

# LAND ACKNOWLEDGEMENT

---

As you read and reflect on the pieces presented in this volume, we ask that you remain mindful that Indigenous peoples have lived in the Caribbean since time immemorial. The word ‘Caribbean’ itself derives from a European transliteration of the name of the Indigenous peoples of the Eastern Caribbean. When Europeans arrived in the Caribbean in 1492, they found a diverse range of Indigenous peoples already living there. The descendants of these pre-Columbian people call the Caribbean home to this day, whether they live in the region or in the diaspora.

We also acknowledge the land on which the University of Toronto operates. For thousands of years it has been the traditional land of the Wendat, the Seneca, and the Mississaugas of the Credit River. Today, this meeting place is still the home to many Indigenous people from across Turtle Island and we are grateful to have the opportunity to work on this land.

Below is a list of Indigenous-led organizations or funds in Toronto that we recommend to readers who wish to offer their time or funds to organizations that amplify the voices of Indigenous people:

- Raven Trust  
(<https://raventrust.com>)
- 1492 Land Back Lane - Legal Fund  
(<https://ca.gofundme.com/f/legal-fund-1492-land-back-lane>)
- Native Women’s Association of Canada  
(<https://www.nwac.ca>)
- Inuit Tapiriit Kanatami  
(<https://www.itk.ca>)
- Water First  
(<https://waterfirst.ngo>)
- Clan Mother’s Healing Village  
(<https://clanmothers.ca>)
- Native Child and Family Services of Toronto  
(<https://nativechild.org>)
- Toronto Indigenous Harm Reduction  
(<https://www.torontoindigenoushr.com>)
- Indian Residential School Survivors Society  
(<https://www.irsss.ca>)
- Legacy of Hope Foundation  
(<https://legacyofhope.ca>)
- Indspire  
(<https://indspire.ca>)
- Reconciliation Canada  
(<https://reconciliationcanada.ca>)

# A LETTER FROM THE EDITORS

---

After an almost two-year hiatus of publications, the Caribbean Quilt Volume 7 (2023) ‘*Resurgence*’ aims to showcase academic scholarship and work on the Caribbean and its diverse histories, politics, cultures, and identities. We have high aspirations for the continuity of such a vital student-run journal and the sustained growth of the Caribbean Studies Program at the University of Toronto.

It is aptly titled *Resurgence*, and we view it as a labour of love and an ode to the region we call home. This year, in both the Caribbean and its large diaspora, we saw a revitalized energy to many culturally defining events, such as Carnival and all the aspects that go with it. In the two years of hiatus from those national staples, there was a craving for the unified energy and, thus, a need for the resurgence of something distinctly and wholly Caribbean. A feeling of togetherness was seen throughout the world through those events this year, and we certainly felt it too.

With this journal, we held it in the same regard. There is a need for a new force of academic scholarship—for a resurgence of the spotlight on the Caribbean within the vast field of academia. Our aim for this journal is to highlight thought-provoking and insightful pieces that demonstrate how far our reach in the academia of the region can go as we cross our own version of the Carnival Stage in the academic world.

We hope you will feel the same togetherness when reading this journal that many felt on the global stage this year. The Caribbean is a region that has gone through so much—colonialism, natural disasters, revolutions, and most recently, was hit incredibly hard by the pandemic. Nonetheless, it continues to bounce back and resurge with a renewed force of unity, joy, and resilience.

We hope this volume and the works included reminds you of that.

The production of this edition of the Quilt is attributed to the efforts of the Advisory Committee and Reading Committee. We also would like to express our gratitude to the talented Megan Mugalsingh, whose stunning artwork has graced our cover for the third time. Many thanks to our Advisory Board Chair, Dr. Kevin Edmonds, for helping us every step of the way and to the Journal Production Services Team at the University of Toronto Libraries. Without them, this would not have been possible.

With gratitude,



Alyssa Nurse  
Editor-in-Chief



Brittney Bahadoor  
Associate Editor



Haonan Qin  
Layout Editor



Mobólúwajídide (Bo) Joseph  
Layout Editor

## NOTE ON THE COVER

---

Megan Mungalsingh  
University of Toronto 2T1  
FAS, Cognitive Science and Psychology

**The Stage is Scorched Earth (2023)**  
Gouache on mixed media paper

In its most literal form, this painting depicts a Moko Jumbie crossing the Carnival Stage alone, face painted white, and its mouth covered. In the waves of their fabric are Spanish Conquistadors and one of Columbus' three ships, positioned here as heralds of colonial violence. In Trinidad and Tobago's Carnival, the Stage is an open space that performers and masqueraders cross while being observed by judges and spectators. It is a place that has served as a background and an artefact to rebellion and celebration. While it is becoming a place of the commodification of our culture, this piece begs the sorrowful reasons for its existence are not forgotten.

Megan Mungalsingh is a Trinidadian artist whose mediums include gouache, watercolor and acrylic painting. She is an alum of the University of Toronto who majored in Cognitive Science and Psychology. Her artistic interests include Caribbean folklore, fantasy and horror.

# LETTER FROM FACULTY ADVISOR

---

Being a student organizer can be a tireless and thankless task – yet their work is crucial in order to continue initiatives which mean so much to programs such as ours. This year, the Caribbean Studies program is deeply indebted to the hard work and dedication of two student leaders who stepped up big time to produce Volume 7 of the Caribbean Quilt, Alyssa Nurse (of the Caribbean Studies Students' Union) and Brittney Bahadoor (of the West Indian Students' Association). On behalf of the Caribbean Studies faculty and student community, I want to thank you both for taking this very large and challenging task of putting together a journal in short order while somehow balancing your own schoolwork, extracurricular, as well as personal responsibilities. It is not easy, but you have both produced something to be proud of – and I am confident that I will continue to be impressed by your respective achievements in the future!

Over the past year, it has been incredible to see how the journal has drawn so many new students into Caribbean Studies. This year's volume features a great mix of first-time and returning contributors, with articles ranging from political economy, cultural expression, Indigeneity, international relations, and feminist thought, in addition to three unique artistic submissions. It is rewarding to see the journal's reach and the respective articles published in past volumes continue to grow. The last time I checked, the most-read article had been viewed over 11,000 times, and the most cited article had been referenced by 20 other publications, with many others in close succession. This is impressive by any

measure and is a testament to the high-quality work that Caribbean Studies students are producing, the questions they are asking and the gaps they are filling through their creative research and insightful analyses.

For the fourth volume in a row, we have been very lucky to feature beautiful, thought-provoking artwork by U of T alumni Megan Mungalsingh on our cover. We are also thankful for the hard work that Moboluwajidide (Bo) Joseph and Haonan Qin put into the journal over the summer of 2022 to help create the template for this volume.

Beyond the editorial team and students, I wanted to thank Professor Conrad James, who, as the Caribbean Studies Program Director, has always gone above and beyond to support the production of the journal. Thank you to all the Caribbean Studies instructors, who provided the inspiration and guidance behind many of these pieces. Thanks to Professors Melanie Newton, Alissa Trotz, Ramabai Espinet, Bernardo Garcia-Dominguez, Lee L'Clerc and Chris Ramsaroop. Thank you to the New College Principal's Office and the Office of Student Life for their support, as this journal would not be possible without the funding made possible to New College Academic Student Groups.

In Solidarity,



Kevin Edmonds

Caribbean Quilt Faculty Advisor