To say that these young men are beyond the pale and have nothing to do with us is to engage in the same practice that white society engages in—pretending that crime is somehow out there, over there, having nothing to do with us. But while being a part of us, they are also a product of white society—creating the policies which continue to wreak havoc on black communities. If we don’t think about our actions and their consequences on these communities, then we are participating in their suffering.

Young, disaffected black youth, who are accused of representing the failure of society and their own failure, are the oldest of these children of slaves who have been on the move for over 500 years. When the parents of capital and the poor move, they leave the slave, destroyed and impoverished, with the resources of white society and their families' structures, their spirituality, their languages, their ways of life. These failures are further nurtured by immigration practices that encourage the immigrant settlement of families from the Caribbean. Often the mother comes first, followed eventually by the father and his children. This results in great pressures on families and early involvement of social agencies. An education system which has not shown itself responsive to the needs of black students, often streaming them into dead-end programs, accentuates these failures. A shaky economic system, weakened by the processes of free trade, per-

meated by racism, sexism and classism, which demands that they do exist two parents must work, and where they don’t, that women must work long hours to support their children, imposes further stress on families. The criminalization of Black youth by a policing and judicial system creates a sense of disempowerment which in turn creates a sense of not belonging. And this most recent jolt response that questions the right of Black to remain here exacerbates this sense of alienation. Further, increased criminalization, as has happened in the wake of this most recent robbery, will only serve to justify those instances where abusive exercises of police power occur.

Those who ask what Black communities are doing about crime, I answer—what they have always been doing—indicting an enormous number of volunteer hours in remedial programs and organizations in an effort to stave off these very types of acts. Volunteer hours and social work, however, cannot and will not do it all. When an economy is in recession, while education fails to educate Black youth, when racism continues to affect the living of African Canadians, and when the policing of African Canadians becomes synonymous with harassment, dysfunctional and criminal activity will continue to flourish.

Erasing the more deeply held racist attitudes towards Blacks will be impossible without genuine commitment on the part of all levels of government. In the huddling of attitudes on both sides in the aftermath of the last year’s rioting that commitment will be harder to create. Among politicians it has been noticeably absent. If anything, knowingly or unknowingly they have been fuelling anti Black sentiments.

All of this, however, is not to lose sight of the tragic loss of a young woman. It is as much about the struggle to live as it is about the struggle to die. The struggle for survival, as they struggle, they die. The struggle for survival, as they struggle, they die.

M. Nohel Philp is a writer and poet living in Toronto.
In Black male culture women can be reduced to ‘bitches’ and body parts, as in Snoop Dogg’s Dogg’s House.

1. The Caricatured Body

In an article entitled, “Headin in Brazilian Carnival,” Monica Bacque writes about the visual and verbal codes which disguise the carnivalesque event to inadequacy and also erotic makeovers to pornography. In it, the women are reduced to sadomasochism, making them objects for male consumption and reifying the central messages of female subordination encoded in carnival.

In Carnival, then, anatomy is transformed in a series of parodic representations of the woman as an object of desire. Her physical charms are presented ranging from the parts of her body - face, legs, arms, breasts, buttocks - to her representation as an erotic object as a whole. This is evident in the parodic, through fragmentation and commodification and also to allow for a significant role in female agency. One has, therefore, to make some distinctions between questions of representation and commodification for women and the male gaze as one that can honestly be said to be the point of view. The question of “wringing” can be located at this juncture. For example, in the popular dance - calypso - “Dollar Wine,” some clever calypsonian gives a price to each of the gestures of wringing, with the lowest equivalents going to the side to side, the rear being raised a bit more value and the full frontal assigned the most value, with each thrust of the body emphasized by the word “dolla.” As someone who gloriously participated and mastered the movements, I had to ignore the assignment of cash value to relations of power. Thence lies the primary contradiction for women and the male gaze that being able to speak on any of this.

2. The Commodified Body

The commodified body of women, then, is the horizontal boyfriend -ing, a male fantasy of the commodification of the body in tourism. Still, I am thinking of ways to question this phenomenon through fragmentation and commodification and also to allow for the female agency. One has, therefore, to make some distinctions between questions of representation and commodification for women and the male gaze as one that can honestly be said to be the point of view. The question of “wringing” can be located at this juncture. For example, in the popular dance - calypso - “Dollar Wine,” some clever calypsonian gives a price to each of the gestures of wringing, with the lowest equivalents going to the side to side, the rear being raised a bit more value and the full frontal assigned the most value, with each thrust of the body emphasized by the word “dolla.” As someone who gloriously participated and mastered the movements, I had to ignore the assignment of cash value to relations of power. Thence lies the primary contradiction for women and the male gaze that being able to speak on any of this.

3. Taking Space, Freedom and Self-Articulation

If dance is a language, then it is not so much the physicality and sexuality of the dance itself, but what it communicates that is most critical. The problem, then, may reside in the lack of culture and the lack of cultural understanding and allows some agency for Caribbean women, particularly when it comes to issues of sexuality and body space. Taking space is best understood as taking not simply physical space, but also mental space. Taking space means resisting the idea that they cannot control, thus taking space becomes their own version of a carnivalesque event.

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In conclusion, this article argues for the importance of understanding the complex intersections of gender, race, and class in the representation and commodification of the female body in tourism. It further suggests that by examining the ways in which the female body is represented and commodified, we can gain a deeper understanding of the power dynamics at play and the ways in which these dynamics shape our perceptions of the other. Through a critical analysis of carnival and tourism, this article sheds light on the ways in which cultural representations and commodification are intertwined and how they shape our understanding of the other.
few important parallels can be made at this point. One would be with a Trinidadian version in which the dancer negotiates the road, creating space. In this particular context, the dancer is able to negotiate, among a variety of other dancers, into her own particular dance space. Another example is limbs in which the space metaphor is graphically expressed in terms of a before and after with either side of the limbo bar or pole offering a space of physical freedom. The pole which has to be negotiated represents slavery, the slave ship and the physical gesture of middle passage piled on with fire, lowered to the ultimate, is required physical maternity and finally transcendence.

The calculations of the use of space by gender, size, age, for slave ship passage and the use of the Black female body as space to maximize profit through reproduction are significant. The manifesting of space by oppression for material gain meant the constricting of space for Black women. The semiotics of "taking space/making space" references, therefore, become clear in each of these dance formats.

Central to "taking space" is the ability to understand this space. It is not necessarily making big movements that make the statement, but how showing bodies can enlarge space. For dancers, how they position themselves becomes important. This leads us to such questions as: what is the space used for? How does one navigate between manipulation and agency? What is significant about island locations is the ability to use circumscribed space.

In that context, the butterfly, itself already a sexual symbol, is simultaneously a movement of limiting space/making space. The space being referred to is the space between women's legs and the space between islands. This is not an empty space for discoverers, navigators, colonizers,...era.

One final aspect of this representation that has to be presented is the idea of staging. The staged format for dance and, then, for spectorialship can be seen in the raised floor of, for example, Kio carnival. Staging makes space: it is not the grounded, carnivalesque resistance with people "taking space." The stage carnival becomes more a site of containment with distinctions between vertical and horizontal intact. The prostrate butterfly, immobilized and staged for circumscribing gazes, in the end is not a figure of resistance.

4. Triangular Representations

The problems of representing Black female bodies, we have said, are amplified at the level of the use of Black women's bodies in history. The Black female body in Western culture has existed either in the context of eroticization or alienation. Our bodies have been clothed, sedated, transported, paraded, flogged, pierced, degraded, possessed.

So, how does one reclaim that female body now in the context of recent history? On the one hand, it is possible to lay the physical control that women take in attempting to do with their bodies as they please. But is it what they please? Or is the female body still doing what it is trained to do?

Some developing new representations of the female body, taking place both in dance and in other cultural forms, present a reclamation of the body for its own purposes. Also, representations of the Black female body in African contexts reveal some interesting "taking space" contexts and oppositional gazes, outside of Western formulations of the contained body. Grace Nichols, in Lazy Thoughts of a Lazy Woman, examines the notion of laziness. This challenges colonial/racist critiques of Blacks as lazy and redresses the political implications of laziness for both women and Black people, on whose backs we live and whose labour capitalism took place. Then, when Black women's labour is consumable, laziness becomes a resistance to our exploitation, unless it is labour in our own benefit and for our choice.

In Nichols' poems, "Dust" and "Grease", which begin the collection, the assertion is that these elements, i.e., dust and grease, which have been related to Black women's jobs, are allowed to be, in exist untroubled.

Dust has a right to settle
Milk the right to curdle
Cheese the right to turn green
Scum and grime are rich words (p. 3).

Grease streaks in like a lover
over the body of my own
Grease knits the knuckles
of my store
Grease plays with the small
hands of my spoons
Grease carrees the skin
of my table-cloth
Getting into my every crease
Grease reassures me that life
is naturally sticky
Grease is obviously having an affair with me.

Dust and grease exist outside of this woman's identity, unlike for many Black women, for whom waking up often means thinking of the pot and the broom. Nichols, then, deconstructs the stock association of grease. She also attempts to "sing the body reclining", i.e., take space in a way which is directly counter to expectations for Black women.

I sing the body reclining
I sing the swaying back of relief
I sing the cushioned head
The fallen arm
The lulling breast
I sing the body reclining

This reclining female body becomes "an Indian continent," "sluggish as a river...as a wayward tree," all representations of resistance. Still, there is a different intent in this reclining body in the sense of its own definition; not the body reclining as it waits for something/someone else, the phallicus and so on, but the body existing in its own right, not to serve. Thus she concludes:

Those who sleep and dream
Incessantly
Corrupt the body
Those who dust and dust
Incessantly
also corrupt the body

Nichols is similarly clear about the representations of Black female sexuality in its own right and in all its triangulated implications. The Black female body for her is expressed in the language of a certain geography and oppressive history.

My Black triangle
sandwiched between the
gulley of my thighs
in a bermuda
toward atoms
forever setting
and resting
the world

For Nichols, the "Bermuda triangle" gets re-presented in terms of female sexual space, public, rural, localized, but also disoriented in resistance to patriarchal, misogynistic, imperialist, and colonizing imperatives. The social constriction of space between women's legs, always making space for something/someone else, has to be overturned. Island space; women's space are all imagined spaces of absence/presence. Caribbean ocean spaces cover the unmentionable existences, unseen except by the daring, but nevertheless still with their own palpable existences and histories. The ocean is a place of escape when island spaces become too confining.

The shock to men is that none of this may be about them at all. Black female space becomes a space of life and rich moisture, a delta of fertility, creativity, life.

Cavell Rose Daviss teaches at State University of New York, Binghamton.