

Marcos: the “Englishness” of (the narrative voice) of *Minty Alley* vs. the “Caribbeanness” of *LL*...and questions of authenticity. As readers, we’re thrust into an unfamiliar world to which we have to adjust—no one to “hold our hand.”

Sina: in MA language separates, in LL it connects the underclass but divides them from mainstream. But: you still look through a lens—your view is not unfiltered.

Joe: Yes, as a reader, you’re aware of how the telling is “framed”—which may or may not be good: Moses is not an unbiased observer. (He’s pissy, bitter, pessimistic, etc.)

Kayt: On the other hand...what do we do when Moses isn’t there? (He’s not the *only* center of consc’ns. What do we make of this? Is this actually a *collective* portrait?)

Annie: And—Moses’ perspective isn’t necessarily reliable or consistent, esp. in re:community. So: how do they form community?

Ariana: story sounds like oral stream-of-consciousness tale—but the teller is absent? So who is the bystander who has created Moses *and* the others? (Who is occasionally rendering judgment on Moses, say?)

Naomi: I, too, am lulled by the narrative style. But: I wonder how much this is symptomatic of the experience of living in this foreign, hostile environment—which becomes routine? (Also: is Selvon trying to prove his literary meddle, or casually sending it up, or...?)

David: Moses uses the other “spades” language—but he’s also detached from them, elevated over of them, scornful of/impatient with them? (Implicit judgment.)

Shelby: Yeah, speaking of judginess...what *is* the purpose of these stories? (Why *are* you all coming?—The English press asks that question, too, but doesn’t wait for an answer.) Also: how timeless/antiquated this London can feel...is that a function of their separation/isolation from it?

Also: uh, the sexism. The lack of plot (& character?) Tanty.

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