

Small Axe: A Caribbean Journal of Criticism is published in March, July, and November by Duke University Press, 905 W. Main St., Suite 18B, Durham, NC 27701, on behalf of Small Axe, Inc.

Number 56 corresponds to vol. 22, no. 2, 2018.

Submissions/correspondence Manuscripts of no more than 7,000 words should be submitted electronically as MS Word attachments to submissions@smallaxe.net.

For style details, please consult www.smallaxe.net/smallaxe/submission.php.

Visual materials should be sent to submissions@smallaxe.net and must be accompanied by clear layout instructions.

A synopsis of *Small Axe* submission guidelines is provided at www.dukeupress.edu/smallaxe.

World Wide Web Visit *Small Axe* at www.smallaxe.net and Duke University Press Journals at www.dukeupress.edu/journals.

Subscriptions Direct all orders to Duke University Press, Journals Customer Relations, 905 W. Main St., Suite 18B, Durham, NC 27701.

Annual subscription rates: print-plus-electronic institutions, \$198; print-only institutions, \$182; e-only institutions, \$152; individuals, \$35; students, \$25.

For information on subscriptions to the e-Duke Journals Scholarly Collections, contact libraryrelations@dukeupress.edu.

Print subscriptions: add \$11 postage and applicable HST (including 5% GST) for Canada; add \$14 postage outside the US and Canada.

Back volumes: institutions, \$182. Single issues: institutions, \$61; individuals, \$14.

For more information, contact Duke University Press Journals at 888-651-0122 (toll-free in the US and Canada) or 919-688-5134; subscriptions@dukeupress.edu.

© 2018 by Small Axe, Inc.
ISSN 0799-0537

Cover Art Scherezade García, *Memories Afloat*, 2016; acrylic, pigment, and charcoal on paper; 22 × 30 in. Photographed by William Vázquez. Used by permission of the artist.

Journal design and layout by Juliet Ali

Typesetting by MacKey Composition
Set in Helvetica Neue 9/14
Printed in the United States of America





EDITOR
David Scott

EDITORIAL COMMITTEE
Yarimar Bonilla
Charles Carnegie
Kaiama L. Glover
Maja Horn
Erica James
Aaron Kamugisha
Roshini Kempadoo
Martin Munro
Melanie Newton
Matthew Smith

MANAGING EDITOR
Vanessa Pérez-Rosario

EDITORIAL ASSISTANTS
Tiana Reid
Natalie Reinhart
Zaira Simone

PRODUCTION
MANAGER/COPYEDITOR
Kelly S. Martin

TRANSLATOR, FRENCH
Nadève Ménard

COPYEDITOR, FRENCH
Alex Martin

**COPYEDITOR/
TRANSLATOR, SPANISH**
Kahlil Chaar-Pérez

GRAPHIC DESIGNER
Juliet Ali

ADVISORY BOARD
Edward Baugh
Kamau Brathwaite
Erna Brodber
Hazel Carby
Edouard Duval Carrié
Rhonda Cobham
Edwidge Danticat
J. Michael Dash
Locksley Edmondson
Robert Hill
George Lamming
Kari Levitt
Rupert Lewis
Earl Lovelace
Roberto Marquez
Sandra Pouchet Paquet
Caryl Phillips
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/revisioning 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 book discussions.