

# **SX**

**small axe** a caribbean journal of criticism

## **EDITOR**

**David Scott**

## **ASSOCIATE EDITORS**

Anthony Bagues  
Nadi Edwards  
Annie Paul

## **MANAGING EDITOR**

Kelly Baker Josephs

## **COPY EDITOR**

Anu Lakhan

## **EDITORIAL COLLECTIVE**

Charles Carnegie  
Christopher Cozier  
Glyne Griffith  
Patricia Mohammed  
Martin Munro  
Faith Smith  
Krista Thompson  
Elizabeth Walcott-Hackshaw

## **GRAPHIC DESIGNER**

Juliet Ali

## **ADVISORY BOARD**

Edward Baugh  
Kamau Brathwaite  
Erna Brodber  
Edouard Duval Carrié  
Rhonda Cobham  
Edwidge Danticat  
Locksley Edmondson  
Stuart Hall  
Robert Hill  
George Lamming  
Kari Levitt  
Rupert Lewis  
Earl Lovelace  
Sidney Mintz  
Rex Nettleford  
Sandra Pouchet Paquet  
Gordon Rohlehr  
Verene Shepherd  
Maureen Warner-Lewis  
Sylvia Wynter



The Small Axe Project consists of this: to participate both in the renewal of practices of intellectual criticism in the Caribbean and in the expansion/revision of the horizons of such criticism. We acknowledge of course a tradition of social, political, and cultural criticism in and about the regional/diasporic Caribbean. We want to honor that tradition but also to argue with it, because in our view it is in and through such argument that a tradition renews itself, that it carries on its quarrel with the generations of itself: retaining/revising the boundaries of its identity, sustaining/altering the shape of its self-image, defending/resisting its conceptions of history and community. It seems to us that many of the conceptions that guided the formation of our Caribbean modernities—conceptions of class, gender, nation, culture, race, for example, as well as conceptions of sovereignty, development, democracy, and so on—are in need of substantial rethinking. What we aim to do in our journal is to provide a forum for such rethinking. We aim to enable an informed and sustained debate about the present we inhabit, its political and cultural contours, its historical conditions and global context, and the critical languages in which change can be thought and alternatives reimagined. Such a debate we would insist is not the prerogative of any single genre, and therefore we invite fiction as well as nonfiction, poetry, interviews, visual art, and reviews.



Number 24 • October 2007

## CONTENTS

From <i>New World</i> to <i>Abeng</i> : George Beckford and the Horn of Black Power in Jamaica, 1968-1970 <i>Robert A. Hill</i>	1
Virtual Islands: Mobilities, Connectivity, and the New Caribbean Spatialities <i>Mimi Sheller</i>	16
The Fact of Blackness? The Problem of the Bleached Body in Contemporary Jamaica <i>Winnifred Brown-Glaude</i>	34
Gendered Legacies of Romantic Nationalism in the Works of Michelle Cliff <i>Jocelyn Fenton Stitt</i>	52
Intuitive Art as a Canon <i>Veerle Poupeye</i>	73
Pares & Nones (Evens & Odds): <i>Invisible Equality</i> <i>Alanna Lockward</i>	83
Fallen Angels (Excerpt from <i>The Loneliness of Angels</i> ) <i>Myriam J.A. Chancy</i>	93
E-mail from "HERE" <i>Nicole Awai</i>	109

**Book Discussion**

*Pedagogies of Crossing:*

*Meditations on Feminism, Sexual Politics, Memory, and the Sacred*

by M. Jacqui Alexander

A Loving Freedom: A Caribbean Feminist Ethic

*Tracy Robinson*

118

Crosses/Crossroads/Crossings

*Faith Smith*

130

Rethinking Interdisciplinarity:

Meditations on the Sacred Possibilities of an Erotic Feminist Pedagogy

*Michelle Rowley*

139

Danger and Desire:

Crossings are Never Undertaken All at Once or Once and for All

*M. Jacqui Alexander*

154

**Contributors**

167