

ELEKTRIK: CARIBBEAN WRITING

1. The pieces in *Elektrik* engage a variety of genres and forms. What conversations do the pieces have with one another, within and across their differences? What effect does form have on the authors' treatment of shared questions, ideas, or themes?
2. Consider various attempts to define women—whether writers or characters—in these pieces. How are women defined by others? What methods and language do they employ to define themselves?
3. Several pieces feature people who are real or perceived outsiders to a particular community. How do they challenge and expand what it means to be an outsider or to experience belonging?
4. What form does desire take in each piece? Are desires realized, whether in part or in full?
5. Several pieces in *Elektrik* are polyvocal or otherwise depart from an individualized narrative perspective or speaker. What effect does this formal choice have on the perspectives and narratives being shared?
6. How do the authors and/or characters in the collection relate to the place they call home? What do they suggest about the role of literature and language in creating home?
7. “The Macho’s Marathon, The Major’s Martyrology, and the Coqueur’s Calvary” defines “propitiatory anamnesis” as the “refusal to obey the injunction to forget, [to mask] the past to keep moving forward” (pg. 137). How does each piece in *Elektrik* approach the act of memory?
8. What perspectives do these pieces have on language, whether the French language or literary language in general? Consider especially language borrowing, invention, and hybridity—what do these methods make possible?
9. What stereotypes about the Caribbean, its peoples, environments, and literatures are addressed in *Elektrik*? In what ways do the pieces acknowledge, challenge, complicate, or reject such representations?



Published: September 26, 2023
 ISBN: 978-1-949641-50-9
 Paperback | \$16.95

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