

ABSTRACT

Jamaica Needs Haiti:

Island Exchanges and Cultural Relations in the 1950s

Matthew J. Smith

In the years preceding the repressive dictatorships of President François Duvalier (1957–1971) and his son Jean-Claude (1971–1986), the republic of Haiti was treated by its Caribbean neighbours as a place of great promise. Jamaica in particular enjoyed a close relationship with Haiti during the pre-Duvalier years. This relationship was highlighted by conscious attempts by state actors and others to forge strong cultural ties between the two countries in the 1950s. Although successful, these efforts were short-lived. The coming to power of Duvalier and a shift from regional to national concerns in Jamaica in the years immediately preceding independence in 1962 combined to weaken the exchanges formed in the 1950s. Drawing heavily on the Haitian and Jamaican press, this article explores the mutual campaign to deepen relations between the two islands in the 1950s, an understudied period in Haitian and Jamaican history.

Performing Haiti:

Casa del Caribe and the Popularisation of Haitian Heritage Communities in Cuba

Yanique Hume

This article focuses on the significance of the increased staging of Haitian folklore for the contemporary reimagining of *cubanidad*. It begins by situating Haiti within the Cuban context, specifically showing how it was perceived to be a space of difference and discursively and ideologically positioned as Cuba's 'Other'. It then examines how cultural policies inaugurated in the 1960s and 1970s instigated a series of reforms that would grant greater visibility to haitiano-cubanos. In an analysis of Casa del Caribe's mandates, attention is paid to the way in which cultural officials use their scholastic engagement with Haitian heritage communities as a

viable resource for redressing the persistent balkanization of Oriente, and thus further destabilising any singular reading of cubanidad.

Jouvay Ayiti:

Haiti's New Day, from Mas to Mas Action

Marvin George and Rawle Gibbons

This article revisits and reviews the work and achievement of the Jouvay Ayiti programme in Trinidad. Originally conceptualised as a creative consciousness-raising response to the rebuilding and restitution efforts in Haiti after the 2010 earthquake, the Jouvay Ayiti project has since reorganised itself as a research and public education programme that acknowledges and applies Jouvay mas (traditional masquerade) and Haiti itself, as strategy and *raison-d'être* respectively for its ongoing work inside and outside the carnival space. The paper discusses this journey, and exhumes the collective's artistic and ancestral mandate.

Stand Together, Heal Together, Grow Together:

Examining the UWI Mona-Haiti Scholarship Initiative

Sheree Anderson and Claremont Kirton

This article argues that the 2010–2011 UWI-Haiti Scholarship Initiative, if continued and improved, can contribute to Haiti's development, to its more successful integration into the Caribbean Community and, ultimately, to the region's development. First, the experiences of the Haitian students who were part of the Initiative are discussed, focusing on those in the Department of Economics at the University of the West Indies, Mona campus – their academic background, academic performance at UWI, and their evaluation of their studies at UWI. Then UWI lecturers' assessment of the programme and Haitian students' involvement is reviewed. Finally, the support provided by UWI to Haiti in general and the State University of Haiti (UEH) in particular since the UWI-Haiti Scholarship Initiative ended is considered, before recommendations are offered for the future of the initiative and inter-school relations.

Postcolonial Discourse and Aimé Césaire's *La tragédie du roi Christophe*

Mawuena Logan

Postcolonial literature/theory is primarily concerned with interrogating different forms of hegemonic discourses and practices, namely slavery and colonialism, and their attendant repercussions on once-colonised societies. Aimé Césaire's *The Tragedy of King Christophe* exemplifies such preoccupation and re-evaluation: his dramatic representation of the Haitian Revolution and of King Henry Christophe constitutes one of the earliest critiques of the postcolony. This paper examines Césaire's use of various dramatic techniques, as well as the history of the Haitian Revolution, to underscore the monumental task of nation-building and identity construction in post-revolutionary Haiti.