

RESOUNDING CARIBBEAN LITERATURES: VOICE, MUSIC, AND TEXT

Guest editors

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A JOURNAL OF
CULTURAL AND
LITERARY CRITICISM

Relying on the blossoming of aural studies in Latin American and Caribbean theory, this special issue looks to assemble critical perspectives on Caribbean literatures, focusing on the dynamic connections between listening, writing, oral forms of expression, and music.

Throughout the 20th century, Caribbean authors and intellectuals have posed important questions regarding sound, voice, language, and identity construction in societies scarred by colonialism, slavery, and foreign intervention. From Nicolás Guillén's *Sóngoro Cosongo* to Kamau Brathwaite's concept of Nation Language, or the Creole poetry of Louise Bennett and Gilbert Gratiant, we find a vast array of authors who look to incorporate orality or music into their engagement with national, postnational or indigenous quests. Moreover, scholars such as Sylvia Wynter, Gordon Rohlehr, Mervyn Morris, Velma Pollard, Kwame Dawes, Colette Maximin, Silvio Torres-Saillant, Véronique Corinus, Cyril Vétoratto, Lydia Cabrera, Antonio Benítez Rojo, Emilio Jorge Rodríguez, Arcadio Díaz Quiñones, Juan Carlos Quintero Herencia, among others, have further offered pivotal critical outlooks on these issues. Many of these very scholars would argue that music and popular culture have provided constructive models for writers in forging postcolonial/decolonial poetics in the second half of the 20th century. Indeed, one can recognize the fabrics of indigenous music and oral forms in the novels of Alejo Carpentier and Simone Schwarz-Bart, for instance. Yet poets such as Derek Walcott or NourbeSe Philip stage the textualization of the oral by emphasizing the plasticity of words and pages.

As debate over the colonial roots of orality continue to develop, anthropologists and musicologists also have made fruitful use of the "recent theorization of aurality—the immediate and mediated practices of listening that construct perceptions of nature, bodies, voices, and technologies" (Minks and Ochoa Gautier). Accordingly, and following in the footsteps of Wilson Harris's essays, such aural approaches could strengthen studies of orality and the "musical turn" (Torres-Saillant) in Caribbean literary theory. Hovering between leery apprehensions of orality and literary perceptions of aurality, we are seeking contributions that engage with these critical bodies of work and develop original analyses to further our understanding of the dynamic relationships between oral and scribal forms of expressions in the Caribbean. In particular, this special issue also aims to establish points of connection and comparison between the Caribbean and the rest of Latin America, and provide a means to continue exploring the continent's linguistic and cultural heterogeneity.

We propose the following non-exclusive areas of interest for contributions:

- The politics of sound in the Caribbean: language and power/colonialism/race
- The influence of music in written literature: poetry, prose, drama
- Music as literature: musicians as authors or public intellectuals
- Translational perspectives: between different mediums and languages
- Issues of audience, the public sphere in print or oral culture
- African retention in orature, written literature, or music
- Folklore, oral traditions: historical and contemporary debates
- Innovative theoretical-methodological perspectives
- Processes and conditions of auralization/oralization
- Ecopoetics of human and non-human sounds: nature, landscapes
- Gender and orality/aurality

SUBMISSION GUIDELINES

- Articles will be received by **November 15, 2023**.
- Submissions should be sent to: esla@uc.cl
- For specific guidelines on format, please refer to the journal style guide: <https://letras.uc.cl/wp-content/uploads/2023/01/ESLASTYLEGUIDE-1.pdf>
- Articles will undergo a double-blind review process.
- Contributions can be written in English or Spanish.
- The issue is scheduled for publication in **June of 2024**.

The special issue will also consider publishing creative essays, interviews and poetry that will undergo an internal review process.

Queries may be emailed to the guest editors:

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