

THE JAMAICA READER



HISTORY, CULTURE, POLITICS

Diana Paton and Matthew J. Smith, editors

THE LATIN AMERICA READERS

Series edited by Robin Kirk and Orin Starn, founded by Valerie Millholland

THE ARGENTINA READER

Edited by Gabriela Nouzeilles and Graciela Montaldo

THE BOLIVIA READER

Edited by Sinclair Thomson, Seemin Qayum, Mark Goodale,
Rossana Barragán, and Xavier Albó

THE BRAZIL READER, 2ND EDITION

Edited by James N. Green, Victoria Langland, and Lilia Moritz Schwarcz

THE CHILE READER

Edited by Elizabeth Quay Hutchison, Thomas Miller Klubock, Nara Milanich,
and Peter Winn

THE COLOMBIA READER

Edited by Ann Farnsworth-Alvear, Marco Palacios,
and Ana María Gómez López

THE COSTA RICA READER

Edited by Steven Palmer and Iván Molina

THE CUBA READER, 2ND EDITION

Edited by Aviva Chomsky, Barry Carr, Alfredo Prieto,
and Pamela Maria Smorkaloff

THE DOMINICAN REPUBLIC READER

Edited by Eric Paul Roorda, Lauren Derby, and Raymundo González

THE ECUADOR READER

Edited by Carlos de la Torre and Steve Striffler

THE GUATEMALA READER

Edited by Greg Grandin, Deborah T. Levenson, and Elizabeth Oglesby

THE HAITI READER

Edited by Laurent Dubois, Kaiama L. Glover, Millery Polyné,
Nadève Ménard, and Chantalle F. Verna

THE JAMAICA READER

Edited by Diana Paton and Matthew J. Smith

THE LIMA READER

Edited by Carlos Aguirre and Charles F. Walker

THE MEXICO READER

Edited by Gilbert M. Joseph and Timothy J. Henderson

DUKE

UNIVERSITY
PRESS

THE PARAGUAY READER

Edited by Peter Lambert and Andrew Nickson

THE PERU READER, 2ND EDITION

Edited by Orin Starn, Iván Degregori, and Robin Kirk

THE RIO DE JANEIRO READER

Edited by Daryle Williams, Amy Chazkel, and Paulo Knauss

THE WORLD READERS

Series edited by Robin Kirk and Orin Starn, founded by Valerie Millholland

THE ALASKA NATIVE READER

Edited by Maria *Shaa Tláa* Williams

THE BANGLADESH READER

Edited by Meghna Guhathakurta and Willem van Schendel

THE CZECH READER

Edited by Jan Bažant, Nina Bažantová, and Frances Starn

THE GHANA READER

Edited by Kwasi Konadu and Clifford Campbell

THE INDONESIA READER

Edited by Tineke Hellwig and Eric Tagliacozzo

THE OCEAN READER

Edited by Eric Paul Roorda

THE RUSSIA READER

Edited by Adele Barker and Bruce Grant

THE SOUTH AFRICA READER

Edited by Clifton Crais and Thomas V. McClendon

THE SRI LANKA READER

Edited by John Clifford Holt

DUKE

UNIVERSITY
PRESS

The Jamaica Reader

BUY

THE JAMAICA READER

HISTORY, CULTURE, POLITICS

Diana Paton and Matthew J. Smith, editors

DUKE UNIVERSITY PRESS *Durham and London* 2021

DUKE

UNIVERSITY
PRESS

© 2021 Duke University Press

All rights reserved

Printed in the United States of America on acid-free paper ∞

Typeset in Monotype Dante by BW&A Books, Inc.

Library of Congress Cataloging-in-Publication Data

Names: Paton, Diana, [date] editor. |

Smith, Matthew J. (Caribbean history scholar), editor.

Title: The Jamaica reader : history, culture, politics /
edited by Diana Paton and Matthew J. Smith.

Other titles: Latin America readers.

Description: Durham : Duke University Press, 2021. |

Series: The Latin America readers | Includes index.

Identifiers: LCCN 2020040507 (print)

LCCN 2020040508 (ebook)

ISBN 9781478010494 (hardcover)

ISBN 9781478011514 (paperback)

ISBN 9781478013099 (ebook)

Subjects: LCSH: Jamaica—History. | Jamaica—Civilization. |
Jamaica—Politics and government.

Classification: LCC FI88I .J36 2021 (print) | LCC FI88I (ebook) |

DDC 972.92—dc23

LC record available at <https://lcn.loc.gov/2020040507>

LC ebook record available at <https://lcn.loc.gov/2020040508>

Cover art: A sister and brother stand in front of an inspirational mural
by Jamaican artist Djet Layne. Layne's mural is part of the Paint Jamaica
street art project. Fleet Street, Kingston, 2019. Photograph: Kwame Miller.
Used with permission.

DUKE

UNIVERSITY
PRESS

produced with a grant from
Figure Foundation
publication of the global nation

DUKE

**UNIVERSITY
PRESS**

For Jamaicans
There, here, on the way.

DUKE

**UNIVERSITY
PRESS**

Contents

Note on Abridgment xvii

Acknowledgments xix

Introduction i

I *Becoming Jamaica* 7

Taíno Society, *Kit W. Wesler* 13

Taíno Worship, *Ramón Pané* 17

The First European Account of Jamaica, *Andrés Bernáldez* 21

A Spanish Settler in Jamaica, *Pedro de Maçuelo* 25

The Spanish Capital, *James Robertson* 30

Slavery in Spanish Jamaica, *Francisco Morales Padrón* 34

A Description of Spanish Jamaica, *Francisco Marques de Villalobos* 36

The Economy of Spanish Jamaica, *Alonzo de Miranda* 38

The Western Design, *Juan Ramírez* 41

Mountains of Gold Turned into Dross, *Anonymous* 43

The Establishment of Maroon Society, *Robert Sedgwick*
and William Goodson 46

II *From English Conquest to Slave Society* 49

Pirate Stronghold, *Nuala Zahedieh* 51

Port Royal Destroyed, *Anonymous* 55

White Servants, *Government of Jamaica* 60

The Rise of Slave Society, *Richard S. Dunn* 64

African Music in Jamaica, *Hans Sloane* 68

A Maroon Tradition, *Collected by Kenneth M. Bilby* 71

Treaty between the British and the Maroons, *Anonymous* 74

African Arrivals, *Audra A. Diptee* 78

Spiritual Terror, *Vincent Brown* 84

Two Enslaved Lives, *Trevor Burnard* 87

Increase and Decrease, *Managers of Haughton Tower Estate* 91

UNIVERSITY
PRESS

- A Free Black Poet, *Francis Williams* 93
Jamaica Talk, *Frederic G. Cassidy* 96
The War of 1760–1761, *Edward Long* 101

III Enlightenment Slavery 109

- Creole Society, *Edward (Kamau) Brathwaite* 111
Cane and Coffee, *Robert Charles Dallas* 115
Women's and Men's Work under Slavery, *Lucille Mathurin Mair* 118
Although a Slave Me Is Born and Bred, *Recorded by J. B. Moreton* 121
Capture and Enslavement, *Archibald John Monteath* 123
The Black Church, *George Liele* 126
British Missionaries, *Mary Turner* 129
The Second Maroon War, *Representatives of the Trelawny Town Maroons* 132
Jonkanoo, *Michael Scott* 134
Provision Grounds, *Sidney Mintz* 140
The Liberation War of 1831, *Henry Bleby* 143
Apprenticeship and Its Conflicts, *Diana Paton* 147
An Apprentice's Story, *James Williams* 150
Because of 1833, *Andrew Salkey* 153

IV Colonial Freedom 159

- Free Villages, *Jean Besson* 163
Cholera, *Samuel Jones* 168
Black Voters, *Swithin Wilmot* 171
Religion after Slavery, *Hope Waddell* 174
Indentured Workers, *Verene Shepherd* 177
The Morant Bay Rebellion, *Gad Heuman* 181
Dear Lucy, *George William Gordon* 186
Vindicating the Race, *Rev. R. Gordon* 189
August Town Craze, *Frederick S. Sanguinetti* 192
Anansi and the Tiger, *Walter Jekyll* 196
The 1907 Earthquake, *Dick Chislett* 199
Traveling from Kingston to Montego Bay, *Herbert de Lisser* 203

V Jamaica Arise 209

- Life in Rural Jamaica, *Lorna Goodison* 211
An Amazing Island, *W. E. B. Du Bois* 215

D

UKE

UNIVERSITY
PRESS

Marcus Garvey Comes to the United States, <i>Marcus Garvey</i>	217
Jamaica and the Great War, <i>Daily Gleaner</i>	221
Returning from War, <i>Glenford Howe</i>	224
Self-Government for Jamaica, <i>W. Adolphe Roberts</i>	228
The 1938 Rebellion, <i>Richard Hart</i>	231
Remembering the Rebellion, <i>Lucius Watson</i>	234
Now We Know, <i>Roger Mais</i>	241
Cookshop Culture, <i>Planters' Punch</i>	244
My Mother Who Fathered Me, <i>Edith Clarke</i>	248
The Origins of Dreadlocks, <i>Barry Chevannes</i>	253
Pleasure Island, <i>Esther Chapman</i>	259
Hurricane Charlie, <i>Spotlight</i>	262
Jamaican East Indians, <i>Laxmi and Ajai Mansingh</i>	264
Blackness and Beauty, <i>Rochelle Rowe</i>	268
Chinese Jamaica, <i>Easton Lee</i>	271
Bauxite, <i>Sherry Keith and Robert Girling</i>	274
The West Indies Federation, <i>Michele A. Johnson</i>	279
Rastafari and the New Nation, <i>Michael G. Smith, Roy Augier,</i> <i>and Rex Nettleford</i>	283

VI Independence and After 289

A Date with Destiny, <i>Daily Gleaner</i>	293
The Meaning of Independence, <i>Government of Jamaica</i>	295
The Assets We Have, <i>Norman Washington Manley</i>	298
Rastafari and the Coral Gardens Incident, <i>John Maxwell</i> <i>and Mortimo Togo Desta Planno</i>	302
Country Boy, <i>The Heptones</i>	307
How to Be a "Face-Man," <i>The Star</i>	309
Cancer in West Kingston, <i>Edward Seaga</i>	312
Birth of the Sound System, <i>Norman C. Stolzoff</i>	317
Rudie, Oh Rudie!, <i>Garth White</i>	321
1968 Revisited, <i>Rupert Lewis</i>	325
The Visual Arts, <i>Anne Walmsley and Stanley Greaves</i>	330
Better Mus' Come, <i>Delroy Wilson</i>	334
Bob Marley's Fame, <i>Ed McCormack</i>	336
Ganja Smoking, <i>Daily News</i>	341
We Are Not for Sale, <i>Michael Manley</i>	344
Zig-Zag Politics and the IMF, <i>George L. Beckford</i>	349
Yesterday/Today/Tomorrow, <i>Oku Onuora</i>	353

Equal Rights, <i>Committee of Women for Progress</i>	356
A Helper's Story, <i>Sistren, with Honor Ford Smith</i>	359

VII *Jamaica in the Age of Neoliberalism* 363

Nine Months of Turmoil, <i>Barbara Nelson</i>	367
Seaga v. Manley, <i>Carl Stone</i>	370
Born Fi' Dead, <i>Laurie Gunst</i>	373
Sunsplash 1984, <i>Roger Steffens</i>	376
Walking Jewellery Store, <i>Yellowman</i>	380
Hurricane Story, 1988, <i>Olive Senior</i>	384
Wild Gilbert, <i>Lloyd Lovindeer</i>	386
Showing Skin Teeth, <i>A. Lynn Bolles</i>	389
Slackness, <i>Lady Saw</i>	393
Downtown Ladies, <i>Gina A. Ulysse</i>	397
Jamaica's Shame, <i>Thomas Glave</i>	401
Woman Time Now, <i>HG Helps</i>	406
A Wild Ride, <i>Robert Lalah</i>	408
Skin Bleaching, <i>Carolyn Cooper</i>	411
Tragedy in Tivoli, <i>W. Earl Witter and Livern Barrett</i>	414
The Cell Phone and the Economy of Communication, <i>Heather A. Horst and Daniel Miller</i>	420
Unsustainable Development, <i>Esther Figueroa</i>	424
The Case for Reparations, <i>P. J. Patterson</i>	427
These Islands of Love and Hate, <i>Kei Miller</i>	430

VIII *Jamaicans in the World* 435

In the Canal Zone, <i>Alfred Mitchell S.</i>	439
A Diaspora Story, <i>Lok C. D. Siu and Fernando Jackson</i>	442
Going to Cuba, "Man-Boy"	444
Tropics in New York, <i>Claude McKay</i>	448
Little Brown Girl, <i>Una Marson</i>	449
Colonization in Reverse, <i>Louise Bennett</i>	454
A Farmworker in Florida, <i>Delroy Livingston</i>	457
Reggae and Possible Africas, <i>Louis Chude-Sokei</i>	462
Canadian-Jamaican, <i>Carl E. James and Andrea Davis</i>	465
A Maid in New York City, <i>Shellee Colen</i>	467
My Great Shun, <i>Mutabaruka</i>	471
Homecomers, <i>C. S. Reid</i>	473

Return to Jamaica, *Emma Brooker* 475

Things Change, *Buju Banton* 480

Jamaica to the World, *Ingrid Brown* 483

Suggestions for Further Reading 487

Acknowledgment of Copyrights and Sources 493

Index 503

DUKE

UNIVERSITY
PRESS

Note on Abridgment

Many of the selected texts have been abridged. In these cases, the pages of the original from which quotations have been selected appear in the “Acknowledgment of Copyrights and Sources” section. Where ellipsis marks appear in our text, these are found in the original.

DUKE

**UNIVERSITY
PRESS**

Acknowledgments

Editing *The Jamaica Reader* has been a lengthy yet rewarding collaborative experience. It would have been impossible without the creative labors of the scholars, artists, and thinkers who have written, sung, made art, and in other ways conjured up Jamaica over centuries. We have included many of their works in this volume. But the community is much larger than this, and we hope what we have collected here will inspire readers to explore the valuable output of these and many other writers and thinkers who have reviewed and reflected on the story of Jamaica and its people. We have also incurred many other debts, specific and general. Particular thanks are due to David Howard, who played an important role in conceptualizing and developing this book in its early stages. We are grateful to our employing institutions for supporting our work on the *Reader*: Newcastle University, the University of Edinburgh, and the University of the West Indies, Mona. We thank also the staff of the libraries of those universities, and those of the National Library of Jamaica, the Jamaica Archives, the National Gallery of Jamaica, the *Jamaica Gleaner* Archives, the British Library, and the National Library of Scotland. Thanks also to those who commented on drafts of the book proposal, manuscript, or sections thereof: Gad Heuman, Helen McKee, Vanessa Mongey, James Robertson, Karina Williamson, and three anonymous readers for Duke University Press. For assistance in transcribing, tracking down, and checking sources, thank you to Monique Barnett-Davidson, Matthew Lee, Mia McMorris, and Kristy Warren. For last-minute help supplying sources for proof-checking during a pandemic, thank you to Alison Donnell, Alastair Pettinger, Angela Laurins, and Caroline Stirling. A special thanks to the creators of many of the works contained in these pages who gave permission and support, and to all the many colleagues and friends who suggested material to include or helped us clarify points of detail in Jamaica's history. At Duke University Press, we are grateful to all those who have worked on the book, particularly our editor, Miriam Angress, for her guidance and encouragement on the project. It began under the editorship of Valerie Millholland; we are sorry that she did not live to see it completed. Finally, we thank our families for supporting our work on this book and for everything else: Kate Chedgzoy, Polly Chedgzoy, Miriam Chedgzoy, and Ishtar Govia.



Map of Jamaica.

DUKE

UNIVERSITY
PRESS

Introduction

Jamaica is often imagined as two distinguishable and opposite parts. The more attractive part is immediately recognizable. It is the brightly lit Jamaica seen in Hollywood films. This Jamaica is the holiday capital of the Caribbean favored by royalty and global vacationers in search of tropical splendor. It is easy to appreciate the power of this imagined island. Jamaica—a small place, 144 miles long, with 2.8 million inhabitants and fourteen parishes—is blessed with white sand beaches that stretch for miles and are framed by deep green mountains and a warm crystal-blue sea. Its island culture appears removed from the rapid pace and anonymity of metropolitan life. Jamaican tourist posters command you to come to this Jamaica and “feel all right,” borrowing a lyric from the 1977 song “One Love” by its most famous offspring, Rastafarian reggae singer Robert Nesta (Bob) Marley. This Jamaica is marketed heavily to the foreigner to encourage tourism, the island’s leading industry. The ubiquity of all-inclusive hotels, “Jamaica, No Problem” T-shirts, fake dreadlock caps, uniformed bamboo carvings, and ancillary businesses of restaurants, nightclubs, sex tourism, water sports, makeshift spas, ganja (marijuana) sellers, and hair braiding along the North Coast all cater to tourist needs and indicate the importance of this Jamaica to the local economy.

The other Jamaica is also well-known, though far less promoted. It is urban and gritty. It contains gray narrow streets of oppressive poverty, communities pockmarked by generations of brutal violence. It is the Jamaica that for more than five decades has inspired reggae songs about deprivation, justice, and equal rights. It is the Jamaica of shirtless street children, traffic jams, zinc-roofed self-built houses, loud music, and squalor that sprawls around the capital city, Kingston. This is the Jamaica that investigative journalists search out and document in gripping reportage on the “other side of paradise.” It is most commonly referenced by the island’s leaders as the setting from which global superstar Bob Marley and his colleagues and descendants rose. Otherwise it draws no lasting attention from the island’s elite. The visual distinction between these two parts of Jamaica is striking. Perhaps appropriately it was Bob Marley’s son, Damian, a reggae legend in

D

UNIVERSITY
PRESS

his own right, who most famously exemplified the contrast in his 2005 song “Welcome to Jamrock,” which differentiated between “Jamaica” as an idyllic concept sold to foreigners by privileged sectors of the society and “Jamrock” as the horrific reality lived by the majority of urban Jamaicans.

Jamaicans habitually position themselves within this neat division of their country. One is either from “town” (generically used to refer to Kingston) or “country” (anywhere outside the capital). Politically one is either a supporter of the Jamaica Labour Party (JLP) or the People’s National Party (PNP), the two political parties. Kingston’s urban geography is split between “uptown”—the postwar central business district New Kingston and the wealthy residential areas scattered across the hills surrounding the city—and “downtown,” the older capital and densely populated impoverished communities close by, the latter widely perceived by middle-class Kingstonsians as dangerous spaces to be avoided at all costs. Social classes are broadly divided between a small, privileged, mostly “brown” (of mixed-race origins) middle class and a “black” popular class. Ethnic minority groups on the island—a small population of Indian, Chinese, Jewish, and Arab-descended Jamaicans, and whites born both on the island and elsewhere—are absorbed into these bifurcated social categories depending on language, wealth, and cultural preferences. Even one’s choice of one of the two leading daily newspapers can reflect class affiliation.

It is tempting to explain all of Jamaica’s outcomes, celebrated or shunned, as a product of the tension generated by these two poles. But that would be quite misleading. To view Jamaica as two distinct halves glosses over the complex processes by which the place and its people were formed. There are in fact many Jamaicas between these extremes.

The island’s indigenous residents arrived more than a millennium ago. They left a resonant heritage. The island’s most likely original name, Xamayé/Yamayé or Xamayca, popularly understood to mean “land of wood and water,” comes from its inhabitants at the time of the Spanish conquest, the Taíno. Spanish marauders first came to Jamaica at the end of the fifteenth century and violently seized the land in the sixteenth, extinguishing the Taíno as a distinctive people in the process and beginning centuries of imperial rule. By the time the English wrested Jamaica from the Spaniards in 1655, it was already seen as strategically valuable in the group of islands that encircle the Caribbean Sea. The English developed their new colony into a place dominated by a plantation economy and worked by the forced labor of enslaved Africans. This past haunts the island. Jamaica became the British Crown’s leading sugar- and coffee-producing colony, and by many accounts the most abusively managed.

The racial subordination of the majority of Jamaica's inhabitants, the black Africans and their creole descendants, was central to colonialism. A tiny proportion of resident white Britons ruled over a population that was 90 percent black, made up of people forcibly brought from Africa on a torturous transatlantic voyage. The end of slavery in 1838 modified this situation but left overarching structures of domination untouched. Jamaica's poor majority had precious few rights and remained marginalized from the political process. In slavery and freedom Jamaicans resisted this oppression. Major confrontations took place in 1760, 1831, 1865, and 1938. Resistance also took other forms. Marronage (the process of flight to the interior from the plantations), centuries of migration, and cultural resistance are all important elements of the Jamaican experience.

Independence in August 1962 required the idea of a unified nation. National symbols exaggerated sameness in much the same way the insistence on two Jamaicas exaggerates difference. The 1960s nationalist mission homogenized the varied experiences of Jamaicans into one story of an island's struggle for self-definition. Independent Jamaica's leaders emphasized this single story through the creation of a national motto, "out of many, one people"; national heroes, including rebel leaders Sam Sharpe and Paul Bogle; national holidays, including Labour Day and Independence Day; and the promotion of a national culture, including foodways, dance, and music. Their efforts could not conceal the incongruity in social life. The capital continued to expand. Urban poverty was exacerbated by economic pressures and insecurity. The inability of the independence governments of the 1960s and 1970s to come to terms with the reality of Jamaica's divisions is revealed in the tragic history of those years.

Today, more than a half century after independence, the scars of the past remain and the contests among the multiple parts of Jamaica have become more pronounced. While the national anthem's final stirring refrain, "Jamaica, Jamaica, Jamaica land we love," promises unified patriotic attachment, disenfranchised Jamaicans challenge a vision of "One Love" Jamaica. Reggae legend Burning Spear (Winston Rodney) exemplifies this in the question that closes the chorus of his song "Black Wadada" (1976): "Where is your love, Jamaica?"

This book does not aim to reconcile these alternate visions. Instead, we have tried to illustrate the range of life experiences, the historical and cultural influences, and the creativity of people in Jamaica. Selections enable readers to understand change and development over Jamaica's history, in people's work lives, political engagement, and cultural production, among other themes.

DUKE
UNIVERSITY
PRESS

For most, it probably seems natural or intuitive to consider Jamaica as a single place for a reader like this one, but it is worth pausing to consider why this might be. As an island, Jamaica has been considered a single administrative unit since the appointment of the first Spanish governor in 1510, a year after the earliest Spanish permanent settlement began, although it did not become an independent nation until 1962. Its whole territory did not fully come under European power until the treaties with the Maroons who controlled much of the island's interior until 1739. The treaties allowed the Maroons to retain limited sovereignty but required them to accept a resident representative of the British Crown. Unlike for many continental territories, there has been no significant movement of Jamaica's external borders that might have led to challenges to a sense of essential coherence and self-identity.

The one attempt to form a larger state—the West Indies Federation project of the mid-twentieth century—unraveled on the eve of independence due to populist appeals to Jamaican nationalism and the fanning of fears of economic obligations to smaller and poorer islands. Nevertheless, Jamaica has always been firmly connected to places beyond the island itself. Some connections have been forged through proximity (as with Jamaica's larger neighbors, Cuba and Haiti), while others have been created through colonial history (Britain and the rest of the former British colonies in the Caribbean), cultural heritage and elective affinity (most prominently Africa), and migration (the Greater Caribbean region, plus the United States, Canada, and the United Kingdom).

This book is organized into eight parts. The first seven trace a chronological history of the island. Part I introduces precolonial Jamaica and explores its early colonial history as an outpost of the Spanish Empire. The Taíno heritage is treated in readings on their life and culture. This part also presents the English conquest of the island in 1655, which led to more than three hundred years as a British colony. In part II, we examine the emergence of a society absolutely dominated by race-based plantation slavery, which reached its full extent in the late eighteenth century. By that time a tiny minority of white Britons sought to control a much larger population of enslaved Africans. Part III takes the story through the contradictory late slavery period, ending with the achievement of "full freedom" in 1838. The effects on Jamaican society of the global transformations of the early nineteenth century are addressed through this part's selections.

In part IV we move to the period after emancipation, ending at World War I. From the point of view of the dominant plantation economy, this was

D

UNIVERSITY
PRESS

a period of decline. Ordinary Jamaicans experienced considerable economic hardship in these years, but it was also an era of creativity, when the majority could for the first time develop patterns of culture and social organization outside the constraints of slavery. The Morant Bay Rebellion of 1865 was a turning point for freed Jamaicans' claims against race- and class-based domination. Among the rebellion's tragic results was a tightening of the colonial grip on the island. Part V examines the mid-twentieth-century decades during which a consistent nationalism developed, culminating in independence in 1962. The part begins with World War I, which initially confirmed Jamaicans' loyalty to the British Empire but by the end undermined it, as Jamaicans, like other colonial soldiers, encountered metropolitan and institutional racism. It moves on to consider the explosive riots of the 1930s, which led to transformations across the British Empire, and in Jamaica stimulated the formation of both of the two main political parties, the PNP and JLP, which continue to dominate Jamaica's politics today.

The period since independence is covered in parts VI and VII. Part VI focuses on the tumultuous years after independence during which Jamaica was strongly influenced by and also contributed to global movements. The *Reader* pays particular attention to Prime Minister Michael Manley's policy of "Democratic Socialism." Manley's vision responded to urgent demands for social change in postcolonial Jamaica. It fast fell victim to Cold War imperatives and contributed to the ruthless division in the island's politics. The watershed event of this period was the extreme violence during the 1980 election, won by Manley's successor, Edward Seaga of the JLP. More than eight hundred Jamaicans died violently during the election campaign.

Part VII attends to the period since 1980, when Jamaican governments have with greater or lesser willingness acquiesced in the "Washington consensus" of neoliberal reform and "free trade." This part also considers the creative responses of Jamaicans who came of age after the turbulent 1970s. Writers, athletes, and musicians became the dominant voices of the era, rising in international recognition above political leaders. This part highlights the global influence of Jamaican culture.

The final part of the *Reader* gives full attention to migration and its consequences, one of the most profound constants of the Jamaican experience. This part reveals the many forms of migration from Jamaica, over several centuries, including by those who have returned to the island. Jamaican achievement beyond the island's borders is remarkable. Jamaica's immense contributions to sport, literature, academia, and popular music have brought recognition to the country and its daughters and sons who settle elsewhere.

D

UKE

UNIVERSITY
PRESS

Taken together, these selections present the complex relationship Jamaicans have had with their homeland and the human impact of the events covered in the earlier parts.

The narrative threaded through the volume should enable readers to trace the main points of political and economic development in Jamaica's history: from early arrival of indigenous people and European conquest, through slavery and its abolition, then the partial reframing of the post-emancipation economy, and on to nationalism, independence, and postcolonial concerns. But we have also attended to matters outside the political and economic that are just as critical for an understanding of Jamaica, particularly the (strongly interconnected) development of religion and of music, both areas in which Jamaican-originated forms have had global reach.

As editors of the volume—one of us from Jamaica, one from Britain, both with long-standing interests in the island's history—we have pieced together a history of Jamaica through the voices of a wide range of the island's residents, both unknown and celebrated, along with many of the country's most important academic analysts. This anthology consciously blends familiar selections with lesser-known texts to more accurately reflect Jamaica's realities. A volume such as this cannot possibly be comprehensive. Nevertheless, we hope the *Reader* will serve as a guide for those new to Jamaica, whether as tourist, visitor, or student, and will also provide food for thought for those who already know the country well.

The logo for Duke University Press, featuring the word "DUKE" in large, white, sans-serif capital letters on a dark gray rectangular background. Below this, the words "UNIVERSITY" and "PRESS" are stacked in smaller, gray, sans-serif capital letters within a white rectangular box that has a thin gray border.

DUKE

UNIVERSITY
PRESS