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WELCOME TO THE BOOKISH PLAZA eZINE

December, the celebration month is on our doorstep. A big celebration it will be for the St. Maarten poet/writer Lasana M. Sekou celebrating his 40th anniversary on riding the literary rhythms of the Caribbean literature. Congratz to him. What to do this month. Our **Events Calendar** has the answer with for example a book launch of a new publication by Aruban writer Irma Grovell. Other publications of hers you find at bookishplaza.com For your reading pleasure in the upcoming season vacation, we have an

interesting article on the formation of **Caribbean identity in literature**. New and cute children's books for your kids and splendid novels in **New Books**. These make fine Christmas presents. Don't forget to order your copy in time. Our next ezine will be out in January in a new format. Hope you like it. Furthermore we wish all our readers and customers a warm Christmas and a splendid New Year. Good reads everybody!

The Bookish Plaza Team



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Bookish Plaza
BOOKS make
great GIFTS

Celebrating 40th Anniversary of Writing & Performing

LASANA M. SEKOU LIVE
@ HIS 40TH ANNIVERSARY
AS A ST. MARTIN WRITER OF OVER 20 BOOKS

LIVE PERFORMANCE
BY LASANA M. SEKOU OF POETRY, FICTION,
AND SELECTIONS FROM HIS NEW "HURRICANE PHOTOOD" POEMS
DANCE-THEATER GUEST PERFORMANCE
NATIONAL INSTITUTE OF ARTS (NIA)

DATE: FRIDAY NOV 30, 2018	TIME: 8PM	ADMISSION: \$15 In advance
SATURDAY DEC 1, 2018	PLACE: JOHN LARMONIE CENTER PHILIPSBURG	\$20 at the gate

TICKETS AVAILABLE:
NIA OFFICE, JOHN LARMONIE CENTER
next to US Scott Sports Auditorium (Long Walk Road, Philipsburg)
SOS RADIO 95.9 FM
across from the boat field (Rue de Hollande, Marigot)

BOOKS WILL BE AVAILABLE | TRADITIONAL REFRESHMENTS AT INTERMISSION

A St. Martin cultural arts production powered by Convictus Litteris Foundation, House of Hebel Publishers | SOS Radio 95.9 FM | National Institute of Arts (NIA)

Bookish Plaza congratulates the poet/writer Lasana M. Sekou for this milestone. For books by the author go to bookishplaza.com

EVENTS calendar

1 DECEMBER 2018

LASANA M. SEKOU – LIVE

40th Anniversary

St. Maarten

7 DECEMBER 2018

KNOCK KNOCK #29 - Soul Food Poetry

Amsterdam

9 DECEMBER 2018

BOOK LAUNCH WEES GELUKKIG by

Irma Grovell

14.00 PM (doors open 13.30 PM)

Laren

9 DECEMBER 2018

POESIA PA KÒRSOU

Teatro Norman de Palm

Curaçao

18 DECEMBER 2018

BIJLMER BOEKT!

Bijlmer Parktheater, Amsterdam Z.O



Uitnodiging Boekpresentatie
Zondag 9 december 2018

**Irma Grovell
WEES GELUKKIG**

13.30 uur - Inloop
14.00 uur - start van het programma
Tijdens deze boekpresentatie wordt u van de voorlezer van de roman 'Wees Gelukkig' van Irma Grovell. Het wordt om 17.00 uur de boekpresentatie. De presentatie start om 15.00 uur.

Maakcentrum Schiedamschen dijk
Laren
1511 NA Laren, NL

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Christmas Delivery Last Shipping Day 20 December!



The Formation of Caribbean Identity in Literature by Kimberly Albert

In order to build a nation of today through the eyes of tomorrow we must first engage what was yesterday. Yesterday in terms of where we came from, who we are and how to use these findings as a mechanism to empower and change where, as a nation, we are heading.

Where The Landscape is the Only Surviving Witness

Most Caribbean authors have been preoccupied by particular themes and have adhered to mutual pathways, while often contrasted in method/style and writing. The probability or unlikelihood of the account of one's story, when the actual thought of the individual has been crushed by slavery and colonialism; the circumstances of advent of a new Caribbean identity; the analysis of the past, writing in exile and lastly, landscape and nature: where the environment or surrounding tells the story is an essential foundation of the examination of oneself and their community. Caribbean literature

takes on a scrupulous urgency and prominence because of the major role it plays in its attempt to recreate a divergent cultural identity that evades the incarceration of colonial past. Where the landscape is the mirror the assimilation of colonization and a fractured history is analytically examined demonstrating its importance and correlations. According to 'An Introduction to Post-Colonial Theory', it expresses what the Caribbean poet Lorna Goodinson says:

"WHEN IS POST-COLONIALITY GOING TO END? HOW DOES THE POST-COLONIAL CONTINUE?"

A pertinent question and one in which compounds the problems of periodizing. In this sense, to also ask the question "Who is post-colonial?" seems to assume identities already in place, which can then be judged to be post-colonial or not. Whereas, for many groups or individuals, post-





APPLICABLE NOT TO ALL OF THE POSTCOLONIAL PERIOD, BUT ONLY TO THAT PERIOD AFTER COLONIALISM WHEN, AMONG OTHER THINGS, A FORGETTING OF ITS EFFECTS HAS BEGUN TO SET IN. IN THIS PERSPECTIVE, POST-COLONIALISM APPEARS ALMOST A PATHOLOGY, A DISEASED SIGN OF THE TIMES.’ (CHILDS 7,14,17).

The Struggle of History and Identity in Literature

The overall experience of slavery (mentally, physically and emotionally), colonialism, exile, emancipation and independence has sculpted many West Indian environments, somewhat constituting to a mutual unity of familiarity that can be set apart particularly as West Indian. West Indian literature is therefore an outcome or product of this experience. Its outset in the eighteenth and nineteenth centuries and its development in the twentieth century echoes the advancement of West Indian battle with history, with social and political adjustments and with an enigma in identity definition. Laurence A. Breiner in ‘West Indian Poetry and its Audience’ mentions Braithwaite’s keynote address where he questions the topic, “how does the writer develop a new sense of community for a multi- directional culture with a history of slavery, colonialism and uncertain

colonialism is much more to do with the painful experience of confronting the desire to recover ‘lost’ pre-colonial identities, the impossibility of actually doing so and the task of constructing some new identity on the basis of that impossibility.

‘Who is post-colonial?’ then becomes at least temporarily or partially unanswerable: to the extent that major reformulations are taking place with the identities of the formerly colonised and diasporic groups, attempts to define or circumscribe in advance the content of that ‘Who?’ are premature. It even goes on to explain a rather different and more disturbing, form of amnesia identified by Dirlik:

‘POST-COLONIAL, IN OTHER WORDS, IS

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independence?”(1). He argued that “the integrating principle must be sought in the submerged continuity of the ‘Little Tradition’ the culture of ordinary people” (1). He repeated that “each race and group in the West Indies needs to descend into its own past before a truly multi-racial society, a Creole society can be anything more than a glib ideal” (1).

The Sankofa bird is a mythical bird from an African proverb that flies forward with its head turned backwards. It is an African symbol which means one looks back but moves forward while engaging the past. Sankofa is an Akan term which literally means, “to go back and get it.” Broken up into syllables ‘San’ means ‘to return’, ‘Ko’ means to ‘to go’, ‘Fa’ means ‘to look, to seek and take’. There is also an egg in the mouth of the bird which signifies ‘gems’ or knowledge of the past upon which wisdom is based; it also represents the generation to come that would benefit from that wisdom. The Akan believe that the past illuminates the present and the search for knowledge is a lifelong process (Sweet

SNEAK PEEK

eZine JANUARY 2018

- Literary News
- Interview with
- Events Calendar



Chariot: the story of Spirituals).

Which brings up the argument of how much or how long should one keep looking backward and how much should one engage their past? If one engages their past where they are constantly hurt by it, then that can become problematic and this is where Walcott says that,

“YOU SHOULD NOT ENGAGE THE PAST TO BE HURT BUT IT’S REALLY TO ENGAGE THE PAST TO BE FREE”.

Which again one should question and ask themselves to what extent as Creoles’ does one engage history and how are the materials handled after being engaged? Understanding that yes, Creoles’ have been hurt, there is still the urgency and mandate to move forward; identity as a nation still has to be built.



Bookish Publishers

Bookish Publishers is a small publishing house for Caribbean authors living in the Netherlands. Check out our [Guidelines for Manuscripts!](#)

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Nicolás Guillén’s 1947 poem, “Elegía”, begins with an insight explaining, “One must remember” or “we must remember” or “it must be remembered” to memorialize a history that has no surviving witnesses except nature itself (DeLoughrey, Gosson, Handley 1). It simply states being ignorant of the past is unacceptable even though it cannot be known. Even when language escapes one in explaining the absolute identity of the Caribbean and the writer, it should not stop one from



still attempting to do so. Edouard Glissant comes to the conclusion that the Caribbean nature and culture has not been brought into a formative relation. He however says the Caribbean

“LANDSCAPE ITSELF IS ITS OWN MONUMENT: ITS MEANING CAN ONLY BE TRACED ON THE UNDERSIDE. IT IS ALL HISTORY” (DELOUGHREY, GOSSON, HANDLEY 2).

Both Wilson Harris and Guillén Glissant imply the landscape is inundated by “traumas of conquest” that the land itself has become a mute history or record of a “fight without witness” so that a gesture as an act to destroy the land is an act of violence to the collective memory (DeLoughrey, Gosson, Handley 2).

Source: June 19, 2018
mycaribbeaninsight.com

The Literary rhythms of the Caribbean

What is Bookish Plaza!

Bookish Publishers and Bookish Plaza are part of the Bookish Group.

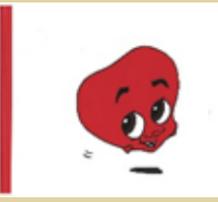
Bookish Plaza sells fiction and non-fiction books online. We are specialized in (Caribbean) literature and poetry, but we also have books on history, politics, sociology and children’s books among others.

Bookish Plaza also has a collection of second hand books from novels to non-fiction and social sciences books.

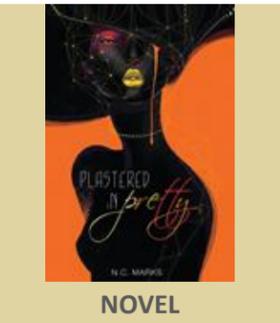
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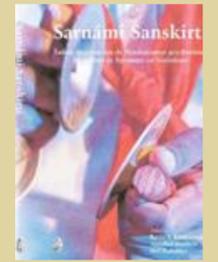
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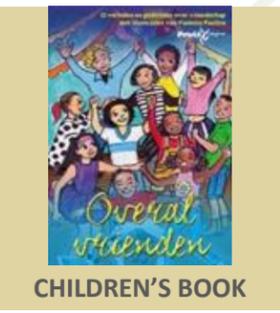
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