido. La respuesta de Rodríguez fue definitiva: “Nada contra la Revolución”. Para el compositor cubano, el “unicornio azul” representaba la pérdida de un hijo; para la *loca*, encarnaba la nostalgia de un amor imposible, entrelazando utopía, sexualidad e intimidad. Con este contraste, me gustaría preguntar finalmente: ¿qué significará realmente sentir la pérdida de la utopía en términos íntimos? ¿Qué representa realmente esta pérdida para los colectivos históricamente marginados, como el LGBT, cuyo impulso por el futuro a menudo ha residido más allá de las abstracciones retóricas y discursivas? ¿Cómo, entonces, se asocian el cuerpo y la utopía?

Français

Dans le passé, j'ai souvent écrit sur l'impact matériel que les théologies du progrès ont eu sur le développement de discours et de pratiques qui régulent, confirment et célèbrent la dissidence sexuelle. Pour l'entrée de ce mois, je voudrais brièvement réfléchir à une question: que signifie penser l'utopie et la sexualité au 21e siècle? Je pose cette question parce que tous les excès utopiques qui ont généré l'avènement des révoltes sociales au XXe siècle semblent désormais ternes et semblent moins optimistes que jamais. Dans le cas de Cuba, par exemple, où un discours utopique était enraciné dans le projet de la révolution, un sentiment de libération, souvent associé à une transformation radicale, prenant la forme d'une utopie abstraite, embrassait une série de valeurs androcentriques autour de violence, domination et sacrifice personnel. Au sein de la constellation de la production culturelle cubaine, en tant que branche des Caraïbes hispanophones, les travaux de Reinaldo Arenas, José Lezama Lima ou Virgilio Piñera mettent en évidence les contradictions de l'adoption d'une telle utopie théologique. Dans son autobiographie *Before I Die Falls* (1992), Arenas déclare que la révolution cubaine, loin de réprimer la dissidence sexuelle, a servi de catalyseur sexuel à travers lequel le corps a émergé à la fois, comme refuge et lieu de dissidence. Dans les écrits d'Arenas, une notion d'utopie s'épanouit comme un avenir insaisissable qui devient difficile à réaliser. Dans le cas du poète José Lezama Lima, l'avenir ou un sentiment d'utopie est une nostalgie d'un lieu que nous avons déjà habité. La seule façon d'atteindre une telle nostalgie est par la force de la métaphore et de l'imagerie poétique. Quant à Piñera, le corps et sa chair sont les seules dimensions qui existent ici et maintenant. La grossièreté et l'absurdité du monde rendent impos-

sible toute ancre de l'avenir. C'est la raison pour laquelle la chair est le seul attribut connaissable et perçu

Tous ces auteurs ont réfléchi, en quelque sorte, sur le sens d'habiter une utopie, un non-lieu, selon leurs expériences corporelles et les positions occupées par chacun dans la politique culturelle de la révolution cubaine. Plusieurs années plus tard, cette problématique serait à nouveau étayée par l'artiste et activiste chilien, Pedro Lemebel. Dans une chronique, Lemebel interroge l'auteur-compositeur et interprète cubain Silvio Rodríguez sur la véritable signification de la métaphore de la «licorne bleue». La réponse de Rodríguez était définitive: «Rien ne peut résister à la Révolution». Licorne "représentait la perte d'un fils; pour la loca chilienne, elle incarnait la nostalgie d'un amour impossible, liant utopie, sexualité et intimité. Avec ce contraste, je voudrais enfin demander: qu'est-ce que cela signifierait vraiment de ressentir une utopie perdue en termes intimes? Que représente réellement une utopie perdue pour des collectifs historiquement marginalisés, comme celui des LGBT, dont la recherche de l'avenir a souvent résidé au-delà des abstractions rhétoriques et discursives? Comment le corps et l'utopie se croisent-ils alors?



CARIBBEAN SCHOLARSHIP

Social Support and Stress-Related Acculturative Experiences of an English-speaking Afro-Caribbean Female Student in U.S. Higher Education

Abstract

This two-year qualitative single critical case study research investigated the stress-related adjustment experiences and academic progression of a female English-speaking Afro-Caribbean collegian in an American postsecondary institution through the lens of the “triple bind” phenomenon and the stress buffer hypothesis. Student development theory and research on college student outcomes have largely focused on Black students’ experiences and achievement outcomes through a homogeneous African American cultural lens. Minimal existing research has shown differences in the lived experiences and achievement outcomes between Afro-Caribbean students and domestic African American students in U.S. postsecondary education.



Read the full article at: <https://www.ojed.org/index.php/jis/article/view/343>

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HEALTH AND THE ENVIRONMENT



Why should we care about waste management?

"There is no such thing as 'away'. When you throw anything away, it must go somewhere." - Annie Leonard

Sian Cuffy-Young

sight, out of mind". As long as we can no longer see it, our problem is solved, right? Wrong!

Improper waste disposal is an eye sore. We see it in the open dumping on deserted roadways, in the rampant littering of our streets and the mindlessness of the population to effectively deal with the waste we generate. But, not only can we see the effects but, in many cases, especially within the last five years we can certainly feel it all the more. So, the question remains, why don't we pay more attention to it? Let's discuss

1. It's effect on the natural environment

There is now a global push with respect to the management of waste and more specifically that of plastics. Plastics were created in the 1950's to be the solution to the uncontrolled deforestation happening at that time however, it has now become the problem since it takes such a long time (450 years for that plastic bottle) to degrade. From our local context, open dumping of waste namely plastics and its derivatives such as styrofoam only add to our flooding issues as the pathways for the water has become blocked as a result.



2. It's effect on our health and well being

Although many people may not have made the connection between improper waste management and health, it does not take away from the fact that the link exists. Toxic chemicals contained within waste in its various forms can leach into our soil and groundwater sources causing contamination and water-borne diseases as our potable water supply in Trinidad and Tobago comes from either surface or groundwater extraction. With respect to food, the term bioaccumulation come to the fore as these chemicals accumulate in various organisms that we eat. Open burning of waste leads to the releases of greenhouse gases which increase the effects of climate change and also harmful compounds such as dioxins, furans and even carcinogens are released into our atmosphere. Green spaces for example nature walks and forested areas have been known to have calming effects, aid in the reduction of stress levels and increase productivity. However dirty green spaces can have the opposite effects.

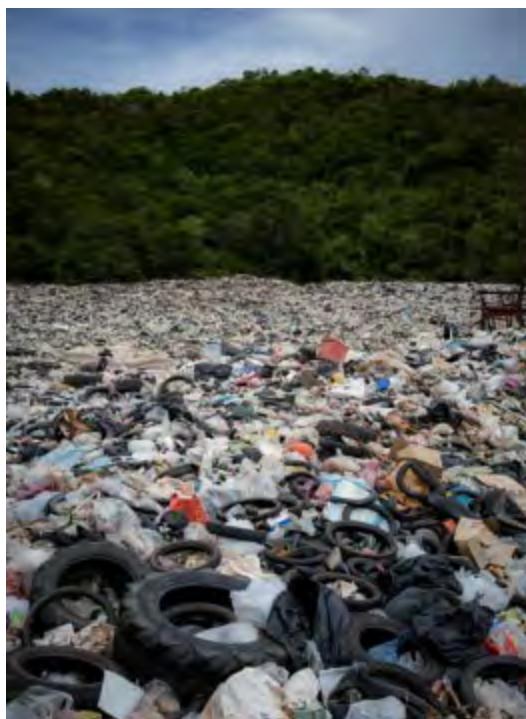
3. It has value

Last I checked, I didn't like throwing away money but what we do when we pay no attention to our waste is just that. Waste should no longer be seen as just items to be discarded but that of an economic value that isn't as utilized as it should. Using strategies such as waste segregation not only allow us to see what forms of waste we generate but we can now place them into one of these three categories: Reduction, Reuse or Recycling. In this way, we are incorporating the teachings and practices of a circular economy which is simply taking what may have constituted as waste and adding it to a process so that it serves as an input therefore lengthening the life of items before it absolutely must be become waste and saving money in the long run. Our landfills are overflowing with lost cash that we chose to leave behind.

What we have seen is that for those countries where Tourism is high on the country's agenda and even a means of boosting its Gross Domestic Product (GDP), waste management has taken a positive turn which the implementation of laws, policies and programmes. The output of which is clean streets and an engaged public. Trinidad and Tobago remains behind in that regard and since waste collection is still free to the general public, the value in waste is goes unnoticed but there is a silver lining for us, since companies and the general public are becoming more attune to what is happening in the world and are pushing those around them to make better decisions. I must close by saying that we need to return to that love of

HEALTH AND THE ENVIRONMENT cont'd

place where nothing and no one can tarnish what we hold dear because if you love something, you should treat it with the utmost care. Now is the time because it is not always about doing things better, but sometimes we simply need to do better things.



Her academic qualifications include a B Sc (Hons) degree Double major in Physics and Masters in Environmental Engineering from the University of the West Indies, St. Augustine, Campus and a Diploma in Environmental Management from Galilee College, Israel. She is also a Fulbright Hubert Humphrey Fellow from Cornell University where she specialized in Quarry rehabilitation and is a graduate of the prestigious Shell LiveWire programme for young and upcoming entrepreneurs. She was recently awarded the Kenneth Valley Foundation Progress award for her work in environmentalism and advocacy as well as her company receiving the award for being the Best Waste Education Company in the Caribbean by BUILD Magazine.

About Sian Cuffy-Young - Waste Management Educator, Consultant and Social Entrepreneur:

Mrs. Sian Cuffy-Young has been involved in the environmental field for over fourteen (14) years. She is no stranger to challenge as her experience stems from the waste and mining sectors – two fields many shy away from. She also has a wealth of experience in environmental management systems and education and has received training in behaviour change through the method of community-based social marketing with the University of Tennessee. She is a Colorado Certified Environmental Educator, Speaker and Principal Consultant of Siel Environmental Services Limited. Her work involves working with schools through her waste education programme, with both the corporate and small to large business sector to help them become more waste efficient, to communicate their environmental strategies and staff training and consulting and also has created an online learning platform for waste related issues for example composting.

GAME CHANGER INITIATIVE



Celina Caesar-Chavannes is the former Member of Parliament, with the Government of Canada, representing the Town of Whitby, a suburb east of Toronto. She served as Parliamentary Secretary to Prime Minister Justin **Trudeau** from December 2015 to January 2017 and served as the Parliamentary Secretary to the Minister of International Development et la Francophonie from January 2017 to August 2018.

During her term as a Member of Parliament, Celina advocated for people suffering with mental illness and was named Champion of Mental Health Parliamentarian Award in May 2017 by the Canadian Alliance on Mental Illness and Mental Health. Her advocacy related to equity and justice resonated in Canada and around the world as she was also named one of the Most Influential People of African Descent, Global 100 Under 40, Politics & Governance and Black Parliamentarian of the Year in 2017, and a feature in the April 2018 edition of O (Oprah Winfrey) Magazine entitled, "What would you stand up for?". Celina was also named Chatelaine Magazine's Woman of the Year 2019.

Before entering politics, Mrs. Caesar-Chavannes was a successful entrepreneur, launching and growing an award winning research management consulting firm, with a particular focus on neurological conditions. She was the recipient of both the Toronto Board of Trade's Business Entrepreneur of the Year for 2012 and the 2007 Black Business and Professional Association's Harry Jerome Young Entrepreneur Award. Mrs. Caesar-Chavannes is a renowned research consultant and has worked with a variety of private, government and non-government organizations. Her work required her to build and manage effective collaboration across a wide range of interests and perspectives, and she has years of experience managing complex projects involving industry, federal agencies, health care professionals, researchers and patient advocacy groups.

An international lecturer on the inclusion of marginalized populations in clinical research, Ms. Caesar-Chavannes has a Bachelor of Science from the University of Toronto, an MBA in Healthcare Management from the University of Phoenix, an Executive MBA from the Rotman School of Management, at the University of Toronto

and is currently enrolled in a PhD program focused on Organizational Leadership at Northcentral University.

She is a past member of the Governing Council of the University of Toronto, and also served as member of the Institutional Advisory Board for the Institute of Neurosciences, Mental Health and Addiction, which is part of the Canadian Institutes of Health Research. She is also a member of the Congress of Black Women.

Ms. Caesar-Chavannes has deep roots in Whitby, where she lives with her husband and three children.

As you may recall I am the former Member of Parliament, with the Government of Canada, representing the Town of Whitby, a suburb east of Toronto. I served as Parliamentary Secretary to Prime Minister Justin Trudeau from December 2015 to January 2017 and served as the Parliamentary Secretary to the Minister of International Development et la Francophonie from January 2017 to August 2018. I have come to appreciate the work of Global Compact and the relationship established with Helle Bank Jorgensen.

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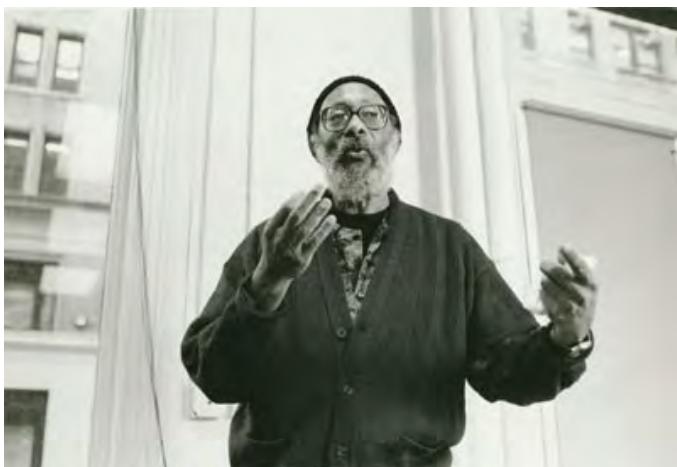
GAME CHANGER INITIATIVE cont'd

An international lecturer on the inclusion of marginalized populations in clinical research, I hold a Bachelor of Science from the University of Toronto, an MBA in Healthcare Management from the University of Phoenix, an Executive MBA from the Rotman School of Management, from the University of Toronto, and am currently completing a PhD in Organizational Leadership.

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OBITUARY

Kamau Brathwaite, Poet Who Celebrated Caribbean Culture, Dies at 89



Kamau Brathwaite, whose lyrical poetry wove together the history and imagery of his native Barbados, the Caribbean and the African diaspora, as well as his personal experiences, died on Feb. 4 at his home in Barbados. He was 89.

Mia Amor Mottley, the prime minister of Barbados, in the eastern Caribbean, announced his death, [calling him](#) “one of the titans of post-colonial literature and the arts.”

Dr. Brathwaite’s many books of poetry included “Born to Slow Horses” (2005), which won the [Griffin International Poetry Prize](#).

“To read Kamau Brathwaite,” the judges’ award citation said, “is to enter into an entire world of human histories and natural histories, beautiful landscapes and their destruction, children’s street songs, high lyricism, court documents, personal letters, literary criticism, sacred rites, eroticism and violence, the dead and the undead, confession and reportage.”

Dr. Brathwaite, who was also a scholar of history, literature and philosophy and was a professor emeritus at New York University, was interested in what unified the diverse Caribbean before colonialism fractured it.

“The Caribbean,” he said in a [1991 interview](#) for a video series called “Caribbean Writers and Their Art,” “although artificially divided into English speaking, French speaking, Dutch speaking, Spanish speaking, is really part of a whole underground continent of thought and feeling and history.”

The peoples of the Caribbean needed to rediscover this, he said. “Instead of developing a sense of ourselves,” he said, “we developed a false sense of Europe.”

He spoke of his own rediscovery of the rhythms that became the language of his poetry.

“When I was growing up, I was right there on the beach,” he said, “and my birth was coincident with the sound of the sea, so that if I had to have a rhythm, that rhythm should have been sea song.” Instead, he said, “I had the rhythms of John Keats in my head.”

Discovering his true voice meant rejecting European models and finding a way to use language that captured, as he put it, “that sibilance that the sea suggests, that glitter of the water, that syncopation of wave, that feel of wind on the skin.”

Islands became a recurring theme in his work, as in [“Calypso,”](#) a poem that, in readings, he sometimes turned into more of a song. Its opening verses were musical:

The stone had skidded arc’d and bloomed into islands:
Cuba and San Domingo
Jamaica and Puerto Rico
Grenada Guadeloupe Bonaire
curved stone hissed into reef
wave teeth fanged into clay
white splash flashed into spray
Bathsheba Montego Bay

But the poem was not a paean to nature; it went on to describe the coming of sugar cane plantations and the subjugation of black labor. “And of course it was a wonderful time,” he wrote sarcastically, “a profitable hospitable well-worth-your-time.”

Lawson Edward Brathwaite was born on May 11, 1930, in Bridgetown, Barbados, to Hilton and Beryl (Gill) Brathwaite.

His father was a warehouse clerk. He took the name Edward Kamau Brathwaite in the 1970s as a way to embrace all of his heritage; the grandmother (or, in some tellings, the mother) of a Kenyan writer who was a close friend is said to have suggested “Kamau” while Dr. Brathwaite was on a fellowship at the University of Nairobi.

Dr. Brathwaite was educated at Harrison College in Barbados, where by 1950 he was publishing work in the literary magazine Bim. He earned a scholarship that enabled him to study at Cambridge University in England, where he received a bachelor’s degree in 1953 and a diploma of education in 1954.

OBITUARY cont'd

He took a job as a school inspector in Ghana just as that African country was moving toward independence; he credited his travels to villages in that country with broadening his thinking about history, culture and ways of perceiving the world.

He and his first wife, Doris Welcome, whom he married in 1960, started a children's theater in Ghana before he returned to the Caribbean in 1962 to teach at the University of the West Indies. In 1968 he earned a Ph.D. at the University of Sussex in England with a thesis on the development of Creole society in Jamaica.

He also published his first three poetry collections about that time; in 1973 they were gathered into a single volume, "The Arrivants: A New World Trilogy." Other poetry volumes included "Middle Passages" (1992) and "Ancestors" (2001).

While teaching at the University of the West Indies, he directed the Institute of Caribbean Studies. In 1992 he joined the faculty of New York University, teaching comparative literature.

Dr. Brathwaite's first wife died of cancer in 1986. In 1998 he married Beverly Reid, who survives him along with a sister, Joan; a son from his first marriage, Michael; and a granddaughter.

The themes of music and cultural history that permeated his poetry are brought together in "The Making of the Drum," which begins with the killing of a goat so its skin can be used for the instrument:

Bless you, four-footed animal, who eats rope,
skilled
upon rocks, horned with our sin;
stretch your skin, stretch
it tight on our hope;
we have killed
you to make a thin
voice that will reach
further than hope
further than heaven

Source: <https://www.nytimes.com/2020/02/17/obituaries/kamau-brathwaite-dies.html>

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 - [Lifetime Achievement Award](#) (Deadline: March 30, 2020)
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