Not a Narrow Citizenship: Anglophone Caribbean Literature

By Danilo H. Figueredo

There is a well-kept secret in the Caribbean: the literature that is produced in the islands where English is the dominant language. Due to limited knowledge about the region, or sheer neglect, many readers in the United States know little about this body of work. And when a particular book becomes popular—such as the autobiography *To Sir with Love*, made into a successful 1966 movie with Sidney Poitier—most American viewers do not realize that the author, E. R. Brathwaite, comes from the Caribbean.

"This occurs because literature from the Hispanic Caribbean has dominated scholarship and academia in the United States, placing the Anglophone territories in a corner," points out Caribbean scholar Jorge Emilio Rodríguez, from the Centro de Investigación y Desarrollo de la Cultura Cubana Juan Marinillo,Cuba.[1] Rodríguez argues that geographically, historically, and politically, the Hispanic Caribbean has attracted Americans' attention. Geographically, Cuba, the Dominican Republic, and Puerto Rico form the largest islands in the Caribbean Sea. Historically, the Cuban revolution, the 30-year rule of Dominican dictator Rafael Leonidas Trujillo, and the political uncertainties that the American presence has brought to Puerto Rico, have played well in people's imagination and in the media. In the past two centuries, numerous American presidents have kept their eyes on the Hispanic islands as potential places for territorial expansion while shying away from territories under the influence of Great Britain.

The result was that, until recently, according to scholar and Caribbean professor Daryl Cumber Dance, the Caribbean canon at most universities did not include authors from, say, Jamaica and Trinidad. Observes Dance, author of *New World Adams: Conversations with Contemporary West Indian Writers* (1992): "No one in my class has read anything in Caribbean literature when I take a survey at the beginning of the semester. It is the rare class where there are one or two students already familiar with the literature."[2]

In the institutions where the exclusion is addressed, the works selected reflect the productivity of such geniuses as V. S. Naipaul and Derek Walcott, Nobel Prize recipients in literature and internationally recognized figures. However, the very fact that these writers are alive, relatively young, and active today, brings about another bit of misinformation: that the literature from the English-speaking Caribbean is a recent phenomenon. Of course, Dance points out, that is not the case.

IN THE BEGINNING

Anglophone Caribbean literature dates to the eighteenth century. This was the period when the British were solidifying their stronghold on islands they had taken away from the Spanish crown, either through warfare or negotiations. The islands included Anguilla, Antigua, Barbados, Bermuda, Dominica, Grenada, Jamaica, Montserrat, St. Kitts-Nevis, St. Lucia, St. Vincent, Trinidad-Tobago, and the Virgin Islands. To this cluster, the British added Guyana, considered part of the Caribbean even though it was physically located in South America (its coastline, though, faces the Caribbean Sea).

The early literature was aimed at British colonialists and consisted of travelogues written by Britons who were either visiting or stopping on the islands on their way somewhere else. But as early as the 1720s, writers born on the islands began to express their sentiments on the written page. One of the first was the Jamaican poet Francis Williams. A free black, Williams was sent to England by the Duke of Montague to study as something of an experiment—to determinate how much a black man could learn—as scholar Laurence A. Breiner asserts in his volume *An Introduction to West Indian Poetry* (1998).[3] Williams proved an excellent student, mastering mathematics, the classics, and Latin.

On his return to Jamaica in the 1720s, Williams set up a school in Spanish Town. When he was not teaching, he was writing odes, of which only one has survived, "Ode to Governor Haldane," published in 1759. Though praising the Jamaican governor and expressing his loyalty to Great Britain, Williams took the risk of mentioning the hardships endured by the black population on the island and the racist posture of colonialists.

Two decades after the publication of "Ode to Governor Haldane," a seminal volume appeared, *The Interesting Narrative of the Life of Olaudah Equiano, or Gustavus Vassa, the African*. One of the earliest descriptions of the Caribbean and an exposition of the horrors of the slavery, the volume was written by Olaudah Equiano, an extraordinary individual who bought his own freedom, sailed in a scientific expedition, and wrote, published, and sold the account of his life, which became an eighteenth-century bestseller. When Equiano passed away at the age of 52 in 1797, he was in the rare position of being able to leave to his children (he had been married to a woman from London) an inheritance of about $150,000 by today's standards.

THE NINETEENTH CENTURY: SLAVERY AND PROTEST

Equiano's protests against the twin evils of racism and slavery were amplified in documents and narratives published in the 1800s. In 1824 a treatise titled *Free Mulatto* was penned by a writer from Trinidad. Jean Baptiste Philippe was the son of a free black family who were sugar planters and who had received free land, called a "cedula," from the Spanish crown after swearing allegiance to Spain during the eighteenth century before the arrival of the British. Highly intelligent, Philippe was sent by his parents to Europe, where he majored in medicine at the University of Edinburgh.

When he returned to Trinidad, the young doctor found a newly appointed governor who was undermining the freedom of the black community by taxing inheritances received by black children; segregating theaters, ships, and cemeteries; and demanding that blacks pay higher fees than whites for medical services. Philippe protested the abuses in the document *An Address to the Right Hon. Earl Bathurst, His Majesty's Principal Secretary of State for the Colonists by a Free Mulatto of the Island*. Nearly 300 pages long, the tome, which became known as Free Mulatto, was a polemical exercise on the nature of equality, freedom, and civil law. It revealed an author who was well versed in British law, literature, and the use of logic, an author who was better educated than the general population in both England and the islands.

Another popular narrative was T*he History of Mary Prince, a West Indian Slave, Related by Herself*, published in 1833. Mary Prince was born in Bermuda in 1788. She worked in the salt mines, where chemicals damaged her feet, and was abused by her master, who often stripped her naked before beating her. While in England with her master, Prince seized the opportunity to escape, seeking shelter in a Moravian Church in London. She then narrated her story to reverend Thomas Pringle, who edited the narrative.

These two works helped to form the foundation of the genre known as slave narratives, which by the middle of the nineteenth century had become effective political weapons in the war against slavery. The British abolished slavery in 1833, but this literature of protest, much of which was published in subsequent decades, inspired abolitionists in the United States. Some of the better-known titles include Emmanuel *Appadocca: A Tale of the Boucaneer* (1854), by Maxwell Phillips, *Busha's Mistress or Catherine the Fugitive* (1855), by Cyrus Francis Perkins, *Maroon*, by Mayne Reid, and *Captain Clutterbuck's Champagne*, by William G. Hamley, both published in 1862. These stories were characterized by heart-wrenching depictions of family separations and physical abuse at the hands of slave owners. Though the writers clamored for the abolition of slavery and the end of racism, there was also in their words a growing sense of an identity rooted in the Caribbean and not in England.

THE EARLY TWENTIETH CENTURY: NATIONAL PRIDE

As those born in the islands began to identify their own characteristics and personalities, separate and distinct from Great Britain, they found in the Caribbean flora, so different from the European landscape, a source of pride. A good example of this approach was evident in the novel *Becka's Buckra Baby* (1903), written by the Jamaican writer Tom Redcam. This writer's poetry also revealed a deep love for the island:

I sing of the island I love
Jamaica, the land of my birth
Of summer-lit heavens above
An island the fairest on earth . . .

Pride was also evident in the historical and realistic novels of G. H. de Lisser, possibly the first Jamaican author to achieve wide recognition in Europe. His best-known novel was *Jane's Career* (1914), a story with a plot reminiscent of Samuel Richardson's classic eighteenth-century British novel *Pamela*. *Jane's Career* narrated the life of an attractive black young woman who leaves her village to move to Kingston, where she finds employment as a servant to a lower-middle-class mulatto woman. After suffering psychological abuse at the hand of her employer, Jane moves in with a friend who secures her a job at a factory but, jealous of Jane's good looks, turns against her. Alone and fending off sexual advances by her boss at the factory, Jane meets a black foreman, who falls in love with her. The novel ends with their marriage and the promise of a comfortable middle-class life for Jane.

The most famous writer to emerge from this period is Claude McKay. Scholar Angela Conrad, writing in the *Encyclopedia of Caribbean Literature* (2006), describes his poetry as "powerful verses about race and oppression that prefigured and strongly influenced writers of the Harlem Renaissance and throughout the Caribbean."[4] In 1912, McKay traveled to the United States where, according to Conrad, "he allied himself with leftist movements and made clear a commitment to the peasant and working class."[5] In his writings he adopted European models—such as the sonnet—but did not give up Jamaican dialect and diction, reaffirming his Caribbean heritage and African roots. His most famous novel, *Home to Harlem*, was published in 1928. By the time he died in 1948 at the age of 59, McKay had published more than 13 volumes of poetry, fiction, and autobiographical writings; his poem "If We Must Die," written in 1919, is memorized not only by children in his native Jamaica but also by young students in his adopted Harlem.

Just as socially and political engaged as McKay was a young man from Trinidad, C. L. R. James, "one of the greatest writers and thinkers of the twentieth century," affirms scholar Janet Fullerton Rawlings, director of the library of the School of Education at the University of the West Indies.[6] In 1936 James published the novel *Minty Alley*, a brilliant example of a literary genre known as "Barrack Yard Literature." Librarian Reginald Clarke, from the University of the West Indies, describes this genre as "writings that are set in shantytowns or ghetto-type surroundings. The term 'barrack yard' recalls the area in front of the slaves' huts that was used for cooking and other household chores that could not be performed in the cramped space within the huts. This yard served as an extension of the barracks and was a gathering place where a great deal of social interaction took place."[7] In 1938 James completed his major work, *The Black Jacobins: Toussaint L'Ouverture and the San Domingo Revolution*, a historical account of the successful slave revolt in Haiti (1791–1803), considered the best book published on the subject. Both of these works by James forecast the creative energy of the 1940s and the political fervor that would characterize Anglophone Caribbean literature of the 1950s.

MAGAZINES AND RADIO

The decade of the 1940s was dominated by the appearance of three extraordinary literary reviews—*Bim, Kyk-Over-Al*, and

Focus—and a radio program that helped to internationalize Anglophone Caribbean writers, *Caribbean Voices*.

Bim, published in St. Michael, Barbados, from 1942 to 1992, and edited by its founder, Frank Collymore, encouraged new forms of creative writing and was a major source for short fiction, poetry, and articles on literary language, according to Peter T. Johnson of Princeton University.[8] *Focus*, published in Kingston, Jamaica, from 1943 to 1960, and again in 1983, was edited by sculptor Edna Manley (the mother of Prime Minister Michael Manley) and promoted unpublished prose fiction and poetry mainly by Jamaicans. *Kyk-over-Al* (Georgetown, Guyana, 1945–1995) initially focused on Guyanese fiction and poetry and later branched out to include other West Indians. Peter Johnson points out that the racial mix in these journals, which included black and East Indian contributors, served as an avenue to explore multicultural topics, including racial cooperation, emigration, and exile.

Caribbean Voices was a British Broadcasting Corporation (BBC) radio program that broadcast from London to the Anglophone Caribbean from 1943 to 1958. Conceived by Jamaican writer Una Marson, who was staying in London during the early days of World War II, the program embraced all English-speaking writers from the colonies rather than preferring one island over another. The radio program demonstrated to the British that literary output from the colonies could match British belles lettres. Together, the literary journals and the radio program signaled what Daryl Cumber Dance sees as the beginning of a body of work that was "distinctive, promising, and recognizable as West Indian literature."[9]

DREAMS OF INDEPENDENCE

Dance's description is a perfect fit for three works that appeared at the end of World War II and the beginning of the 1950s: the novels *New Day* by Vic Reid and *The Hills Were Joyful Together* by Roger Mais, and the poetry collection *Poems of Resistance from British Guiana* by Martin Carter.

New Day, published in 1949, retells the history of Jamaica from 1865, when the first major rebellion against the British occurred, to 1944, when the island achieved self-rule. The novel was not meant to be a historical treatise. The author phrased it thus in the prologue: "I have attempted to transfer to paper some of the beauty, kindliness, and humor of my people, weaving characters into the wider framework of these eighty years and creating a tale that will offer an . . . impression . . . of the way which Jamaica and its people came to today."[10] *New Day* was the first nationalistic Jamaican novel and the first written in Jamaican dialect but edited so that English readers anywhere could understand the narrative and dialogue.

Four years later, Mais employed the same technique in his masterpiece, *The Hills Were Joyful Together*. Mais used the novel, set in a barrack yard, to criticize social conditions in Jamaica, the ills plaguing the poor, and the colonists' indifference:

> The smell of wet tar-roads scarred and sun-blistered and night-sweating rose up to his nostrils, mingled with the odours of rancid vegetable oil stale . . . The wind blew across the carelessly swept-up heaps of untended roadside garbage where dogs, scuffling, snarling, fighting, had been before . . . There were nice people who thought, ain't old slums awfully quaint-looking and romantic, and in their own way beautiful?[11]

Poems of Resistance was written by Carter while in prison in Guyana in the early 1950s for participating in political activities against the British. Praised for its revolutionary aesthetics, identification with the common people, and defiance of the colonial authorities, as demonstrated in the line "I clinch my fist above my head; I sing my song of FREEDOM," the volume is often anthologized and made the author one of the most important and recognized political poets from the Anglophone Caribbean.

The pro-independence stance and anti-British sentiment expressed by these writers often resulted in censorship and arrest. (In addition to Carter, Mais was imprisoned in the 1940s for writing a tract critical of Winston Churchill.) But these brilliant authors also had to contend with a barrier that was perhaps more stifling than politics: publishing and dissemination. As Cherrell Shelley-Robinson, a senior lecturer at the Department of Library and Information Studies at the University of the West Indies, points out, "publishing in the Caribbean was a very costly venture." Add to this "the scattered nature of the market, the lack of buying power among the readership, and the absence of a recreational reading culture."[12] The end product was a wall of silence encircling Caribbean writers. The way to tear down the wall was to flee.

WRITERS ABROAD

In the 1950s and '60s two destinations emerged, Great Britain and the world. Errol Hill is probably the best example of the writer who sought exile in the world.

Trinidadian-born Hill was an actor, director, playwright, poet, professor, theatre historian, scholar, and, according to his daughter, research librarian Claudia Hill from Columbia University, "a champion of West Indian drama and indigenous performance traditions, particularly of the Anglophone Caribbean."[13] The author of 11 published plays, numerous short stories and poems—his most famous work is the drama *Man Better Man*, which depicts Trinidadian village life—Hill traveled throughout the Caribbean, Europe, and Africa, settling in Nigeria, "where he taught English to civil service workers," recalls his daughter, "as well as drama at the University of Ibadan."[14] When the Biafra war broke out in 1967, the playwright flew to the United States, where Dartmouth College welcomed him as a faculty member. Other writers who spent time in Africa, Asia, and Latin America were Jan Carew and Denis Williams, both from Guyana, the Jamaicans Neville Dawes and John Figueroa, and the Trinidadian Merle Hodge, to name a handful.

Great Britain, however, was the chosen destination for many more Caribbean writers. A prototype is the Trinidadian V. S. Naipaul. Even before his teen years, Naipaul had promised himself to leave for England.

At the age of 17, Naipaul won a scholarship to study at University College, Oxford. A year later, in 1950, he finished a novel, which was eventually published in 1953. Titled *Mystic Masseur*, it presented a humorous and sarcastic portrayal of Trinidad. This was only a beginning, and after several works, Naipaul published *A House for Mr. Biswas* in 1961, considered his most famous and probably his best work. The novel was a complex study of a man intent on achieving success at all costs. Success in this case was the purchase and ownership of a home in Trinidad.

A House for Mr. Biswas was soon regarded as one of the best novels in English literature, according to Paula Morgan at the Faculty of Humanities and Education at the University of the West Indies. The success of the novel brought financial independence to Naipaul, who used his freedom to travel extensively throughout the world. Curiously enough, he chose not to return to his native land.

Naipaul was joined in Great Britain by his younger brother, Shiva, an equally talented author. The two brothers were in the company of other transplanted writers: James Berry, Andrew Salkey, and Silvia Wynter, a trio from Jamaica; the Trinidadian Samuel Selvon; the Barbadian Edward Kamau Braithwaite; and Wilson Harris from British Guyana. These writers wrote about their new surroundings, the process of assimilation, and the racism they encountered. The novel that best depicts their experiences in England is Selvon's *The Lonely Londoners* (1956). Claudia Hill says of this book, "It was the first work of Caribbean experience and immigration addressed to the colonial powers."[15]

Of this group of expatriates, the most cerebral was Harris, who wrote complex and challenging novels that express the universality of man while introducing new approaches to storytelling and the use of words; his works evoke the diversity of the Caribbean, expanding from the national to the global. After working as a surveyor in the Guyanese jungle, Harris first ventured into literature in the 1950s as a poet, using the pen name Kona Waruk. However, with his move to Great Britain came a move from poetry to fiction. His first novel, *The Palace of the Peacock*, was published in 1960. This work was followed by *The Far Journey of Oudin* (1961), *The Whole Armour* (1962), and *The Secret Ladder* (1963). These books, which make up the "Guyana Quartet," take place in Guyana's interior and explore the conflicts that evolve between a surveyor, or government agent, the workers who report to him, and the Amerindians who live in the jungle.

Harris's kindred spirit is Edward Kamau Brathwaite, from Barbados. Observes scholar Emily Allen Williams, in *Poetic Negotiation of Identity in the Works of Brathwaite, Harris, Senior, and Dabydeen* (1999): "To read Brathwaite . . . is to take a historical journey: his journey toward understanding through a culturally, racially, socially, and political complex voyage from the Caribbean . . . to England . . . and back to the Caribbean."[16] A poet, essayist, novelist, and cultural commentator, Brathwaite proposed the concept of "the nation language," a blending of African, European and other languages to produce not only a lexicon and syntax that are unique but also, as Paula Morgan describes it, "an ethos or sensibility" to the African heritage of the Caribbean and a stance against the colonialist mentality.[17]

Brathwaite's affirmation of a Caribbean entity that went beyond an individual island and his promotion of the universality of the Caribbean led him, alongside Harris, to found in 1966 the Caribbean Artists Movement, CAM, the first transnational association to promote the arts and literature of black artists from the Anglophone Caribbean. One objective of the association was to reassert their own literary tradition in the face of the dominant European and American traditions. As a result, CAM sponsored lectures and conferences on Caribbean literature. At first these literary salons occurred in London, attracting the attention of British scholars. But in time, CAM went home to the Caribbean.

In 1971 CAM organized the Conference of the Association for Commonwealth Literature and Language Studies, the first formal academic gathering of writers from the Anglophone Caribbean. The setting was Kingston, Jamaica, where a quiet revolution took place. For now, according to Laurence A. Breiner, the conference meant that "the center was no longer in London but at home, that the language was West Indian and not British . . ."[18] The conference called for the writers from the region to form communities, rather than work in forced geographic isolation, and promoted the serious study of West Indian literature. Lastly, the conference claimed a West Indian literary canon.

Invigorated by the conference, Anglophone Caribbean writers rushed to promote their works. This endeavor was made easier in the 1970s as the writers assumed teaching positions at prestigious universities throughout the world and literary critics engaged in serious studies of Caribbean literature. Further impetus came when Cuba's cultural centers, such as La Casa de las Americas, and publishing houses began to translate these works into Spanish and distribute them throughout Latin America, at very little cost to the readers.

In the United States, critics began to take notice. Explains Gladys Markoff-Sotomayor, Iberian-Latin American cataloguer emeritus at Columbia University, "the appreciation in Great Britain of the culture in the Caribbean served as a conduit in the U.S.—the critics in the U.S. feel that the validation of Caribbean literature in England lends credence to the ability of these authors."[19] Some of the writers and works who benefited from these developments were Cyril Dabydeen and his examination of Guyana's politics and culture in *Dark Swirl* (1989), George Lamming and his autobiographical novel *In the Castle of my Skin* (1953), Earl Lovelace and the novel *The Dragon Can't Dance* (1979), and Derek Walcott and his epic poem *Omeros* (1990).

AND THE LADIES OF THE CLUB

An equally invigorating development was the increasing presence of women writers from the Caribbean. With their arrival came a perspective neglected by their male counterparts: feminism and man's oppression of women. Angela Conrad, writing in the *Encyclopedia of Caribbean Literature*, observes that the women helped "to shift the focus from women as a side story in men's literature, to a focus on women's own story."[20]

What stories they told! In the popular novel and equally popular film *Wide Sargasso Sea* (1966), Jean Rhys, according to Conrad, inverted Charlotte Brontë's novel *Jane Eyre* to demonstrate the unique ways in which West Indian women have been bought and sold out by English men. In that work, Rhys focuses on the fictional character Bertha Rochester, the hero's first "crazy" Caribbean wife, to explain how English values and patriarchal traditions led to Bertha's spiritual annihilation and ultimate imprisonment.

The novels *Brown Girl, Brownstones* (1959) by Paule Marshall and *Annie John* (1985) by Jamaica Kincaid highlighted the particular challenges of women in the Caribbean, subjugated by both geography and gender. Says Conrad, "these matters are further complicated when the younger generation of women are immigrants to North America and have to try to square the U.S. practices with traditional ones, dealing as well with the burdens of traditional female life as passed on from mothers to unwilling daughters."[21]

Many of the feminist novels reflect a geographical shift, with authors choosing to reside in such metropolises as New York City and Toronto rather than London. Take Rosa Guy, for instance. Born in Trinidad, but a long-term resident of the Big Apple, she writes about urban decay and its impact on American black youth and is praised for her realistic descriptions of Harlem and Brooklyn. Then there is the late Audre Lorde, a native of Grenada, who seldom wrote about her home island, concentrating instead on racism, women's rights, and her evolution as a gay woman in the collection *Black Unicorn*:

I have been woman
for a long time
beware my smile
I am treacherous with old magic . . .

And Dionne Brand, from Trinidad but living in Canada, tackles discrimination against blacks in general and the marginalization of black women in particular. In *No Language Is Neutral*, Brand focuses on sexuality and lesbianism as well. Combined, Brand and Lorde demanded the removal of the cultural and political barriers that had silenced and ostracized gay and lesbian people for generations.

NEW VOICES, NEW WAYS

Lorde and Brand's stances and explorations of sexuality and same-sex relationships were indicative of new themes and innovative approaches beckoning Caribbean writers at the end of the twentieth century and beginning of the twenty-first. One approach challenged the definition of literature as that which is produced on the written page: Dub Poetry.

"Dub poetry may be seen as a form of performance poetry in that the artist often sees him or herself as a part of the poem itself," explains Ian Marshall, from William Paterson University, New Jersey. "In this respect, it draws on African oral traditions, and the rhythm is frequently held by Djembe or kettle drums, which add to the African quality of the performance. It is typically recited in Caribbean vernacular, which gives it a certain 'chant' sound and clipped quality to the poetic meter."[22] The following lines from the poem "Sonny's Lettah (anti-sus poem)" by Linton Kwesi Johnson from the CD recording *Forces of Victory* (1995) are typical:

Dem tump 'im in 'im belly
an' it turn to jelly
Dem lick 'im pon 'im back
an 'im rib get pop
Dem lick 'im pon 'im head
but it tuff like lead.

Explains Marshall, "Dub poets, the likes of Mickey Smith, address issues of social inequality, political oppression, and racial injustice, often critiqued in the poems on a global scale, with sharp criticisms of institutions like the International Monetary Fund. Dub Poetry cannot be seen outside of its raison d'être: a voice of protest for and by Caribbean nationals both at home in the Caribbean and in regions of the British Commonwealth to which they have historically migrated."[23]

East Indian writers have recently claimed their spot in the literary universe. With the exception of V. S. Naipaul and his brother Shiva, and Samuel Selvon, the experience of most writers of Indian ancestry living in the Caribbean was subjugated to the larger political conflicts between the black community and the white colonialists and the restructuring of society after independence. New leaders, like Eric Williams in Trinidad-Tobago, were reluctant to incorporate East Indians into the emerging governments. Poets such as Mahadai Das, one of the first Indo-Caribbean women to be published, fiercely protested discrimination in the 1970s with the publication of such collections as *I Want to Be a Poetess of My People* (1977) and *My Finer Still Will Grow* (1982). Novelists like Ismith Khan, from Trinidad, explored the experience of East Indians—those who long for India as well as those making the Caribbean their new homes—while advocating respect for the diversity characteristic of a region established, whether voluntarily or by force, by pilgrims from Africa, Asia, and Europe.

Children's book writers as well have found a voice and a home in new publishing houses, such as Julie Morton Publishers in Trinidad, established in the 1990s to produce Caribbean children's literature. Picture books such as *Fruits* (1997) and *Ackee, Breadfruit, Callaloo* (1999), by Valerie Bloom, and Peter Laurie's *Mauby's Big Adventure* (2000), lavishly and realistically illustrated, are making their way into bookstores and libraries, thanks to the promotion of children's literature by the recently founded Caribbean Publishers Network. "The future can be viewed with optimism," asserts librarian Cherrell Shelley-Robinson.[24]

The future does look promising. The awarding of the Nobel Peace Prize for Literature to Derek Walcott in 1992 and to V. S. Naipaul in 2002 points toward a global acceptance of writers from the Caribbean. Journals such as *Callaloo*, established in 1976, have disseminated a Caribbean literature that is diverse and multiethnic. And academic publishers in the United States, such as Greenwood Press and Oxford University Press, have recently brought out critical works with the goal of developing a canon of this literature and addressing its place in a multicultural universe. As poet, short story writer, essayist, and literary critic Jennifer Rahim expressed it at a conference in Jamaica in 2005, "Literature/art [from the Caribbean] will not accept a narrow citizenship."

SUGGESTED READING

These volumes can make up a core collection of Anglophone Caribbean literature. Some of the works will be difficult to find.

Creative Writing

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