

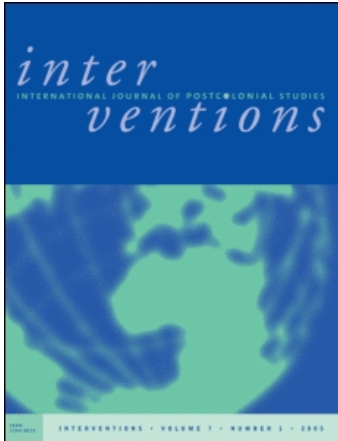
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POST-GRENADA, POST-CUBA, POSTCOLONIAL

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POST-GRENADA, POST-CUBA, POSTCOLONIAL

Rethinking Revolutionary Discourse in Dionne Brand's
In Another Place, Not Here

Raphael Dalleo

Florida Atlantic University, USA

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Dionne Brand
Cuba
Grenada
postcolonial
testimonio

This essay argues for understanding Caribbean postcoloniality as a particular relationship to the Caribbean revolutionary tradition embodied by the Cuban and Grenada revolutions. Looking at how Dionne Brand's In Another Place, Not Here invokes both of those revolutionary moments sheds light on what makes contemporary Caribbean literature postcolonial. In Another Place, Not Here locates itself as a postcolonial text through its relationship to the anticolonial project, both paying homage to and critiquing the limitations of that model. Brand's novel most obviously engages with the legacy of Caribbean revolution through the close resemblances of its unnamed setting to Grenada in the early 1980s; but the novel also directly deploys and rewrites some of the forms of discourse most closely associated with the Cuban Revolution. In particular, the stories of Elizete and Verlia employ two of the genres that came out of Cuba during the 1960s: the testimonio and the story of the intellectual stepping away from privilege to join the revolution. By positioning itself in the aftermath of these milestones in the Caribbean revolutionary tradition, In Another Place, Not Here suggests how we might understand postcolonialism as a simultaneous desire to live up to and critique the political projects of the decolonization era.

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1 The 'post' in postcolonial has long left critics asking what exactly postcolonialism is after. Many have pointed to how the term seems to imply the end of imperialism and erases what they often prefer to call neocolonialism; Benita Parry, Anne McClintock and Ella Shohat made some of the earliest and most influential contributions to forcing postcolonialism to address these questions. Shohat's redefinition is most relevant to my own project: 'the *beyond* of postcolonial theory ... seems most meaningful when placed in relation to Third World nationalist discourse. The term *postcolonial* would be more precise, therefore, if articulated as *post-First/Third Worlds theory* or *post-anticolonial critique*, as a movement beyond a relatively binaristic, fixed, and stable mapping of power relations between colonizer/colonized and centre/periphery" (2000: 134). Despite its many shortcomings, *postcolonial* continues to be useful as long as it embodies these many debates and meanings.

What is meant by *postcolonial*? The term suggests a periodization, though when we try to use it in a Caribbean context it seems hard to imagine that it means an era after foreign domination has ended.¹ Politically engaged thought in particular has resisted using the term to describe a region where foreign influence remains so obvious. I suggest a way of periodizing Caribbean literature that does not discard the idea of the postcolonial, but defines it in relation to the history of Caribbean revolutionary movements, in order to keep alive the important lessons that tradition can offer radical politics in the region today. Caribbean postcoloniality can be understood as a 'post-Grenada' experience, as the aftermath of the revolutionary decolonizing project initiated by the Cuban Revolution in 1959 and foreclosed by the US invasion of Grenada in 1983.² The work of Dionne Brand sheds particular light on what makes contemporary Caribbean literature postcolonial. Her poetry, her essays and her novel *In Another Place, Not Here* locate themselves as politically engaged postcolonial texts through their relationship to the anticolonial project, paying homage to and critiquing the limitations of that model.

Brand's work points to how theorizing postcoloniality as distinct from the anticolonial moment requires examining the present as a new regime of international domination in which the rethinking of radical politics has required writers to redefine their relationship to the public sphere. In this context, previous forms of opposition and resistance represented by the decolonization struggles of the mid-century provide inspiration but are no longer adequate as models for contemporary struggles in our post-Grenada context. Brand's relationship with Cuba and Grenada aligns her with a broader regional attempt to come to terms with that period's legacies. Writers of decolonization like C. L. R. James, Aimé Césaire and Alejo Carpentier looked to the Haitian Revolution to try to imagine how its successes and failures could speak to their historical moment. Brand is part of a new generation of writers from the 1990s and beyond, such as Julia Alvarez in *In the Name of Salomé*, Elizabeth Nunez in *Beyond the Limbo Silence*, Margaret Cézair-Thompson in *The True History of Paradise*, or Ana Menéndez in *Loving Che*, looking back to the era of decolonization to mourn the loss of the forms of hope that moment presented.³ The postcolonial is not defined solely negatively, however: the loss of certainty in the narratives of anticolonialism has allowed a productive rethinking of concepts such as the gendering of the revolutionary subject and the relationship of the intellectual to the folk. This essay unpacks the affiliations to the past Brand offers, while considering how the novel imagines the new inspirations the post-Grenada context demands.

Dionne Brand's writing returns over and over to the events that the author participated in during the time she spent in Grenada in 1983. Brand first represents these experiences in the 1984 poetry collection *Chronicles of the*

2 All periodizations are necessarily stories about the past in which certain historical moments are chosen for their symbolic significance. A version of this story solely focused on Cuban faith in revolutionary decolonization might choose the Padilla affair in 1971 or the Mariel boatlift in 1980 as an end point; Latin Americanist versions might choose the 1973 coup in Chile or the electoral defeat of the Sandinistas in 1990 as closing points for this anticolonial period in the Americas. Looking at the relationship of *In Another Place, Not Here* to Cuba serves as a reminder of how the decolonization period was not only transnational but overflowed linguistic boundaries, thus creating periodizations in which Cuba and Grenada become intimately connected.

3 Dalleo and Machado Sáez (2007) focus on how writers such as Alvarez and Menéndez construct a complicated mourning relationship to the Cuban Revolution, as a moment of possibility they wish to affiliate with and recuperate but also feel they no longer can inhabit.

Hostile Sun. These poems describe the horrors of the execution of Maurice Bishop and his comrades, as well as of the US invasion. Her lines are wrought with hopelessness: ‘the dream is dead / in these antilles’ (Brand 1984: 40), ‘the illiterate and oppressed / ... have no words for death, / therefore no real need for life’ (49). *Chronicles of the Hostile Sun* apparently closes off the optimistic horizon opened up by revolutionary anticolonialism, as it ends with the poet severed from connection to the people and devoid of any role in their struggles: ‘there was no noise / no voice / no radio / none of my companions / things would happen now, without me’ (75).

These poems, written in 1983 and 1984, emphasize temporal immediacy. Brand’s later work allows a perspective not seen in *Chronicles of the Hostile Sun*, reflecting on what Grenada means for those living in its aftermath. The essay ‘Nothing of Egypt’ opens with the words ‘After Grenada’, as the author wanders Ottawa remembering the US invasion (Brand 1994: 131). Living with the wounds opened by that experience is an organizing theme of a number of Brand’s essays. These essays are postcolonial, not in the sense that they suggest foreign hegemony has ended in the Caribbean, but because of their attempts to come to terms with a context that has changed. In ‘Bathurst’, Brand marks the younger version of herself who believed ‘I could do anything’ as an identity located ‘then’ (72), and acknowledges that by contrast ‘the full press of Black liberation organizing has ground down to a laborious crawl’ (77). The essay ‘Brownman, Tiger ...’ describes a new generation born when ‘Fanon was dead, Rodney had already been killed’ (102). Despite these losses, though, Brand remains ‘hopeful’ that ‘something’s happening’ (77). She remembers the pride and sense of purpose the movement provided, as well as the sexism and patriarchal structures it replicated. Whether in the image of the activist’s funeral, complete with eulogies (134), or the idea of Grenada as something to be ‘mourned’ (140), the period of decolonization becomes something to reflect on rather than something to inhabit.

Brand’s essay ‘Cuba’ recalls her decision to go to Grenada, but first opens by remembering her uncle taking a fishing boat to Cuba ‘in 1959 or 1960 ... to see what was going on’ (Brand 1994: 85). When she runs into that uncle in Grenada in 1983, she realizes that his earlier trip had created her need to get involved: ‘Uncle had infected me, jumping into that fishing boat and heading for Cuba, and nothing had felt right until getting there’ (96). By ‘there’ she means Grenada, but also amid the movement to create a Caribbean revolution; for Brand, being in Grenada in 1983 means locating herself within a grand revolutionary tradition. The essay ends with the invasion of Grenada and the writer confronted with the changing historical narrative: ‘The headlines [‘Communism Dead’, ‘Death of Communism’] now trumpet the victories of the rich, the weakness of the poor, but I remember Cuba’ (99). The construction of this last paragraph contrasts the ‘now’ of

4 The island where much of *In Another Place, Not Here* is set is never named as Grenada, which Mark McCutcheon (2002) points out allows the experiences described in the novel to take on a representativeness: 'the island assumes an anonymity through which it can stand for the necessity of anti-colonial revolution and that revolution's conflict with those military apparati that so violently strive to repress it (in the name of "American democracy", of course)' (134).

5 Davis's autobiography scrupulously avoids discussions of her closest relationships, especially the romantic or sexual. Davis omits names of friends who helped her while she was a fugitive because of possible legal difficulties they might face. But the avoidance of the personal is also part of a disavowal in the autobiography of the 'illogical' (Davis 1974: 40) and Davis's 'desires' (215); for example, while in prison Davis is critical of how other prisoners pursue sexual relationships with one another, judging 'homosexual fantasy

the New Jewel Movement's failures with a remembered Cuba, able to continue to provide hope. Presenting Cuba as something remembered relegates the still-ongoing Castro government into the past. Cuba is more important in this essay as a symbol of past possibility inspiring future action than as an actually existing present.

Along with Grenada, then, Cuba becomes a central site in Brand's imaginary, as both islands function in the revolutionary imaginary of the region. *In Another Place, Not Here* invokes both islands, Grenada through the events the novel details, but also Cuba through the novel's tropes and generic elements.⁴ It tells two stories, of Verlia and of Elizete, and in the process participates in two genres closely associated with the Cuban Revolution: (1) the story of the intellectual stepping away from privilege to join the revolution and (2) the *testimonio*. The idea of the intellectual aligning with the people through downward mobility has a long history in Caribbean narrative, going back to Claude McKay's *Banana Bottom*, C. L. R. James's *Minty Alley*, and Jacques Roumain's *Masters of the Dew*. In association with the Cuban Revolution this trajectory is specifically captured in stories of intellectuals showing commitment to revolution by participating in cane-cutting brigades. Closest to Verlia's story are the narratives of North American or Latin American intellectuals travelling to Cuba to participate in its revolution: Angela Davis's account of her work in the cane fields in the Cuban section of her autobiography is perhaps the most famous. In this context, Verlia sweating and wielding a machete alongside Elizete is the diasporic intellectual who must reroot herself in the island through working the soil and proving her solidarity with the peasantry.

Focusing on the writer's need to enact this rerooting allows these narratives to avoid the idea of the intellectual as bearer of knowledge coming to save the downtrodden natives. Although Elizete credits Verlia with helping 'wake me up' to her male lover's abusive oppressiveness (Brand 1996: 6), the novel shows Verlia to be driven by her own desires and learning process. In particular, the novel depicts in Verlia's journeys a desire for inhabiting the public sphere and a flight from the private. In exploring this desire, Brand thematizes the anticolonial ideas of public and private as they pertain to a black woman, invoking the same problematic as *Angela Davis: An Autobiography*, which performs an exaggerated presentation of its subject as a purely rational, genderless intellect.⁵

In Brand's novel, Verlia exhibits ambivalence towards the private: she leaves Toronto and her lover because 'she needed a mission outside of herself', feeling that there is 'nothing more hopeless than two people down to themselves for company' (Brand 1996: 97) and that 'I couldn't just live in a personal thing' (102). The issue for Verlia is not just being acknowledged by a public sphere where she is triply excluded as a queer black woman. Even more, Verlia seeks a kind of solidarity that can only be expressed through the

life' as another 'attractive channel for escape' (55) like movies, the commissary, church, or 'bad literature whose sole function was to create emotional paths of escape' (51).

'immolating of oneself' (207), as in the passage from Fanon she remembers: 'The colonialist bourgeoisie has hammered into the native's mind the idea of a society of individuals where each person shut himself up in his own subjectivity' (159). *In Another Place, Not Here* attempts to enact this breaking down of individual subjectivities through its style: Ellen Quigley shows that the use of pronouns and shifting perspectives helps the novel 'deconstruct identity politics and produce new heterogeneous subjectivity' (2005: 49). Yet within Verlia's narrative, this deconstruction of individuality is also a suppression of her own desires, a denial of herself as a biological being that has the practical effect of sending her back to the closet. The part of her self she seeks to eliminate is the realm of feelings: in decorating her room, for example, 'she wants it bare ... No photographs, no sentiment, no memory' (Brand 1996: 156).

The split of intellect and feeling is nowhere clearer than when Abena worries that Verlia's nervous breakdowns come from working underground; Verlia replies, 'It's just my body. My head's straight' (191). Verlia's problem is always her body. It forces her to be aware of the personal, keeping her from being 'straight'. It prevents the leap into a future not weighed down by the past that Verlia longs for and finally makes: the novel's final scene describes Elizete watching Verlia 'running, turning, leap off a cliff' (246) until 'her body has fallen away' (247). But this leap leaves behind Elizete and the others Verlia set out to help. The body ultimately can't be abandoned. Verlia assembles newspaper clippings to create a public past to take the place of her personal background: 'bits of newspapers are her history, words her family' (164). Yet working amid the revolution, she continues to think about Abena and her family: in her diary, she records thinking of them and how 'I feel so small ... it weakens me to think of them' (213). Remembering Abena produces the same effect: 'I called Abena and became sad ... She sounded sad. My imagination or my period' (208). Emotion, here dismissed as feminine and biological, presents a threat to the rational public persona Verlia seeks to create.

Yet in keeping a diary, this most personal form of writing, Verlia shows the potential function of the private. The novel deconstructs the opposition of intellect as public and emotion as private by framing solidarity through the passage from Che Guevara that Verlia returns to: 'She wants to live in Che's line ... "At the risk of seeming ridiculous, let me say that the true revolutionary is guided by great feelings of love"' (Brand 1996: 165). The form of love Verlia strives for is an abstracted, rationalized love of the people in general; Guevara's next sentences ask that 'revolutionaries idealize this love of the people' but not 'descend, with small doses of daily affection, to the level where ordinary people put their love into practice' (Guevara 2003: 226). *In Another Place, Not Here* shows the boundaries between these two forms of love breaking down. Verlia's love of Elizete is for her as a person as well as

for the oppressed peasantry she represents: the sexualized gaze which Verlia casts on her at work shows the intellectual 'in love with the arc of a woman's arm, long and one with a cutlass, slicing a cane stalk' (Brand 1996: 203). This embodied love allows Verlia to begin to 'come close to the people' and establish the grounds for her solidarity with them (203).

Verlia's mode of enacting that rerooting, through a sexual relationship with a peasant, rehearses a common trope of anticolonial writing that Brand criticizes in the essay 'This Body for Itself'. She argues that the anticolonial novel in which the intellectual fascination with the peasantry becomes played out through a sexual relationship uses the black woman's body as object for the intellectual male's redemption. Brand writes of Roumain's *Masters of the Dew*: 'Here it is the woman as country, virginal, unspoiled land, as territory for anti-colonial struggle ... their approach to the Black female body is as redeemer of the violated' (Brand 1994: 35). Elizete represents for Verlia the terrain of her rerooting just as Annaïse becomes the land for Manuel in *Masters of the Dew*. Yet *In Another Place, Not Here* offers something absent from *Minty Alley* or *Masters of the Dew*: the perspective of Maisie and Annaïse. The narrators of those novels take the point of view of their intellectual protagonists, while *In Another Place, Not Here* reverses that gaze in opening with Elizete's voice. Elizete is allowed to express resistance to any political project that depends on her objectification, resisting Verlia's desire to know and understand her: 'I tell she I not no school book with she, I not no report card, I not no exam' (77).

By the time of the Cuban Revolution, the anticolonial mode of establishing solidarity had begun to be challenged for reproducing the privileged position of the intellectual as heroic actor in the revolutionary story. The *testimonio* meant to create a new relationship between intellectual and folk through positing a new narrative subject. The genre was inaugurated with the publication of Miguel Barnet's *Biografía de un cimarrón* in Cuba in 1966; in 1973 the Casa de las Américas canonized the genre by creating a separate category for *testimonio* among their annual prizes. Instead of focusing on the intellectual longing to be one with the people seen in anticolonial writing like *Banana Bottom* or *Minty Alley*, the *testimonio* suggests that the professional writer's role in postcolonial society should be to give over the space of the page to the illiterate and excluded, to give up the aura of creator and act purely as translator for the oral tales of the folk.⁶ Barnet describes *testimonio* as a story of a 'representative protagonist'; these protagonists, 'without having chosen to be, are also witnesses, but real witnesses in a sociological rather than a strictly literary sense' (1981: 21). Through telling the true stories of these witnesses, the professional writer enables 'the suppression of the writer's *I* or the sociologist's ego' in order to 'become a part of the psychology of the people' (22). *Testimonio* thus speaks directly in the voice of an uneducated, marginalized person who represents the ordinary rather

6 In the anglophone Caribbean of the 1960s and 1970s the same testimonial impulse can be seen in the repositioning of performance through the work of Derek Walcott and Trevor Rhone, Mervyn Morris's championing of Louise Bennett, a film like *The Harder They Come*, and most especially the Sistren Theatre Collective.

than unique experience and requires the professional writer only because he or she does not have the ability to write the story for him- or herself.

Although not exactly the non-fiction *testimonio* built around interviewing real people practised by Barnet, *In Another Place, Not Here* begins in Elizete’s voice, invoking the testimonial strategy by allowing readers to experience the Grenadian Revolution through the eyes not of an intellectual but an uneducated peasant. This point of view may seemingly lack the big picture of history, but its allusiveness uses other ways to get at underlying truths. For example, while Elizete describes her ancestor’s arrival in the Caribbean, she is unable to name the experience as what traditional history might call the Middle Passage (Brand 1996: 18–21), but the oral history she has inherited allows her to recount this past in the same imagistic and metaphorical way that the narrator of *Biografía de un cimarrón*, Esteban Montejo, narrates the history of slavery (Barnet 1994: 18). Both Elizete and Montejo are presented as inhabiting an organic, epic world that can seem almost prelinguistic – Montejo’s narrative makes no distinction between history, religion, folktale and his everyday life, while Elizete admits that while she knows and understands how to use many of the plants on the island, ‘I don’t know their names’ (Brand 1996: 17). These voices are thus simultaneously naïve but filled with insight, embodying an alternative archive that the professional writer and literary reader must learn from.

At the same time that *In Another Place, Not Here* connects to these two genres of Caribbean writing aligned with the era of decolonization and the Cuban Revolution, the novel deploys these genres in ways which challenge their basic assumptions. The *testimonio* simultaneously expresses a post-colonial impulse in seeking to erase the presence of the professional writer, contributing to the illusion of the folk subject speaking without mediation, even while prefaces and author’s notes remind the reader of the heroic anticolonial work the professional writer has done in finding and recording this story. The ideal is, as Jean Franco puts it, that in *testimonio* ‘the intellectual virtually disappears from the text in order to let “the subaltern speak”’ (1999: 54); the reality is that the intellectual whose position in the public sphere has been challenged can reassert authority through the *testimonio*. Barnet is again typical, beginning *Biografía* with an introduction (not included in the English translation) describing his own process of finding Esteban Montejo and bringing his story to the page. Barnet’s reflections on methodology continue this paradoxical attempt to both aver the need to undermine the privilege of the writer as well as create a new heroic role for the writer, calling for the suppression of the writer’s ego while advocating that the writer can through *testimonio* ‘contribute to an understanding of reality’ unlike what fiction accomplishes (Barnet 1981: 23). Thus within the *testimonio*, the presence of the professional writer disappears – nowhere does Montejo mention Barnet in his narrative – even while



paratextual elements conjure back into existence that presence and reinforce its authority.

Brand's novel does not allow the presence of the intellectual to remain unexamined; Elizete and Verlia exist in relation to one another, neither one privileged. *In Another Place, Not Here* thus becomes about the relationship of intellectual and folk as a narrative of desire, but one where the desire of the folk is actually explored. From the first chapter, the novel makes Elizete a desiring subject. Just as Verlia's desires for Elizete become embedded in her abstracted need for union with the folk, we see Elizete's desires for Verlia as reflective of her own larger dreams: 'she looked like the young in me, the not beaten down and bruised' (15). Elizete sees her own potential in Verlia, and their relationship becomes a way of realizing herself. Putting the two narratives together makes them exist in relation with one another, calling into question the romantic vision of the folk representing the absolute alterity that drives revolutionary opposition, as well as the presentation of the intellectual as heroic but isolated vanguardist leaping ahead of the people. The existence of these two characters on a continuum is nowhere more apparent than in Elizete's journey to Toronto, where she shows the folk subject becoming as mobile and cosmopolitan as the intellectual. In her travel, Elizete takes the position of enlightenment seeker searching to 'know' the city where she arrives even if 'somehow this place resisted knowing' (69).

This dialectic, between the subject wanting to know and the object that resists being known, typifies European colonial writing as much as anticolonial narratives of the intellectual encounter with the folk. Arriving in Canada, Elizete is described in terms that reverse that encounter: 'today she was Columbus' (47). But the encounter model becomes even blurrier: Elizete and Verlia exchange these positions, each seeking to know the other and each resisting being known. Making this story one of same-sex desire, and giving each of the women their own portion of the narrative, places the exploration of their desires on a more equal footing. Verlia is frustrated by her inability to recognize her surroundings or feel at home: 'things grow so fast I hardly recognize some roads and paths any more' (219). As in *Minty Alley*, Verlia forges a relationship with Elizete in order to be connected to the place, but can never know Elizete's experience or perspective as completely as she desires. The novel also makes Verlia the object of Elizete's fascination to know: 'I used to wonder who she went home to . . . wondered if she was the same in town, what she kitchen smell like . . . Soon I was only wondering about she' (9–10). Elizete's journey to Toronto and desire to cognitively map this city to connect with her lost lover directly replicates Verlia's equating of Caribbean space with the folk subject.

Both characters express desire to overcome the boundaries separating them. But neither character is able to fully understand the other, let alone

become other herself. Ultimately, ‘there was a distance between them that was inescapable and what they did not talk about. At times [Elizete] saw someone she did not know in Verlia. . . . How could she know Verlia’ (54). What finally stands between them is the same thing Verlia tries to sublimate in her section of the narrative: the body which each occupies and can never be occupied by the other, even if sexual union comes closest to realizing that desire. For Elizete, too, the body is an unwelcome reminder of her history: ‘Heavy as hell. Her body. She doesn’t want a sense of it while she’s living on the street. She doesn’t think of the scars on her legs, she doesn’t hide them, she doesn’t think of Verlia touching them’ (54). Just as the biological realities of personal needs and desires keep Verlia from successfully leaping into an unmoored future, not shaped by a past of suffering, the body weighs down Elizete and marks the possibilities available for her. The novel suggests all of these aspects of the body as that which the anticolonial narrative of revolutionary redemption most desires to overcome, but cannot totally leap out of.

In Another Place, Not Here thus reveals itself to be a postcolonial text through its desire to both inhabit and critique the narrative of revolutionary decolonization represented by figures like Angela Davis and Esteban Montejo. While the stories of Verlia and Elizete invoke these anticolonial predecessors, there is a third character in the novel: Abena. The lover who initiated Verlia into the movement, Abena represents another possibility for the intellectual who did not choose Verlia’s self-immolating path. Abena doesn’t join Verlia because ‘she’d been paralysed’ (238), and while Verlia’s story is marked by movement and taking action, the novel’s penultimate chapter explores Abena falling into stasis. Verlia judges Abena harshly, not so different from the ‘sellouts’ who argue for ‘going slow’ (177). Abena won’t commit to revolutionary action because, Verlia suspects, ‘maybe Abena was hiding something, maybe there was some reason that wasn’t really about the struggle at all but personal’ (186).

Despite Verlia’s continued insistence on enforcing the boundaries of the private and public in thinking of Abena this way, the novel has already shown that even Verlia’s involvement in the movement fulfills for her both personal as well as political needs. What we ultimately see in Abena is a reoriented intellectual project, not organized around heroic contests for power but the everyday struggle to help ordinary people. Abena is tempted by hopelessness, scoffs to herself ‘as if anybody would dream’ in the aftermath of what she has seen (229). But she hasn’t completely given up. Abena is part of the ‘something happening’ that Brand describes in the essays from *Bread Out of Stone*, as ‘people figure out how to do the day-to-day so that life’s not so hard’ (Brand 1994: 77): ‘[Verlia] didn’t know how Abena kept it up, just content to break the rules, a passport here for someone running, a car to Buffalo, a health card, a pay cheque under the table. Small

things, Abena said, small things are the only things you can do sometimes' (Brand 1996: 193). In ending with Abena in dialogue with Elizete as the two try to come to terms with Verlia the intellectual-as-saviour as well as their own identities as women and political actors, *In Another Place, Not Here* posits the central questions of postcoloniality: of what kind of relationship Abena and Elizete can forge, and of what kind of new political projects that alliance can work towards in the face of apparent defeat. While Verlia's anticolonial dreams animate much of the action of *In Another Place, Not Here*, the novel ends by wondering what her legacy means to those she has left behind.

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