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Jamaica residency —  
reflections

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# RESIDENCY No. 1 2017







jamaica  
four concepts

dream  
love  
water  
respect

*Transcripts of recordings.  
Comments by the transcriber in blue. Ambient  
noise in square brackets.*

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*The text derives from the discussion of four key words – DREAM, LOVE, WATER, RESPECT – during a residency on colonial ideologies and scholarship, which took place in Negril, Jamaica in 2017. The residency was located, theoretically as well as in actuality, in the Edgelands of knowledge-making in northern, Eurocentric academia, in order to allow for sifting through what tends to be cast aside in the disciplinary environments which we inhabit normally. It addressed the coloniality of knowledge production as something that is based not only on canonic forms and structures, but also on its construction as a territorial artifact. Coming together, as a group of scholars from different places, in the Jamaican setting of mass tourism and postcolonial power inequalities, was intended to help in turning the gaze to the binarities at the foundation of ideologies associated with knowledge and language: Following the strictures of this architecture, academic thinking and theory-making happens in university offices, seminar rooms and conference halls, while beaches and tropical greenery are places of leisure or of fieldwork in the sense of data mining. Such spatial divisions are connected with other binarities that characterize epistemological colonial continuities, such as oppositions between theory and practice, culture and nature, reason and emotion, male and female; dualisms such as beach vs. office allow for powerful othering in that observers must withdraw from the contexts of observation and reflect upon them from an institutionalized distance in the isolation of their academic home bases.*

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*Voices and their moorings (countries even) get dissolved by the sea and  
the spray.*

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There is someone (man 1) explaining something, but the outside noise is making the beginning of his talk not quite understandable.

Man 1: Since the colonization... the general society you find that over there, the compensations are not quite strong [a woman whispering to get her computer] ... that is always what I hear.

Woman 1: "ruins don't yell." They say.

Man 1: on a conversation between friends, the general population is like a contest for shouting.

Woman 1: yeah

## DREAM

Man 1: you know, it's, if you talk like I am talking now ... you hear, I talk soft; which means soft as S.O.F.T which means you are soft. And therefore, people can take advantage of you. Ahem, which then translates that, probably, you don't know your rights. And you see that as a culture which... you know you are talking about colonization, plantation and all that. All of that coming together. Ahem, as you said, while you know even during classes, you find people like having a shouting match, at times, I let them go and then enjoy themselves, then I bring them back to the point and say: yeah, but both of you, you still have not addressed. Do you see? Then they look

back and wonder, what is he talking about? Because they have thought, they have settled there... so it is indeed a hard place [a woman acquiescing] and that said, even driving on your own, you don't see people jolting to each other. [a woman acquiescing again] You know, there are times, you saw those Sophists behaving like they have spare parts for their bodies' atom and you could just [a woman laughing] you know go and pick up the new part and fix it and gone. [another man saying: "right!"]. So, in a sense, it is an experience which I think is cultural and I know I am not an anthropologist so I wouldn't know how to explain you know, those details, even though in linguistics, you know there are something like called *linguistic violence* [many people acquiescing]. In linguistic violence, the Patois is ahem... is very blush. You know, *blush*, direct in your face. So, what does my experience living here, you know for a few years, like a quarter century so, I don't know if that helps. [!/?]

Woman 2: it helps! [another man: it does!] Yeah, definitely it does.

Woman 3: you know, maybe [I go ahead?] [a man: no, I just have a kind of question but I still cannot define it!] ... 'Cause, this's usually an undercurrent, right? And then it makes it also rough for me. Is it: *what you see is not what you get*? I don't know the island Willena but this is my impression that for tourists, this is a special language. So, you have the yeah-man culture, and you have the no-problem and Jamaican people happy. That's the answer to, like, the problem of ahem anything,



right. And we are happy even though we are poor. Ah, it is a place of many contrasts. But people say, well, the Chinese are here their dream of Jamaica. It's paradise to them. And so, this notion of dream turned to nightmare is something that is very much with me when I

say: this is a difficult place. And all night, I have talked about dream, because it is one of the recurring tropes in the language for tourists. There's the dream, there's the happiness. What else is there? [woman 1 answers: paradise?] There's the paradise.

And there's the catch road, you know like. Why are there Chinese?

Because, Jamaican like to sell things.

And it seems to be an exclusive use of Jamaicans. Because they are Jamaicans and yet, they aren't Jamaicans. And you do not usually get access to anything unless, it is for ahem material purposes; like Nancy was suspecting that the outrages that the Chinese might also have been part of wanting to make a sale; which was then successful. [quiet laughter]. Maybe, we can move now, into discussing the key words and this... begin with dreams and [woman 1: yes] you know ahem, but feel free to keep it as brief and ahem, as explicit as possible. We don't have a risk... is it right [not understandable] [no actually, we now have gone 1 min 35 sec of our schedule] [ok, we're speed-dating, please, speed-dating is beginning...] [speed-dating is beginning].



Woman 2: yeah, but are doing the foreword together or are we going one each? [no, one each] [no, one by one]. [woman 3: it makes more sense.]

Woman 1: do we go around the table or what do you say? [woman 3: yeah, I would say yes. Ah, but if somebody feels like they don't want to speak at that moment, they can pass and then take the turn later. Right? [yes] Because it is about brevity and maybe also about actions [?] may I be so biasing and also use a clockwise format and start with Ras Jurgan [laughter]. Ras Jurgan [?] he drummed yesterday, didn't he? – yes, he did, but he came back. He came back from Bahamas; he took a flight to ahem... [all talking together, not understandable] [laughter]. [I let him sleep in the room... next to me]

Man 2: Well, about "dream": a quick thought. Dream is a commodity offered to outsiders. And the dream that I think is offered is a dream of command. What is been offered here is the dream of the tourist, the outsider, the visitor, playing the role of master, of



planter... Of course, with this role playing, there's a bit of a trap because in reality, it is not the outsider who is in command but the insider, the insiders, the Jamaicans are in command. So, I first thought about dream in this place as dream of colonial command offered as a tourist experience to people. And, there is also the dream of ahem; I don't know how to put it, maybe this impression of ahem that you can do anything you want without consequences in this place which is a bit of a form of madness, isn't it? It is the dream that you can break social rules and that you don't care about consequences; the

dream that you can break social rules without punishment, without consequence. You can smoke, you can dance, you can have sex, you can drink as much as you like, you can go to the beach, you can

wake up, you can have food now, and food food food, you can eat eat eat. So, this notion of transgression without suffering the consequences, ahem, also maybe is part of the dream offered here... the dream being offered to the outsider as imagined master. Well, that's it. [woman 2: I like that, woman 1: me too] That's all I have to say about dream.

Woman 4: Well with dream, I had quite lot of time thinking about it because Janine and I talked the other day about what's a dream and why I never remember what I dream during the night? Like never and she – quite frequently. So, I thought about, is that open-mindedness or being head-strong more or less head-strong and then I thought like, ahem, coming to Jamaica was in a way my dream. So, I always wanted to come here although, I was expecting to come here for holiday but this was way better. So, ahem tourists, and also be [not understandable but probably: can help] fulfil a kind of a dream, whether that was ahem, experiencing that format, talking to somebody you were waiting to see or whatever. But I've ahem, you just said, Jamaicans move abroad to fulfil their dreams. They sometimes [pause] cannot stay here to do what they want to do, but they have to move to other countries to fulfil their dreams. So, this... there is this up and down side of dreams so it's making paradise the dream island for us who come here but not necessarily for those who are here. Ahem yes, and for me also, it is





connected to the colonial idea of a dream to still live in this... to experience this era to kind of be treated ahem kindly and everybody is happy here, everybody is nice [and then speaking to low, not understandable] of the dream. Yeah, that was it.

Woman 1: [Speaking low: hmm, fulfilling dreams yeah] ... So, I've taken some written notes so I better read them because otherwise, I am taking too long. "Jamaica is a dream" is something you read everywhere. And it is a fantasy, a tourism catchphrase but I think it is also true; however, in a different way. Over the century, Jamaica always also had a topography of dreams: the shamanic topography of the tahino people who lived here, then the trans landscape of the kolwina travelled to ancestor places and cromantee and gandja induced trips maybe as well. [Breathe] So behind or underneath the material reality of the island, there's also a spiritual word: manifest in dreams. That is however not at all unreal! But real and true when one looks at it using or referring to epistemes and anthologies other than those we can usually refer to. And by taking this serious a bit and being open to these other possibilities, I can find different and more hospitable ways of engaging with language, knowledge, experience and so on, I think. And, this way of looking at the topography of dream and these alternative epistemes on antologies, ahem, it could be an attempt or a possibility to resist the ethnographic perspective and grasp, in the sense of decolonizing methodology for example. And that is my take on dreams. Thank you!

Woman 2: Good, ahem. I have two things to say. One is that I feel like I've been living inside Anne's dreams [laughter] right in this island, I go only today to understand better what your dream was, what the boundaries and divisions that sort of placing those private/professional boundary

[talking lower-not understandable]. So, in ways of how other expressed, this concerning of be inside of someone else's dream. But I use, in my own work I use the term "reverie" much more than dreams so, I used a lot under the stage, I go to Bachelard, I talk about daydreams, and I find these daydreams in all kinds of sources among insurgence to a resisting crew of power through healing; technically through healing but sometimes through test and that allows me to go to Reinhardt Otselic [?] and find the features: How can one rather than looking at subjects as victimised subjects of trauma? How can one open up that they were hopeful – they were hopeful even though they were living on the situations of deep impression and those are-for me those are local – I can find those in the archives and I can find other incense songs and other kinds of [and then talking very low again and not understandable]. So, that's yeah, that's my ...?



Woman? I am also going to take some notes; I hope you don't mind it if I am doing it.

Woman 2: you just pick up a little bit because the surface is quite active right now.

Woman? yes, I know I am going to read some notes [laughter]. YEAH! Alright.

Woman 5: I think, dreams are expositioning ourselves: there what we hope for and what we fear the most at the same time, sharing dreams means intimacy. We dream of a perfect life and the perfect person but they are dreams that rarely come true. So, we find ourselves struggling to become dream-like, although we need to make sure to stay ourselves at the same time. So, there is reality versus dream versus fulfilment which is ... every word of that is connected to a lot of emotions and there are high contrasts that we're encountering in this place. Sometimes, our dreams and our reality are so contradictory that we miss fulfilling our dreams because we're stuck running a logical scening but (what have I written there?) [laughter] ... yeah, may's like directions. People speak here of one love and freedom but instead of loving and being free. They are spending time telling a lot of people, they were not loving and free. And when they see that a person is not feeling the same dream that they do, they become harsh on themselves

a n d  
they

get frustrated. And so, at some point they must realize that their dream cannot be put on all the people. And so, yeah. [a woman asking: "who are those people again? those people?"] ... were just general people. So, I think [pause], maybe for dreaming, the problem for is basically ahem the reality and the dream itself. We must find way to find those things together without losing ourselves. [many acquiescing] [Chris, we should get to continue].

Man 3: Oh sorry! I think, I sort have the same ahem, similar approach to dreams I think, because as nicely [not understandable] I'm interviewing philosophers and the dreaming-being in pretty much of daydreams or in commercial adverts, you know, I mean, in number artefacts and [mumbling and the ocean waves stronger that makes the speaker not understandable]. The one aspect of the dream is being transgressively other in a way, through some solve? others in transversion-saying? You break out of the present moment and so like a juxtaposition of yourself in-the-ball, the pelican bar for example. Thinking of the woman, that we're taking that fact about... of the landscape of artefacts of other dreams, the whole, the music that we can experience, of ahem the fact that [stuttering] she is wearing a dress, she's been... she's away somewhere else. She is living in alternative and possibly, probably, you know, happy about doing that and being in a fictive state of transporting back the time





to her youth, living different. For me, that's a sense of the dream that is an alternative to the present but, it's something that you live when a conjunction of a ahem, an environment in particular music, peaceful, the smell of the food that you are nostalgic [and then the waves of the ocean become stronger again that makes the speaker not understandable]. You don't just dream but you [someone coughing that covers the speaker's voice] ... that makes sense to a different self. You can go to a bar or you rather feel flying listening to the music?... [woman? Ok, thank you!]

Woman 6: I think, my take on dream is very different as utopian, ahem that has partially something to do that the first dream I had in Jamaica was a nightmare. And it was ruinously ...? I don't know, well I was tired obviously, I spent a lot of time getting through immigration. I was being stopped and disrupted, which usually doesn't to well, tourists. Then we took the taxi, and I remember that when we told the driver that he can, that's not my dream – it polluted to my dream I think – when I told the driver, where we are from, he said, oh yes Africa, it's where all we must go and, there was a quite a ... you know when jet light very very tight after a long [not understandable] very intense, you got to the hotel, I was very exhausted and I slept and I dreamt. And in my dream, the hotel turned out to a plantation [all giggles].

Cassandra whom I've only been interacted – had interacted was on email so I didn't know she was a white woman. But Cassandra was fitted very strongly in my dream and she was hunted by dogs because she had been cheeky, ahem and behaved inappropriately. So, there was a lot of kind of, ahem you know, of course that was the whole roots, the whole, you know all the kind of popular culture we have. We kind of behave [?] strongly. So, I was very ahem, frazzled I think, ahem on my first morning. And so, I kind of, now listen to everyone about dreams and reveries and utopias. I was thinking that there was another literature as well. And when you were mentioning reverie, I was thinking of Manganyi's Mashangu's violent reverie which is exactly about how the reverie and violence go together in a kind of anti-colonial, decolonial [woman interrupting: "who's the author?"] – Manganyi's. a South African psychologist writing in the 70's, so Mashangu's reverie was written in the 70's [woman? "hmm, nice"] and it is about the link between reverie and violence. And so, I think maybe, you know, harshly, because I read Mashangu just before I came, because of whatever happened but ... yeah, it was more of a violent – dream and violence, I guess, what I found. [many acquiescing]

Man 1: hmm [woman? "you liked it?"], yeaah. Well they forced and I thought that dream is what happens to you when you're ahem subconscious, that this way, you're sleeping. But then, there's the other side of dream which is what you do, which you call ahem, reverie and there is a kind of dream that you do with your eyes wide-open, when you open up your brain for things, what you'll be like then... to be! For example, a better society, a better humanity. Ahem, that seems to me. You know when you look at youth for

example and contemporary world and you say “wow” what opportunities which you never had, you know so much it could have happened but is not happening and then that does now, dreaming for others. That is ahem, what you do, but the other side of the dreaming is when, you know, you are tired of certain cases, walking in your mind ... and then you go to sleep. At some instance, you do remember, you know but times you go to dream, wake up, go to the bathroom and go back and continue my dream. You know, some people say that is strange but you know, or suspending and the following day you go to it. You know if it is the kind of dream you want, but I don’t know. I just think that dream, dream-even those who claim not to dream, I believe they don’t remember. There’s a wonder that happens in the subconscious, but the wonder-the more important is the wonder glimpse with imaginations or you know, hope for things, wishes and so on, I don’t know. Yeah [woman: thank you!]

Woman 7: I was reflecting about dreams and tourism and this ahem, the dream that you have when you are a tourist and so, somehow, I came to that lady that you are talking about in a pelican, ahem in a pelican bar and we were looking at her and she was, she was drunk and she was probably stoned and she was [woman ? whispering “probably”?- giggles] well, I don’t know. Ahem, I was not trying to interpret what she is but looking at her face, she was somehow in her 60’s, I cannot even, I cannot even estimate the age she had because she looked very old and use and something but she was dreaming and she was really happy and when I started taking pictures of her, which turned out when looking at those pictures in the evening that on these pictures you found exactly that she was happy,

she was in her dream. And I think, now we were all sitting there and watching her and somehow, what is she doing ahem, so what we were doing was this othering, this is what you are doing in tourism. You are just defining her according to what you are, what you are supposed to do, that you will never do that and, I thought it was wonderful to look at her and I love watching the photos I take because this woman really shows, she shows what it is to be in a dream when you are away for what you are away for what you are waiting for – probably for one year – something like that. [woman? yeah, thank you].

Woman 8: This morning I’ve sorted a book that we read in high school. Ahem, offering flightily an analysis and the title was: “Who kissed sleeping beauty awake?” That is ahem, who was the prince? And I thought, what is my dream? Or why do I have the feeling (that) dreams and nightmares are pretty close in this place maybe the same thing? For me it has to do with the fact that my ideal self, in my dream. I can do only good things and I can be healing. And I can change things for the better. And yet, I can’t. So, I’ve been dreaming this dream that academic is a better person than just a tourist, but ahem, I am also a tourist. So, it is not either or but it is a blended concept. That’s what I got. [Ok]



O k ,  
 shall we  
 continue then  
 with the next enigmatic  
 signifier and turn to love  
 and [go the other way around?  
 Without any running ...] [several  
 people talking at the same time] ...  
 what did I write about, ahem, you  
 wanna...? Where is my love? No, no, no.

## LOVE

Woman 7: Yeah, love. Well, when thinking about love, “one love” came into my mind, of course. Being here in Jamaica, I am now trying to figure out what “one love” means for tourists and so, what I did is, I went to trip advisor in the internet and was just searching for “one love”. And suddenly I found a question in trip advisor, where somebody was posing the question, what does it mean when somebody writes a letter to me and writes “one love” underneath this letter. And then there was an answer saying, if that is something you need explained, you really won’t understand. And [laughter], I really love that answer because it is necessary to know what this “one love” means for tourists and for tourism. There is poster advertising for Jamaica which says: Jamaica, once you go – you know. Ahh, so, this “one love” seems to be a philosophy for Jamaican tourism and for Jamaica tourists, as tourists who go to Kenya know the philosophy *hakuna matata*. So this is with a just short explanation with a

short phrase of philosophy of what it is to be there. So, love – “this love”, or “one love” in Jamaica or the concept of “one love” for me, is that it has to do with inclusion or exclusion. Who is included in the concept and who is not included? Those ones who don’t know the concept are excluded. Why do they travel to Jamaica then, because it is famous for this, ahem, this “one love” and this philosophy. So, well this is just my thought.

Man 1: yeah, I don’t ... that. Well, in recent time, I’ve just found that love is one of the most painful things that you could do and have... especially, ahem within family, within community, within society. When you see things, just going wrong, then you are helpless. You are helpless, not because you don’t care, only just because you can’t do anything about it. It just like what happened yesterday at the post, with that lady, just remembers, why is it nobody (understand) you? Understands me? Ahem, it’s a crazy world, it’s a crazy thing and it ahem, the part of love that we talk about is that is related to male, female same but that does not – the only one, you know, it’s a – you go to a place and see how are things are done and how very, very careless people can be regarding to what is precious to other people and then to feel the pain ahem, and refrain the pain. At times, they’re agonic and can be passenger. And it can, ahem, it does anything like connecting lock. But you know, we are all here now [sisterhood]. We’re all disperse, and we go our different ways, when we all that we leave here – it is part of, this one of us with each other, you know with we keep for a long time. We wonder we create it and done the possible, and that is itself, part of a humanity. Ahem, I don’t know if I could introduce an



respect. So, for me those two notions are just so ... you know for me, to think anything meaningful about love means I have to think about respect and I think what [naming someone but cannot get the name] said about engagement, so the how to ... we don't engage with the output, but for me love is actually, it's being

element of wonder that I've always had.

You know, when within ingroup versus outgroup. At times, the ingroup, you have what you call the empathy, that you have all the suffering of the other but you totally disengage, when you are in the outgroup, you know and a frame where is it that kind of love cannot transcend, you know connectedness to the universal thing.

I don't know, I don't know if I can make a sense. [you're making sense] that's difficult.

Woman: so I think love is perhaps the most faculty of all the terms to reflect the pond because it is so loaded with all kinds of expectations, dreams, positive dreams and so, I was thinking of how do I think about love; not in some kind of romantic, kitty-teenage sense but then some kind of moving. A sense which is linked to, you know our humanity and one love, love for each other being inclusive. So, I found it very difficult when I am doing something which I maybe not supposed to be doing but I can't think love without

prepared for respectful engagement with the people we mean to whoever they are. And that engagement for me is something, I would call: love I would call with care. I would call it respect because even in a relationship, the greatest thing in a friendship you can give each other is the willingness to listen to each other, not to agree, not to support, not to kiss and hug but to listen respectfully and give that space. Because listening actually requires time, and time something so precious so often far. So for me it's love, respect, engagement and form this kind of cluster – and there is – for me the opposite of love is not hate but is actually disengagement in willing to engage with others.

Man 3: Yeah, I also find it difficult and so, like a respect for ... [speaking very low so that the waves of the ocean make the talk indescribable]. But I think you know, for me, just thinking of again, as with dream, there is a limit so full [?] for sure. You know love is something that no one can [it is very hard to understand what he means because of the loudness of the surrounding, moreover he speaks very low] in a relationship. It's nothing that we really can plan for, you cannot intend it to happen and ... you get struck by love, right [?] when you fall in love. And it's



very a non-rational way and it's dreaming. And the dreaming enhances the chance to help us. It's a juxtaposition of people in places, that generates you know a sense of euphoria that would be love. Again, it's living some sense of the dream that you do not necessarily offer. Ahem, you may ... have a dream, have intention or whatever but, ahem, it's itself something that gives a chance to let something happening in whatever you mean in your imagination. And also, full of love? And these concepts [not understandable] so it's interesting that dream and love in a sense come together when there is this sense of being not completely in control of [nothing understandable] I think that is supposed to be linked with respect to have an acknowledgement and so that's a respect of somebody [again, not understandable]. For me, it is a limitation about what we can ourselves, determine ourselves in our being and only turn situations [?]

Woman 5: I was wondering how do we express love because to me, love is actually supposed to mean empathy, no matter in which way; ahem, something that lets us consider how does another being feel or what does it not feel, or what are its dreams for example, and how am I doing my reverse [?] and so, coming together and feeling united by personal differences ahem, that might be between us out there, or something that I think a kind of ... way and also crossing boundaries that ahem everyone that is [waves too strong, not understandable] we know that we are there and that we're sharing the moon, or having problems with communication, and language and gender and age and origin, whatever; that process of reaching this things while listening to one another's crazy thoughts, having its humour or fears makes one feel connected. And I think that is all is about. [thank you, ...]

Woman 1: I have thought about love in academia, and I think ahem [laughter] (which kind?) [laughter continues] first of all, I think love is always the first subject of a discussion when it is not there. That's in a dairy diary's sense: when it is not there, you wanna talk about it. And in academia, the absence of love is felt when one doesn't cite those whom we should love. Cite me means love me! And the rejection of a possibility of exchange and discussion is read very often as disengagement and if you just emphasize, and a lack of love therefore. Because we are not loved, most of the time, unfortunately [laughter] because, it is just how it is, we need to compensate this. And one way of doing this is claiming the right to define things, what is the definition of love. And claiming the right to possess certain ideas of findings: "I said it first", and claiming membership of certain learning circles for example. So, gate-keeping is a form of revenge for not having been loved in academia. [laughter + comment "that I like"] and then I thought, what about the absence of love here and what have I seen when I felt the absence of love while being in Jamaica as ahem a member of academia (and my academia is far, far away)? So, things I have found here and I will be soon loved for are: Pelican bar is the antidote of the opposite of the archives, because what is written on is planks is meant to be eternal and yet, it will be discarded after just a few months and that's not a very loving way to deal with love inscribed into word. Then I found the absence of love in these pledged sign bold, in this pledged... in this pledged thing that was supposed to inform

us about the zone massacre. And it is pledged away. And I thought, that was the perfect matter of the bleaching of Black history. We know the Patois of treasure beach is so different from Patwa elsewhere because people living there, worship Red Scotsmen [?] and still retailing this slight-slight-slight Scottish accent in their Patois and I could retrace the origin of this Patwa to a particular village in Scotland. But then, there are very different varieties of Patwa shared by Black communities and see if turned obviously so white one. Na ja, it's not white but was once. And these different black Patwa are different because people came from [strong emphasis] Congo or Ghana, not very precised but really bleached; not very loving though, I mean if you look at Black history, it's very much shaped by white people looking at it as something looking generalised. Reconstruct their history of query language family of the past and thousand years, that's not very caring and loving. And then, the last thing that I have found here that is about the absence of love and therefore, bringing to talk about love is: language that is in someone's possession is almost unintelligible to others, by the way. If you possess a language of yours own, you are not understood and you cannot be loved because you cannot share yourself. It's really true. You have ... you have realized that when you listen to Patwa and somebody talk, you can't understand because it's our own ... thank you!

Woman 3: Thank you! Well, what came first to my mind when I thought about love was that I hang here on my own at 10pm and exit the airport and the next day, I stand on the beach and I was approached by a young man. And apparently, it is quite common that single women are approached by Rasta men as he called me, it was

something like he needed a Rasta man, this kind of thing and I was aware of that, so I was kind of ... I wasn't really surprised. I was annoyed but ok. I talked about that at home and people were surprised and they didn't know. Ahem, this was something I was expecting to continue or expected to continue that this ahem, underlined agency is everywhere I go, but I found out that it's not, at least not that obvious. So, I tried to move away from what you called like the female-male conception of love and I completely agree with you that perhaps there is pride, when you think about love as one love. You said on the bus, ahem ... I also thought about love, what is the concept of one love as selling something for tourists and on the other hand, what does it mean for Jamaicans, what does it mean for the locals. Because I assume; I don't know about I assume that is something different. There's more to it for the Jamaicans than for the tourists. Ahem, I am not going to repeat that all over again, the idea what else is love is that love is what you don't want to live without. Love is basically what you do anything for ahem, and therefore it's such an essential concept, such an important concept that we cannot grasp it completely. So, we do have respect, engagement or caring as part of love but we cannot define it as such. It is something that we try, that love is subjective in my opinion and we can't completely define it. I also thought that showing love here is communication. So, as love is caring and Jamaicans tend to care about people and there's always this engagement they communicate, they never feel lonely, they never feel not loved because there's always somebody talking to you.



But then that you want or not, or where there is, like a very interesting and content full of content compensation or just how are you doing and there's always this kind of love that is waiting for you if you want so there is always somebody you can talk to. This is something I quite liked here.

Man? Hmm what about me? Ahem, in thinking about love while here, I think of fraternity. I think of horizontality. I think of something along the line of what Manu was saying. Love is a form of social cement that binds people together. Affect, a form of affect that connects people in a society where there's and there was in the past a lot of inequality. And love is good because it's kind of affective cement in a society that is traversed by many forms of social inequalities and so forth. And in this sense, I think love is a counter image to the dream of command I mentioned earlier. This dream of love as a horizontal form of relating counters the dream of command as a vertical form of relationship. It is like a sociological form, a form of association that helps people make society beyond the structures of master-slave command, in a certain way.

Woman 2: I am living in a frogly (?) and far these days. And here is the concept of enigmatic signifier which is something that ahem yeah, induces seduction because you can always can reach it and you almost can reach but you could never quite grasp it. And the concept of love is like that. I also thought of concept of metaphor, you know: ahem love is pain, love is fire or love is security. And there is of a sounding like a televangelist; the thing that, the phrase that I can have here and that

I can offer today is love is gratitude. That is what this experience has stood in me and this is the good place to be. And maybe we should talk about respect and see if we could discover an alternative layer. We just talked about it so maybe, ahem.

## WATER

Man 1: Water: I really like swimming. Yeah, it's a pleasure and ahem, it's about contact between body and water. It is almost like a fusion. It is almost an ontological transformation that derives from this intense, corporeal contact between body and water. At the same time, now being here, I think also about water as the media for the slave trade. Water – the ocean – is where enslaved people drowned, where massacres took place, it is the place for wrecked ships. Hence this contact, this bodily contact that occurs when I go swimming here: all of the sudden swimming becomes a form of materially taking part in this history of violence. A form of sharing the same matter of old slave trade ships in a very bodily way, in a very intense ... intense form and materiality. So, water is like the mediator of the historical past of slavery; and, through water, swimming somehow makes me part of this past, part of the ... of this water with sunken ships. Instead of thinking of water as just dream of paradise, I was also thinking of water as mediator of horrors of imperialism in this region ... So, these were my thoughts about water.

Woman 1: Hi, water kind of needed to adapt right, so there's like you are the ocean and you just speak up and you cannot like control this kind of water. Ahem, what I, well yesterday, we had a talk with the Chef [?] here and also has been to Angi here [whispering so, not understandable]

... , they own this property and we talked about ... because I heard you, you're talking about in South Africa we learnt to appreciate water because there is not a lot of it. So, ahem, I thought of what about here? There is a lot of water but apparently, it's not drinkable water so it might be hmm and he talked about what he, what his concept of water is. and he said that the rain water is the most, the purest kind of water and enjoys drinking it. He would collect whenever possible and drink it. It's way better than the water of the springs, and I thought about yeah, we in Europe think of acid rain and these kind of things and, so there is this [stuttering] huge difference in concepts so water in a way is life so, this is; they

enjoy water, they ...  
he was

really like, the sun is shining and what he thought about is rainwater while he drank actually rum, so, it's like ok, this is kind of strange change. Water is also death when someone went to see the zone massacre or the ahem ... denkmal ... monument? [laughter] we went there and water was also meant da [?] so it's a good and a bad thing at the same time. You have this like this dependence on water, you have the what water brings you, it brings the tourists, it brings you the beaches, it brings you great thing like nature but it can also when a hurricane arrives maybe, also thing like distraction and then the fear of water. So, there is again an up and down side.

Woman 2: I was thinking about a poem written by Yoko Tawada, a Japanese poet who lives in Seaberg [?], in Hamburg in Germany and only write in German and not in Japanese. She writes about somebody waking up in the morning with a deformed face, something like that. And she says the face is probably deformed because of the full moon because you know, our body is made mostly of water, ahem maybe ninety percent as a simply water, and the full moon moves the water and every now and then, that can change our appearance quite considerably. And so, I need to think about water as something that is inside us held together with our skin and bones and all that stuff but then I started to wonder when I remember that, that little poem, what water are we made of. And when we were riding in the boat, or when we are sharing the swimming in the pool or where else, I wonder if it's more or less the same water or whether this is a different thing or whether actually the water in which people get drowned and the water that I am made of is exchanged all the time, or whether





that could be a very good metaphor of thinking about entanglements. But this see and me above water and both experiences the one I am bringing with me coming here and the one made by the people still out there is more or less somehow very much entangled and it's something you cannot negate because of chemistry obviously or because of a poem. That's my take on water.

Woman 3: oh ok, good. I don't have very much but again, history, I mean I am sort of aware that here we are and this Island, there is the keynotes and the black eclectic. It's probably sleeping out here [?] [she is whispering and it's hard to understand her], so, ahem Silicon Valley but I, I am very impressed that you made a proper health system [?] a clean water system, something you cannot find in most African countries. And whatever degree, there's poverty, there's apparently a fair degree of proper administration which is based that matters that we take advantage of. And then ahem, but I, I have had some wonderful time swimming, I mean. We go, we go down a sort of steps and you know, it's a little bit scary, all where myself, you know. So, in an advantage point, of one bar, bag design villas and it's wonderful. Tomorrow, I am going to the beach, to a proper beach but my basic, you know the first old man driver who said, get and find the rivers. That's what special to make about. If I ever come back, this will ahem, I would do with the backroads and the river and I just like ahem, avoid this touristic coming here. And you know, find a different version of what this island can offer you so ... it's the same in Florida, it's most beautiful in Florida is getting out on the rivers, that kind of untouched rivers and avoid these touristic kinds and to the coasts, it's

actually possible to find anything nicer, you know (and also in Belgium huh). Ok, this is a part of places that I travel. I mean the sea gets taken over ahem, by tourist economy and ahem ... it's anyway, that was my last point.

Woman 4: ok, I don't have a long thought on water. And I could not find something very senseful to say about it so I would just share with you the thoughts that came to my mind. So, first time when I look at this thin bottle of water here. When I saw the first time I thought looking at it: "oh, they wrote it wrong" they are writing like "wataà" and so, water seems to be something very special here in Jamaica, and the way, people look at it from the outside might not all the time be the great way we look at it, although we might think we know it better. That was one thing and the other when I thought was that, of course, somehow, we are all the same because we are all made of water as you just said, but on the other side, water is very segregating part in itself. So, for example, the people that came there, they open their water at least on the first place and some of them stranded here and found the water as big distance to  
w h e r e  
they



maybe wanted to go actually. And so, yeah, it seems to be a special thing here. I might not understand it; I don't know why they write it with an A. maybe it's just. (It's Patois) ... hmm of course, it's Patois but I don't know about its development in narrative [?] and I kind of just, appreciate it the way it is.

Man 2: yeah, I don't really have a thought about it. I get that thought away [?]. We have this thing yesterday ahem, dream, love, respect, water and [speaking low + laughter of the others] (so, I am going to schedule it. it's the Chris's that have the sequence wrong) well, water is about this ahem, engagement. We have lost tools, or I mean a lot of interaction happens in the space around water. And ahem, people transporting water here and there, at a pelican bar, part of the bottom [?] actually travel to a place and engage, so this engagement were complicated so that is, yeah, it's a way we structure our interaction and engagements or disengagements. It's all I have thought about it.

Woman 5: yeah, I guess what you mentioned I mean, so, drinkable water for me is incredibly precious because we are going through a drought, because I've worked in places where we cannot have water so, there is this deep respect of having water, having access to be able to drink and, what it means not to have access to that. That's the drinkable water we will live with. But then for me, there is the ocean so, I

was kind of going between two things. As of course, ocean is water but that ocean is special kind of water. And I found that ocean I love swimming, but I find out that ocean is incredibly inhospitable. And I am actually scared of that. And I actually had sense of unease so far that we all have [?] until I leave the island, because it is somehow surrounded by oceans and I noticed that I kind of kind of forget about it. I remember once, I was smoking long, long time ago. And I kind of, I was told you know, you have to know like gravity rights, and you cannot go down and then you will see all these things on my body that the right things and I went down and I went up and out because I just felt like, I don't belong here. This is not my land. And I have to say, and actually, I had a kind of resonance of the ... that we had to go to the pelican bar because I had kind of, because I don't, you know when I go to the sea, I swim in the pool but I don't swim in the sea. So, I kind of walked my way around but my fear, my appreciation and my fear of the ocean when we had to get in the boat all came up. And so, and when we were on the Pelican bar, I was actually, I felt like when the boat actually came, I thought I am being rescued. I am going back to land. So, water is very deep for me. [laughter] deep water.

Man 3: ahem, the you there, people believe that human beings are like water, that we flow and





we go, and we  
 come and hearing  
 our [stuttering]  
 want to be like call  
 behaviour [?], our  
 attitude, or that there  
 is not one uniform  
 continuity ahem in  
 everything. When you say  
 that there is a drought, it's  
 because there is an absence of  
 that flow and then it may come  
 back and you know, it's one...  
 [not understandable] and that,  
 that helps to navigate difference  
 because when you see somebody who  
 looks or feels different, you know that  
 this is the same continue and at times we  
 abuse it, because somebody sees continual,  
 another person may take advantage of that.  
 And that does a very ... for me, you know  
 coming from that kind of background makes  
 it easy to understand water as a necessity  
 but also as a danger. So, I don't know. (hmm  
 hmm, very nice, very beautiful) It's not my  
 philosophy [laughter], it just represents in the  
 world view. You know? But I share.

Woman 6: I actually have written some pages  
 for the other concepts, but this is my water page  
 ... so, I was just looking at the word, and the  
 word for Gicht which means spray. Actually  
 I am scared of swimming in the ocean. I went  
 swimming once and it was hard to enter the  
 sea, but even worse to get out, because the  
 waves were quite high and I had to grab the  
 ladder in order to exit. So, I was thinking what  
 water means to me. I didn't come to a result.  
 But then, this morning, the sea was rough and  
 the spray was going up there and the sun was



shining and whenever the spray came up really  
 high, there was a small rainbow. So, I went  
 and got my camera and I have this filter, this  
 drama filter and I took a picture of the rainbow  
 in the spray in the pop art filter and I will send  
 it to all of you. This is my take on water. (you  
 realised that this chair was carried away by  
 the water later on?) the what? (the chair) ... I  
 loved it there (yeah, I could have drowned) oh!  
 [laughter]. You know where you have to scare.  
 No, it's just fun. Yup.

Woman 7: Inadvertently, I took a picture of  
 Angi taking a picture of the rainbow. It's  
 nothing but I will send it to you so you can  
 provide it all along the rainbow shots. I had  
 a perhaps a preview thought of all the people  
 mentioned it. Water is what makes this place  
 an island. And somehow, I have to think  
 about that. Because it resonates in me but I  
 really don't know what it means but, yeah and  
 then ahem this morning, our cabby told us  
 that Jamaicans fear the water. And that's why  
 they don't own anything on the rocky coast  
 here. But they are on property on other side  
 of the road here that takes people to the ague  
 questen [?] and it reminded me of the story  
 about what Paul has talked about the Chinese  
 community that had no window in the back  
 of the fishermen's house so that they couldn't  
 see the sea coming even though, they knew

the sea would  
eventually come  
and destroy the  
villages. And the soil was  
about the heights acquiring  
window, so then when they deal  
those windows are necessary. But  
water and fear; I think of water and  
respect go together. (respect, respect.  
here it comes) If we forgotten anything,  
in this round or is there any questions. So,  
I guess this is our final round of scheduled  
exchange until we return to the more fluid  
form of it. So, maybe this time we can keep  
it open or would that be, have people talk  
and they feel like they would like to connect  
or need a break!? (Yeah, that would be great.  
[laughter] I was afraid to ask. We would allow  
us to open a wine and to go to the restaurants  
... [and chatter continues while everyone  
talks at the same time...]

## RESPECT

### Chattering...

Woman 1: I think of dream as a vernacular language, love is a vernacular language but I was very aware that respect was a language that Rastas used. For me it was [not understandable, too much noise around, probably having a collation] and how they treat tourist, how they treat them, it's with respect in a certain decoration and yeah, a proper behaviour what the morality is and that you need not be afraid of death that is a world of respect. But then, today I went to go get some roust [?] to eat and walked one more time up to that little shop and as I came back, [talking and laughing at the same time, so difficult to understand] no respect or a pedestrian, I really has limitation to respect.

It's really all in all what it means is like and that is one that goes nasty. And that's all I have to say. (thanks!)

Woman 2: I have another take on respect as nasty. Actually, it's a wonderful concept, because it is really about people just being people. When you look at Marcus Carvey and Rastafari philosophy and so on. Then respect actually means asking for justice and equality, to respect the neighbour, to respect the other is to see how your neighbourhood or the other





as a human being simply and see yourself as a human being so it is something that is really revolutionary and very critical and very much anti-colonial. Asking people to show respect for each and everybody. And of course, it feels good to say respect. But then, I thought it is interesting when it twists and this mimetic performance takes place which exactly in tourist economy is something that happens very, very frequently. So, people perform respect, they greet Jah-man, respect! Without being very much immersed in this philosophy without really planning to turn back home as reformed people, as different people to fight social equalities, to show respect to each and everybody, they go back home with their passports and... credit cards, and ahem their very odd at worlds [?] and in respect term as something very emblematic into mimeses into holding the mirror in front of other's face and say "häh, you thought we're equal you and me, [ironic laugh]" and this is really cruel. And I found something on the market when I was haunting for language and object and it's this. "Jah-man, respect man". It's nice, but it's one of these commodifications of language. Ahem, it doesn't mean he really respects other people, because maybe it is part of the performance that grammatically, – I was inspired by Ricardo's work, that grammatically that aims the other being for that second. It's colonial mimeses this thing [?] to me, that's your topic. (Thank you)

Woman 3:  
 yeah, maybe  
 I can ... are you  
 (I'm done) you're  
 done? Ok, whenever  
 I have to think about  
 something I always have to  
 define or just see how a word  
 is defined and I was looking  
 up how respect is defined. And  
 I found two definitions and the  
 first definition is: "a feeling of a deep  
 admiration for someone or something  
 elicited by the abilities, qualities or  
 achievements" and the other one was:  
 "the regard of the feelings or rights of  
 others". I think these are two completely  
 different definitions about respect. Thinking  
 about what it means to show respect here in  
 Jamaica or how people behave when they  
 respect somebody, it reminded me of the



Pelican Bar again and this old European lady who ... she left with the boat before we left. And she and her friend, they were so drunk and they hardly managed to get into the boat and ... then these two young Jamaican men, they were just kneeling down and taking their flip-flops so that they wouldn't fall. They were helping her without smiling, without blinking at each other. And I really loved the way of these two young men, how they respect other people. So, this has [a bit stuttering] made me think that respect really is a way of living and behaving. It's just not a word. It is how the people here live it [many acquiescing].

Woman 4: I mean with respect then; I am also wondering to what respect we are kind of hinder that problem of translation. So RESPEC, the Patois word immediately relate to the word in English: respect which we then read in a particular way and which have a resonance with things like respectability, you think of the colonial project and I was thinking for colonial South African perspective, I was thinking of the expression gugu klonipa [?] which is always translated as to respect someone ("yes") but actually the English word "to respect" doesn't cover complexities of the practice gugu klonipa. So, I was wondering, I kept wondering. Is that the Patois for RESPEC actually the same word as respect? Or are we actually, we kind of, you know, call out because we immediately translated it as respect and it is, you know all kinds of connotations which it is from our native language. I mean it's a problem of, you know, really of translation. All we

find is equivalence and then often, we miss something which is-and then that is something which much more bodily experienced when you know... you know, now klonipa [?] is happening without being able to translate it immediately to English and maybe the word you use is not respect or maybe you're not entirely sure whether you can use although you experience the pragmatics of the actions that is supposed to be.

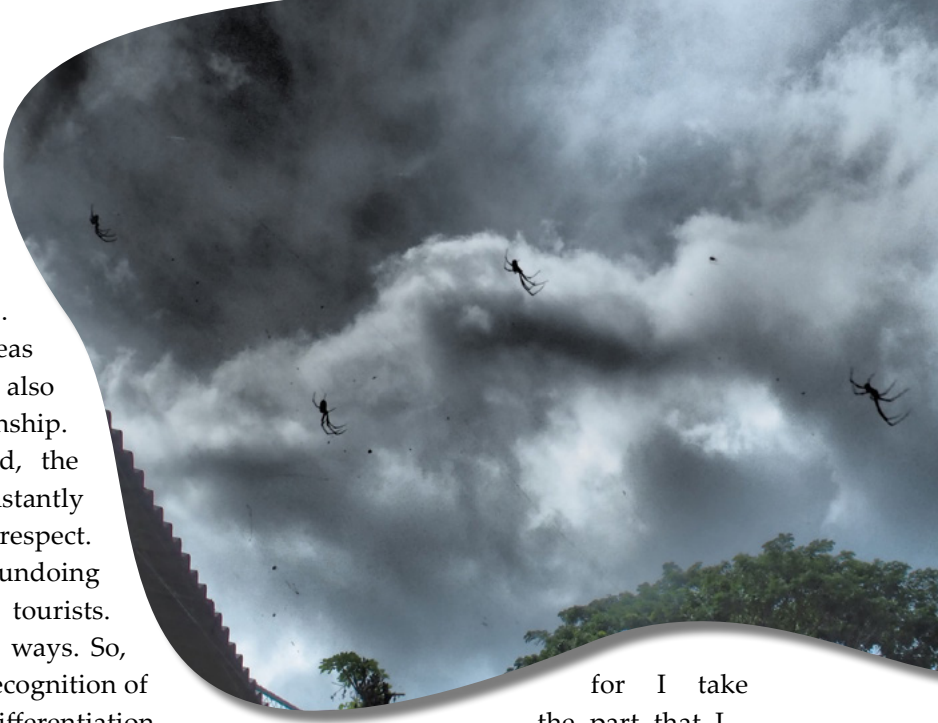
Woman 5: I was thinking about that too, that there is no equivalence even though there is a seeming equivalence and it's perhaps all along the line of that answer of Agnes [?] equipping a term of appropriation and/or a term that is used in various different ways so, it's ambiguous so this layer and so it has ahem, an inside group meaning in a Rastafari community and then it has a single in boundary-function in interaction among the tourists and the locals. And so, then you get to these licences plates where you can take it and as a material manifestation and then to take it home. [many acquiescing] [and then another woman intervenes] ... But it means also, I might have said, that there's a way in which the ahem, the sexual banter that occurs for me, for men in the coastal street, in a bar, every time I get in the car with a driver and when I walk about. It's unbelievably respectful! I don't know if I've ever witnessed that, you know, that kind of ... they're testing limits, for sure, you know, and they are very complimentary, and they hope for ... and/but it's also you know, it's still deep respectful. It doesn't ... I don't ever feel objectified (hmm hmm).

Man 1: I found it, when I think about respect, that is sort of saying, [indescribable] there's the morality of ahem, relationships with

others. And ahem, it sorts of helped to sustain their ideals of eternity, might be ideals of love and it also helps ... [stuttering] going back to my ideas of dream of command but it also help and do a practical relationship. The relationships of command, the master-slave; they are constantly undone by the gestures of respect. And voicing respect, you are undoing master-slave peopling with tourists. And so, I see with respect into ways. So, it is about acknowledging the recognition of the others which is so, means differentiation. It's different; they acknowledge you; they recognize you but they also differ from you. We're different. And this must be reciprocal. [stuttering] I think the voice retracted they say is respect [?] to these, ahem gestures all about doing it's retailing reciprocity and again it's about keeping it horizontal. One family can betray this kind of alliance so, ... love, countering, verticalities.

Man 2: [it seems that that person is talking very far from the microphone so, it is hardly possible to understand what he is saying]. Respect is letting know or acknowledging the relationship of reciprocity and getting away from these otherings so otherwise ... [?] might have seen master-slave also, the tourists ahem, object or whatever it means. So, it's, for me I think that structure is linked to love and also to dreaming. This kind of relationship, sort of relationship and recognition and all that. That's all of confident [?]

Man 3: if I ahem, if I need an herb [laughter], and I go to the plant, and I take permission



for I take  
the part that I  
need. I've gone the Parc  
all the leave [?], all the fruits... ahem, it shows a continuity in nature and how they have to respect every aspect of everything around us. And the indigenous, the indigenous societies recognize that the part of the challenge that humanity has faced. Humanity from this main idea that it was another identical dominated [?], to be possessed, to be conquered, to be used and when they react, when they seem become violent, we don't understand why. Ahem, so, respect I think I was at form-free and that would have been, I don't know what equivalent that would be, at from-free after primary school which is six years, then from one, from two, from three, when one day, my teacher walked into the classroom, we just continued that merry way as if he wasn't there. He got so mad with our class and, ... he came as he strokes out the cane [?] all the male, female,



everybody. And at the end, what is said was that respect is reciprocal. And it doesn't matter whether you are young, or old, male or female, each person deserves respect not because of the position you occupy but as a matter of humanity. And that was 1969 and I never forgot. Now, transpose that into a Hollywood movie, where people are in each other's faces because of the camera. And then, you begin to see that there is a kind of distance that should exist, mutual respect of space that is removed and then leads to a kind of aggression that you find all over the place. That is one trait. The second that I want to make is when the Jamaicans say respect. There are two things that I have sensed that: respect means that, yes, it doesn't matter who you are, you must recognize my humanity. [all acquiescing] I may be very poor, but I am still a human being [all acquiescing]. And that means for them, when you cross that little boundary hein!? And then you diss! You diss the other person, somebody have dead [?] I don't know if you get what I mean [all acquiescing and adding: "somebody has to die"]. You disrespect me, it's like you're glorifying my humanity, so you are dead!!! That is why the violence, at times, you know, even though there is enough respect, hein!?, and everybody you know, giving each other day. The moment you go a little bit beyond that... even though you are friends, you know, you grew up together. You find that the ice-peak, the knife, the machete, anything can come into play simply because, you know you are now going to be what a slave-master did to my ancestors, to the plantations; the totality you know, the destruction of my humanity.

You know, ahem, as somebody who has lived here, it took me a long time to appreciate why, you know that la war, violence can come into but ahem, you know, I get here ... where I am coming from you have a coradical friends, you wrestle each other to the ground, you roll in the port and then you get up and walk home and eat together. But here it is not like that. This disrespect somebody is a big thing. [a woman intervening: but you have a sense of the specificities for Jamaica. So, why Jamaica, if you take all these Caribbean islands that're anglophones, the former British ones seems to me something very special in the world to Jamaica in terms of this language of respect and this capacity for violence. Is it the maroon history? And then the emergence of the Rasta, the ...]. Well, historically, they claim that the most containable of the black population were the ones that they brought to Jamaica, that is the most ahem ... disobedient. But that was what they claim. [many talking at the same time saying different things ... (but that was what the maroon community, the mosses (?), the subordinate slaves ...) and then not understandable]. Yeah, and so I think that my contribute to it, I ... the truth and reconciliation, I have suggested it on many programs. I have suggested that you need a conflict, management conflict at UNS conflict-resolution-kind of program. Is it the... the English call-law as now have two matters? I ... you know, my arguments are: one love was a law you know, for the Abuja [?] you know, it was somebody need a call. But here, in an environment like our home, the common law means that you are my sister, I lend you

money, you refuse to pay,  
 I take you to court. Guilt  
 has to be assigned. And when  
 guilt is assigned, there's final. In  
 Indigenous African societies, the  
 guilt is never final. Because we're still  
 brothers and sisters regardless of what  
 the elders say. So, when they find me, you  
 know, they saw that I bring a goat, and the  
 goat is slaughtered. Both, they are grieved,  
 and the village, we are going to sit and eat it.  
 And life will continue, family will continue.  
 But that is not a common law. You know,  
 guilts are innocent when no one doesn't find  
 out. [not understandable] In this sense [?] I  
 don't know.

Woman 6: I was thinking about respect more  
 in a sense and how far we paying respect.  
 We're paying respect while we're here. So, I  
 assume that I would come across this respect  
 notion often, the most important, almost  
 impressive situation was when we went to  
 the Kraft markets and people were saying:  
 "pay me some respects when you go into my  
 shop" because you also went in their shop.  
 So, entering each and every shop was paying  
 respect although, of course, most of the things  
 were the same and you weren't really at some  
 point. And you still; this was like the notion  
 they're asking you to respect them at least,  
 entering and have a look. And then I thought  
 about the woman at Pelican bar, and like as  
 you said that she was helped: so, respect for  
 me. And then I said, yes, we are all sitting  
 there watching her, judging her. Some might  
 have been even laughing at her, so when we  
 observe ... do we do that in a respectful way?  
 Is for example taking pictures of somebody,  
 whatever interaction we might see as that



the respectful thing or is that disrespectful?  
 I am not answering the questions; I am just  
 asking it. [someone answering: but this is  
 the important point because I think that  
 in tourism, there is no respect, there is  
 othering, extremely othering. And othering is  
 completely the contrast of what respect is. It  
 is judging, ahem, judging in respect to oneself  
 ... yeah. So, this is; so, the question is: how or  
 does respect work in tourism-settings?] Yeah,  
 I also think that, in the crafts market, people  
 were telling us, we were being disrespectful.  
 We didn't know how to behave, to respect  
 that. So, I have the impression that generally  
 speaking, tourism behave disrespectful when  
 it is about treating people here. And that, that  
 might be so, but they are still always asking  
 for it, always reminding us, "please, be  
 respectful!" and there is this reflect somehow.  
 But of course, we do take pictures of people  
 and things but you tend to not ask, you do  
 not approach people and say, excuse me,  
 do you mind if I make picture of you?  
 Because you don't want to disturb the  
 situation. But is that respectful, is that ok  
 because we are supposed to be neutral  
 observers? Describing situations?  
 And be in science, it's academia or  
 so, is that something different  
 from the tourists that ...  
 [not understandable]



and the white socks and whatever? Taking pictures. (and they're informants in fieldwork) yeah. [man intervening: how many of you remember when we went to the cemetery? – with the bottles – yeah.] How about the resources go to decorating the tools of the cemeteries?

Now, you may find at times that its violence that land to the death of the individual but then it is regarded as a kind of disrespect now to do the funeral in a proper way. (but that was not a reply to what she said.) I see it more like a contradiction, you know in human behaviour but I don't know how to explain. In some instances, just look at how they take care of their living and how much expenses go to the disposing of the dead.

Woman 7: If I may get that to something you just mentioned. When you were talking about these crafts market where we went and all vendors asked me so, "ok, pay me some respects when you come into my shop" also, I think, asking for respect is always something psychological. It's better to make it to people what you want. There is nobody who wants to be disrespect(ed-ful). Everybody wants to be respectful, especially in a postcolonial context and I would like to share a little bit of story, I think that happened to me when I was about 9 or 10 years old,





I had a little dog that I was walking and I was trespassing a homeless person, that was sitting somewhere on the street and he also had a dog. And I was walking by and my dog was barking at the homeless person's dog and I think it was a man, and I smiled at him because I wanted to show some respect in a way to say sorry that my dog was actually aggressive towards his dog. But what he made out of that and the way he reacted was that he was shouting at me: "Don't laugh at me in that mean looking way". And I felt shocked because I wanted to show him some respect and to excuse for what my dog did because I was thinking I made a mistake, maybe I approached him too much so my dog hits the other dog, and he thought I was being mean to make fun of him. So, I think, respect also shows a lot of our own expectations about what people are thinking about

ourselves. So, when we think that someone is disrespectful to us, it doesn't mean that the person is maybe deliberately being mean to us or maybe thinking ok, "I don't like that person I will just turn around or whatever", it might just show ourselves that maybe we are insecure about ourselves.

Woman 8: I think maybe this is bad luck.

Man 3: I was going to say it is probable, likely to wind. [laughter] (it's getting kind of funny and windy) (so, maybe we should ask the remaining participants to say their ...) (I think everybody said something.) ... [and then chattering]. So, this is where I thought that we wrap up the official part-to-drink [?] coming weather and the perhaps also, to the need to abandon scheduling yet again. Ahem, but we will talk about tomorrow, so, there is an excursion to Seaford, ... yes, if someone ... is anybody interested in going to Seaford town? Chris will be travelling ahem, you can't yeah. Or, I mean ... where are we going now? Are we going to the LTE place, was that the plan for tonight or shall ...

