

The background is a vibrant, abstract collage. It features a black hand holding a yellow-green leaf, a stylized face with a large white eye and a red heart-shaped mouth, and various other organic shapes in green, yellow, and red. The text is centered in a white oval with a red dotted border.

# **THE UNIVERSITY OF THE WEST INDIES PRESS**

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NEW & FORTHCOMING CATALOGUE

2014

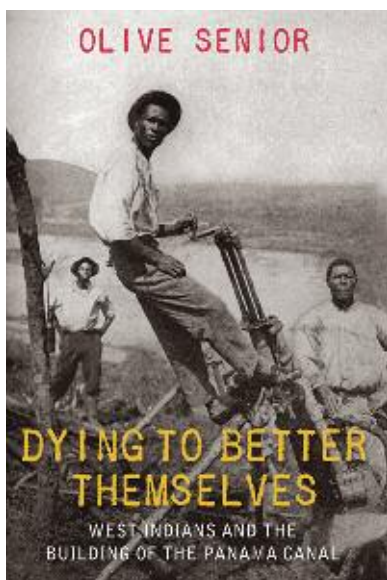


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## Dying to Better Themselves

West Indians and the Building of the Panama Canal

**OLIVE SENIOR**

The popular West Indian migration narrative often starts with the “Windrush Generation” in 1950s’ England, but in *Dying to Better Themselves* Olive Senior examines an earlier narrative: that of the neglected post-emancipation generation of the 1850s who were lured to Panama by the promise of lucrative work and who initiated a pattern of circular migration that would transform the islands economically, socially and politically well into the twentieth century.

West Indians provided the bulk of the workforce for the construction of the Panama Railroad and the Panama Canal, and between 1850 and 1914 untold numbers sacrificed their lives, limbs and mental faculties to the Panama project. Many West Indians remained as settlers, their descendants now citizens of Panama; many returned home with enough of a nest egg to better themselves; and others launched themselves elsewhere in the Americas as work beckoned.

Senior tells the compelling story of the West Indian rite of passage of “going to Panama” and captures the complexities behind the iconic “Colón Man”. Drawing on official records, contemporary newspapers, journals and books, songs, sayings, and literature, and the words of the participants themselves, Senior answers the questions of who went to Panama, how and why; she describes the work they did there, the conditions under which they lived, and the impact on their homelands when they returned or on the host societies when they stayed.

Many books have shown how the “conquest” of the Isthmus of Panama by land and sea revolutionized the modern world. *Dying to Better Themselves* distinguishes itself by exploring how the myriad individuals touched by the construction of the railroad and the canal changed their Caribbean world as well.

### GENERAL INTEREST/CARIBBEAN HISTORY

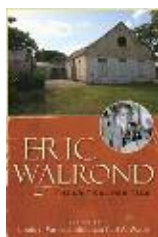
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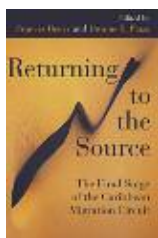


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**OLIVE SENIOR** is a leading Caribbean author, well known for her prize-winning works of fiction (*Summer Lightning*; *Arrival of the Snake-Woman*; *Discerner of Hearts*; *Dancing Lessons*) and poetry (*Talking of Trees*; *Gardening in the Tropics*; *Over the Roofs of the World*; *Shell*). Her non-fiction works include *The A-Z of Jamaican Heritage*, *The Encyclopedia of Jamaican Heritage*, and *Working Miracles: Women's Lives in the English-Speaking Caribbean*. Her many awards include the Commonwealth Writers Prize and the Musgrave Gold Medal of the Institute of Jamaica. Olive Senior lives in Toronto and Jamaica.



## Falmouth, Jamaica

Architecture as History

EDITED BY **LOUIS P. NELSON AND EDWARD A. CHAPPELL** WITH  
**BRIAN CoFRANCESCO AND EMILIE JOHNSON**

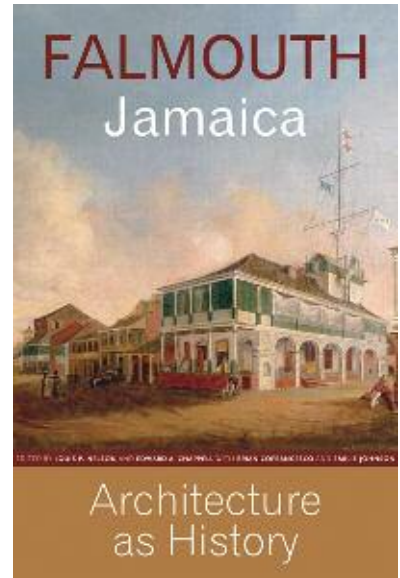
Founded in 1769 as a new port town on Jamaica's north coast, Falmouth expanded dramatically in the decades around 1800 as it supported the rapidly expanding sugar production of Trelawny and neighbouring parishes. Many of the surviving buildings in Falmouth are the townhouses and shops of the planters and merchants who benefited from the wealth of sugar. That same community also built a major Anglican church and a courthouse, both of which still survive and remain in use. In those same years, Falmouth hosted a growing free black population and this community also left its mark on the historic town. In 1894, Falmouth received an extraordinary gift from the British Crown in the form of the Albert George Market, at once a symbol of persistent colonialism, a shelter for the ancient Sunday markets and a symbol of modernism in the form of its vast cast-iron design. Monuments in the city from the twentieth century include an extraordinary round Catholic church and an impressively Modernist school wing. With little investment through the twentieth century, Falmouth was entirely re-conceptualized in the opening years of the twenty-first century with the construction of a large cruise ship terminal. Spanning from the foundation of the town in 1769 to the opening of the cruise ship terminal in 2008, this book explores the wide range of architecture built by Jamaicans and others in the making of this extraordinary town.

**LOUIS P. NELSON** is Associate Dean for Research and International Programs, School of Architecture, University of Virginia.

**EDWARD A. CHAPPELL** is the Shirley and Richard Roberts Director of Architectural and Archaeological Research, Colonial Williamsburg Foundation.

**BRIAN CoFRANCESCO** is Program Coordinator, Harriet Beecher Stowe Center, Hartford, Connecticut.

**EMILIE JOHNSON** is Assistant Curator, Monticello, Thomas Jefferson Foundation, Virginia.



**GENERAL INTEREST/CARIBBEAN HISTORY**

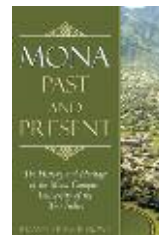
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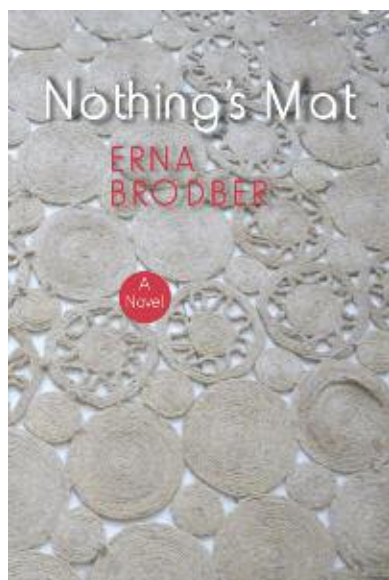
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## Nothing's Mat

ERNA BRODBER

*Nothing's Mat* is told by a black British teenager – “every black girl” – for she has no name until the very last chapters when she is teasingly called “Princess” by her husband. Somewhere in the 1950s London-based Princess is allowed to complete her sixth-form final exams by writing a long paper on the West Indian family instead of sitting an exam. She thinks this a godsend and that all she has to do is to interview her parents. Her father tries to help her with his side but they both find that their kin will not fit into the standard anthropological template. Her father thinks it a good time for her to go to Jamaica and meet her grandparents, who can better help her with her study.

In Jamaica, much as her middle-class black Jamaican grandparents and her parents in England might not have liked it, Princess meets and spends time with her obscure cousin Nothing, called Conut. Conut introduces Princess to a plant that obeys certain divine principles and is available to humans to make artefacts for their comfort. Accordingly, they begin to make a mat and as they twist straw and bend it into intricate shapes, Conut tells her the family history so that their creation becomes for her a mat of anthropological template. The resulting shape presented to her teacher earns her an A and the comment that she has managed to project the West Indian family as a fractal rather than fractured as the published literature sees it.

Her studies and subsequent academic career take her to London University and then back to Jamaica, but under-stimulated by the academy, she chooses to continue the family study from high school and to do so by crafting the information into the mat, which becomes for her a shield against spiritual and physical evil. Making the mat of ancestors takes her into myriad histories of young Englishmen in Jamaica, of Jamaican women in Panama, and of African Americans in Virginia, among others.

This work is at once a fictional family history and a comment on anthropological methodology and African systems of thought.

**ERNA BRODBER** is an award-winning novelist and independent scholar. She is the author of the novels *The Rainmaker's Mistake*; *Louisiana*; *Myal: A Novel*; *Jane and Louisa Will Soon Come Home*; and the non-fiction works *The Second Generation of Freeman in Jamaica, 1907–1944*; *The Continent of Black Consciousness: On the History of the African Diaspora from Slavery to the Present* and *Woodside, Pear Tree Grove P.O.*, among others. Her fiction and non-fiction feed each other, and they together provide methodologies to guide her activist strategies.

### GENERAL INTEREST/FICTION

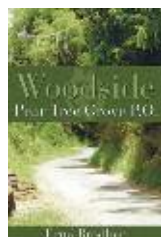
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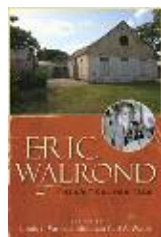


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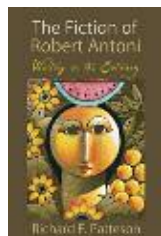
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**The Fiction of Robert Antoni**

*Writing in the Estuary*

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# Uncle Brother

BARBARA LALLA

*Uncle Brother* unfolds a tale of unflinching devotion against a tapestry of neglect and exploitation.

Under the curious eyes of a succession of children glimmer fragments of stories that interlock to produce the saga of Nathan Deoraj – brother, uncle and teacher. The young boy on an early-twentieth-century cocoa estate in Trinidad begins his own story, and soon the opportunity for education and Nathan's own passion for books opens the way to a brilliant future. Then a crippling loss reshapes his path.

However, the very limitations that close on him provoke him to unleash his mind into the awakening consciousnesses around him. Others who have taken up the tale reveal how Nathan's subsequent choices lead to a recharting of countless lives and to the forging of connections that cross Caribbean social divides. Yet, running alongside Nathan's devotion to family and community are stories of those children who had no Nathan. Resentments arise and smolder, shocking injustice leads to tragedy, and, in old age, Nathan must tap yet deeper reserves of strength and endurance.

*Uncle Brother* speaks to audiences of all ages in and beyond the Caribbean by exploring bonds between children and older family members, and, uniquely, between a girl growing to awareness in the light and shade of a powerful male relative. Then, threading the tale of the living legend are cries for help from a child who enters the story late in Nathan's life, when nothing more should have been required of him.

**BARBARA LALLA** is Professor Emerita, Language and Literature, University of the West Indies, St Augustine, Trinidad and Tobago. Her publications include *Postcolonialisms: Caribbean Rereading of Medieval English Discourse*, *Defining Jamaican Fiction: Marronage and the Discourse of Survival*, the companion volumes *Language in Exile: Three Hundred Years of Jamaican Creole* and *Voices in Exile: Jamaican Texts of the Eighteenth and Nineteenth Centuries* (co-authored with Jean D'Costa), *Caribbean Literary Discourse* (co-authored with Jean D'Costa and Velma Pollard), and the novels *Cascade* and *Arch of Fire*.



## GENERAL INTEREST/CARIBBEAN FICTION

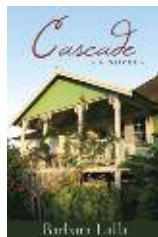
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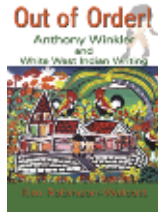
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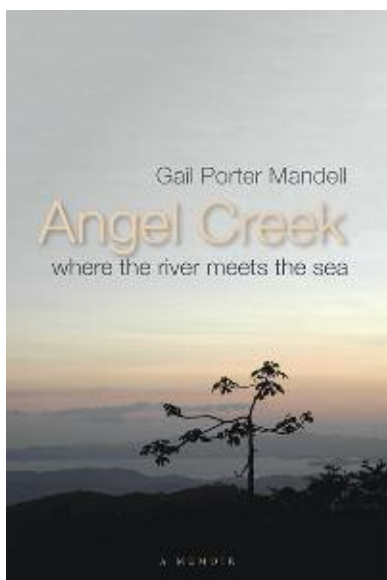
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## Angel Creek

Where the River Meets the Sea

**GAIL PORTER MANDELL**

A promise to return to a place that has changed you, where you've lived and loved with the intensity and passion of youth, is often made but rarely kept. This provocative memoir begins with such a promise, made in 1962 by three young American women – the author among them – on a windy mountaintop overlooking the Caribbean Sea. Using tools of the historian, novelist and poet to share memories of her experiences and emotional journey, Gail Porter Mandell offers an unaccustomed perspective on Belize in the waning days of colonial rule, with political and cultural revolutions brewing. Seen through eyes opened wide, the seaside town of Angel Creek and its diverse cast of characters – Garifuna, Creole, Latino, Amerindian, Asian, European and American – come alive. Years later, a surprise-filled return journey affirms that human relationships can transcend racial and cultural differences – and even time.

### GENERAL INTEREST/CARIBBEAN FICTION

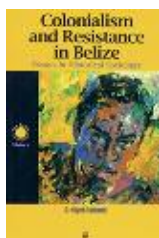
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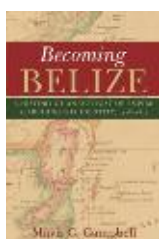
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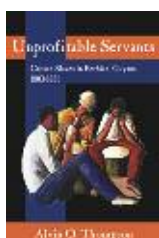
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**GAIL PORTER MANDELL** is Professor and Schlesinger Chair of Humanistic Studies Emerita, Saint Mary's College, Notre Dame, Indiana. Her other books include *Madeleva: A Biography*; *Madeleva: One Woman's Life*; *Life into Art: Conversations with Seven Contemporary Biographers*; and *The Phoenix Paradox: A Study of Renewal through Change in the Collected Poems and Last Poems of D.H. Lawrence*.



# Dimensions of African and Other Diasporas

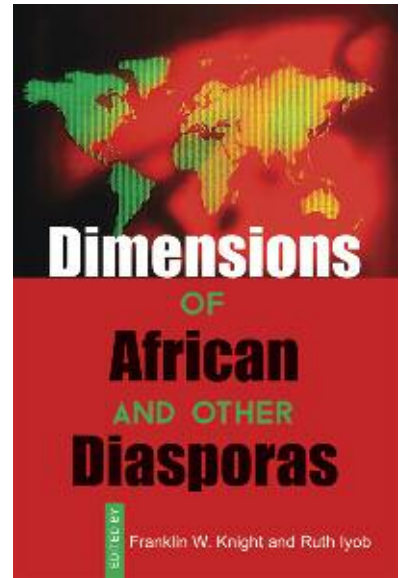
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Diasporas comprise an inescapable part of the human experience and few are more interesting and diverse than African diasporas. By providing a panoramic view across time and geographical space this collection of essays illustrates the inherent variability of African, European and Asian diasporic formation. Even when such communities share a common origin, diasporas behave like living organisms that respond sensitively to specific geographical locations as well as particular social, political and economic circumstances. Migration constitutes an essential prerequisite for diasporic formation. Once established, diasporas assume a life of their own and sometimes form secondary diasporas and their histories make a significant contribution to comparative societal studies.

**CONTRIBUTORS:** Jarrett Hugh Brown, Christian Cwik, Yvonne Daniel, Tamara Ganjalyan, Evelyn Hu-DeHart, Ruth Iyob, Winston James, Michele A. Johnson, Franklin W. Knight, Jane Landers, Tommy L. Lott, Quito Swan

**FRANKLIN W. KNIGHT** is Leonard and Helen R. Stulman Professor of History and Director of the Center for Africana Studies, Johns Hopkins University, Maryland. His publications include *Slave Society in Cuba during the Nineteenth Century*; *The African Dimension of Latin American Societies*; *UNESCO General History of the Caribbean*, volume 3: *The Slave Societies of the Caribbean*; and, with Teresita Martínez Vergne, *Contemporary Caribbean Cultures and Societies in a Global Context*.

**RUTH IYOB** is Professor of Political Science, University of Missouri–St Louis. Her publications include *The Eritrean Struggle for Independence: Domination, Resistance, and Nationalism, 1941–1993*; with Gilbert Khadiagala, *Sudan: The Elusive Quest for Peace*; and the co-edited volume, with Edmond J. Keller, *Religious Ideas and Institutions: Transitions to Democracy in Africa*.



## CARIBBEAN HISTORY

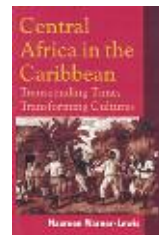
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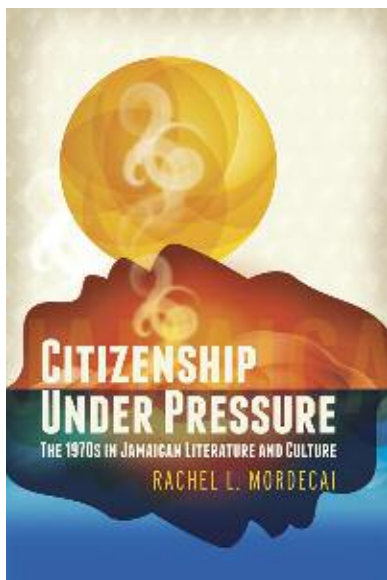
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## Citizenship Under Pressure

The 1970s in Jamaican Literature and Culture

RACHEL L. MORDECAI

*Citizenship Under Pressure: The 1970s in Jamaican Literature and Culture* is the first book-length study of the interaction of culture, politics and society in Jamaica's formative postcolonial moment, the years between 1972 and 1980. Through examining literary and other texts from and about the period, Rachel Mordecai argues that the 1970s were defined by the explosion into the public sphere of a long-simmering dispute over the substance and limits of Jamaican citizenship, in which citizenship claims and counter-claims were advanced and contested via the symbolic deployment and re-configuration of race, class, and gender identities.

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—**Glyne Griffith**, Associate Professor, Department of English and Department of Latin American, Caribbean, and US Latino Studies, University at Albany, State University of New York

"The 1970s were a pivotal decade in Jamaica's political and cultural history. The profound political shifts and the unprecedented flowering of creative cultural production were closely related, and the period remains the most significant historical moment in the consciousness of Jamaicans at home and in diaspora. Until *Citizenship under Pressure*, I have not seen a comprehensive attempt to analyse the period from a literary-critical perspective. The proposition that black citizenship . . . was the defining issue is lucidly, elegantly and provocatively argued. The work is scholarly without being jargon-cluttered . . . a most enjoyable read."

—**Curdella Forbes**, Professor of Caribbean Literature, Department of English, Howard University

RACHEL L. MORDECAI is Assistant Professor, Department of English, University of Massachusetts Amherst.

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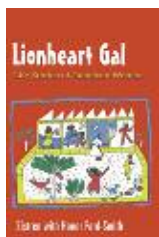
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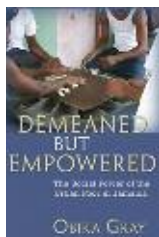


**Lionheart Gal**

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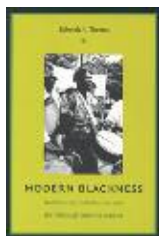
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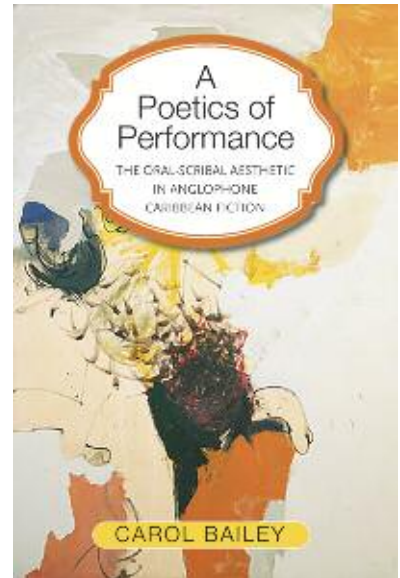
## A Poetics of Performance

The Oral-Scribal Aesthetic in Anglophone Caribbean Fiction

CAROL BAILEY

*A Poetics of Performance* examines the impact of orature performance on Caribbean prose fiction. Arguing that orature performance is the structuring device for many contemporary novels and short stories, this work extends the critical consensus that Caribbean oral modes infuse all genres of literature from the region. This book also demonstrates how the formal and thematic synergies between Caribbean orature and literature constitute an inter-performative relationship between the region's literary and performance cultures. Beginning with a retrospective analysis of *New Day* and *The Lonely Londoners*, two harbingers of an aesthetic of orality, *A Poetics of Performance* offers fresh readings of fictions by post-1950s writers Earl Lovelace, Merle Collins, Marie-Elena John, Marlon James and Colin Channer alongside calypso, reggae and different modes of Caribbean oral storytelling. Bailey elucidates what may be termed the most consequential aspect of Caribbean literary self-fashioning: an "inward turn" to the expressive resources and discursive tools of folk and popular culture. This recuperation, she argues, has in turn forged a literary tradition grounded not only in the folk and urban working-class performance cultures but, inevitably, in a woman-centred poetics.

CAROL BAILEY is Assistant Professor, Department of English, Westfield State University.



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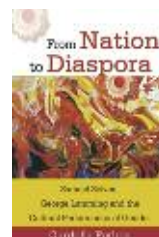
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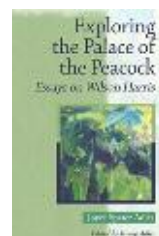
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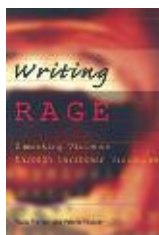
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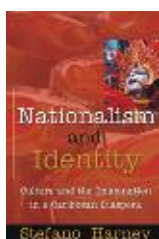


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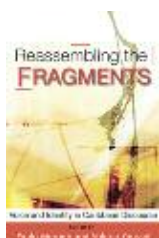


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Banal Violence and Trauma in Caribbean Discourse

PAULA MORGAN

*The Terror and the Time* contributes to the ongoing project of mapping the myriad ways in which contemporary individual and social scenarios and suffering are rooted in unresolved traumas bequeathed by the origins of the New World societies of the Caribbean. This study traces legacies of enforced and voluntary migrations: subjugation of language, custom and being, and violent rupture of ancestry and community, nation and ethnicity, family and sexuality. It draws its raw material from literature, personal narratives, print media and popular culture discourses to explore the interface between the psychological condition of having been colonized and the surviving cultural and material practices.

Part 1 deals with traumas of being and becoming; part 2 focuses on social suffering that results from state torture, aging and Alzheimer's, child shifting, alcoholism and poverty. Morgan argues that modern Caribbean societies have been indelibly imprinted by the cataclysmic encounter between worlds and that substantial cross-sections of Caribbean populations are still reeling from the force of that wounding. This study probes the impulse of creative authors and cultural practitioners to revisit the seedbed of traumas and to variously respond with aesthetics of amnesia and negation, and/or to fashion therapeutic interventions through empowering narratives of resistance, self-fashioning, creativity and wholeness.

PAULA MORGAN is Senior Lecturer, Department of Literary, Cultural and Communications Study, University of the West Indies, St Augustine, Trinidad and Tobago. Her publications include *Language Proficiency for Tertiary Level: Writing about Literature* (co-authored with Barbara Lalla); *Writing Rage: Unmasking Violence in Caribbean Discourse* (co-authored with Valerie Youssef); and *The Culture of Violence: A Trinidad and Tobago Case Study* and *Reassembling the Fragments: Voice and Identity in Caribbean Discourse* (both co-edited with Valerie Youssef).

## Postscripts

Caribbean Perspectives on the British Canon from Shakespeare to Dickens

EDITED BY **GISELLE RAMPAUL** AND **BARBARA LALLA**

By adopting a Caribbean perspective through which to re-examine seventeenth- to nineteenth-century texts from the British canon, this collection of essays uncovers the ways in which the literature produced at the height of British imperialism was used to validate the national identity of the colonizer, and to justify domination of Other places like the Caribbean.

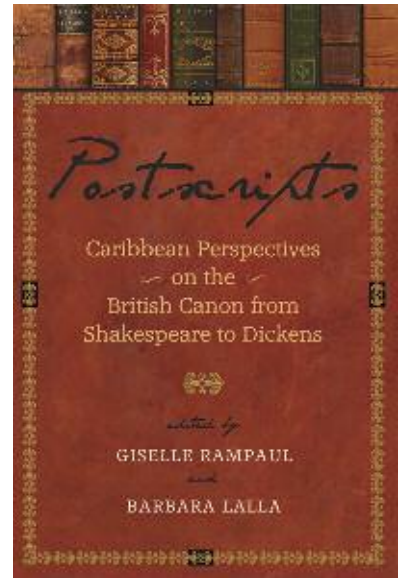
The contributors critique a wide range of verse and prose, revealing a literature that was very much a product of its time, but that was also responsible for contemporary and later conceptions of the Caribbean and other outposts of empire. While the critics in this volume demonstrate how such texts constructed and perpetuated the “fact” of superior British culture and civilization, they also apply to their literary interpretation a Caribbean experience of challenges associated with nation building and identity formation.

*Postscripts* follows Barbara Lalla's *Postcolonialisms*, which offered Caribbean rereadings of English medieval verse. Like that earlier study, *Postscripts* addresses both scholars of English literature and literary history, and those of Caribbean and postcolonial studies, and speaks to a wide readership that spans cultures sharing a colonized or colonizing past.

**CONTRIBUTORS:** Rhonda Kareen Harrison, Barbara Lalla, J. Vijay Maharaj, Jak Peake, Genevieve Ruth Phagoo, Giselle Rampaul

**GISELLE RAMPAUL** is Lecturer in Literatures in English, University of the West Indies, St Augustine, Trinidad and Tobago. She is co- editor (with Geraldine Elizabeth Skeete) of *The Child and the Caribbean Imagination* and editor and producer of the podcast series *The Spaces between Words: Conversations with Writers*.

**BARBARA LALLA** is Professor Emerita, Language and Literature, University of the West Indies, St Augustine, Trinidad and Tobago. Her publications include *Postcolonialisms: Caribbean Rereading of Medieval English Discourse*, *Defining Jamaican Fiction: Marronage and the Discourse of Survival*, the companion volumes *Language in Exile: Three Hundred Years of Jamaican Creole* and *Voices in Exile: Jamaican Texts of the Eighteenth and Nineteenth Centuries* (co-authored with Jean D'Costa), *Caribbean Literary Discourse* (co-authored with Jean D'Costa and Velma Pollard), and the novels *Cascade* and *Arch of Fire*.



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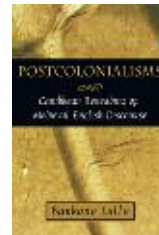
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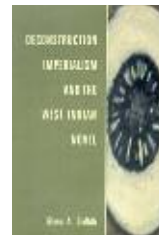
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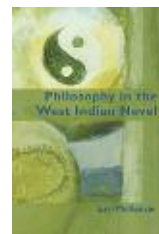


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“Professor Dennis Roy Craig was, without a doubt, an outstanding Caribbean educator. Born and raised in a working-class environment in his native Guyana (British Guiana), he managed, by the end of his life to become an outstanding language educator, education planner and advisor, manager of tertiary-level institutions, and a highly respected Caribbean academic.

Dennis Craig was passionate about the teaching of language and, in particular, English language to what he termed towards the end of his career speakers of creole-influenced vernaculars. . . . Contributors to this volume are among the large numbers of academics and students who came to respect him for the manner in which he wore his considerable talents and achievements with a simplicity and humility that could only be equalled but never bettered.”

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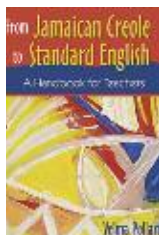
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**HAZEL SIMMONS-McDONALD** is retired Professor of Applied Linguistics, Pro-Vice Chancellor and Principal, University of the West Indies, Open Campus. Her many publications include *Exploring the Boundaries of Caribbean Creole Languages* (co-edited with Ian Robertson).

**IAN ROBERTSON** is retired Professor of Linguistics, University of the West Indies, St Augustine, Trinidad and Tobago. His publications include *Exploring the Boundaries of Caribbean Creole Languages* (co-edited with Hazel Simmons-McDonald).

# Language Education in the Caribbean

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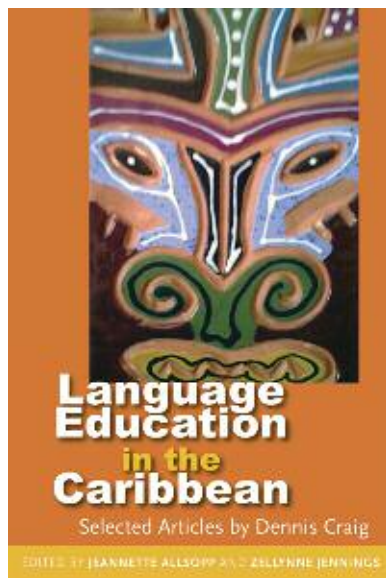
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Dennis Roy Craig (1929–2004) was one of the most outstanding Caribbean linguists of the twentieth century. The Society of Caribbean Linguistics honoured him in 2000 for what was described as “an academic career at once awesome and inspiring”, for his devotion to Creole linguistics and his tremendous contribution to language education in the Caribbean. He was also an outstanding figure in educational leadership in the region and a poet.

In this collection, eight of Craig’s most representative articles have been chosen to demonstrate his understanding of the language situation in the English-official Caribbean and the breadth of his vision in relation to the spheres of language teaching and language learning in the English-based Creole-speaking societies. Although most of these articles were written between the 1970s and the 1990s, the problems and issues that they treat are what we continue to face in the twenty-first century. *Language Education in the Caribbean* will prove useful to language teachers, creolists, and practitioners and researchers in the field of Caribbean language education.

**JEANNETTE ALLSOPP** is retired Senior Research Fellow in Lexicography, former Director of the Centre for Caribbean Lexicography, and Lecturer in Linguistics, University of the West Indies, Cave Hill, Barbados. Her many publications include *Language, Culture and Caribbean Identity* (co-edited with John R. Rickford) and the first *Caribbean Multilingual Dictionary of Flora, Fauna and Foods*.

**ZELLYNNE JENNINGS** is retired Professor of Curriculum Development Director of the School of Education and Deputy Dean of the Faculty of Humanities and Education, University of the West Indies, Mona, Jamaica. She is the author of several reading texts for primary schools and of *Labba and Creek Water: Stories from the Caribbean*.



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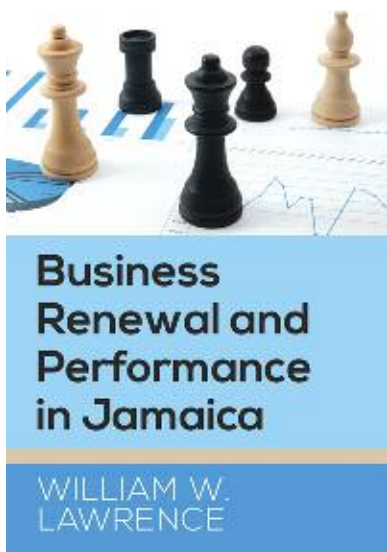


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**WILLIAM W. LAWRENCE** is a management consultant and founding director of the Professional Services Unit, Mona School of Business and Management, University of the West Indies, Mona, Jamaica. He is a member of Turnaround Management Association (TMA) and has helped to rescue several Jamaican enterprises from losses and financial distress.

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ROGER HOSEIN AND MARTIN FRANKLIN

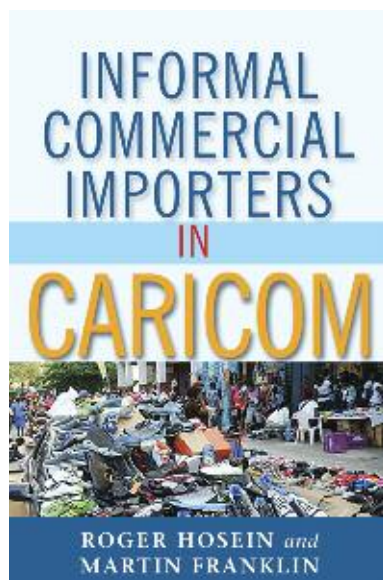
The increasing visibility of individuals engaging in small-scale business enterprises outside formal wage employment has been a topic of debate for many years, in many countries. The Caribbean Community (CARICOM) is no exception. In fact, the informal economy has become a persistent feature of the region's economic landscape and has been thriving, as documented by leading Caribbean scholars.

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While this book is written to appeal to an academic audience, it also provides essential reading for policymakers, research scholars and practitioners alike, and it provides a foundation for further studies of the shuttle trade in a changing Caribbean.

**ROGER HOSEIN** is Senior Lecturer, Department of Economics, University of the West Indies, St Augustine, Trinidad and Tobago. He is the author of *Applications of International Trade Theory: The Caribbean Perspective*.

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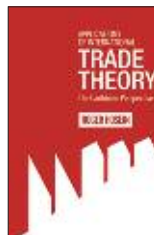
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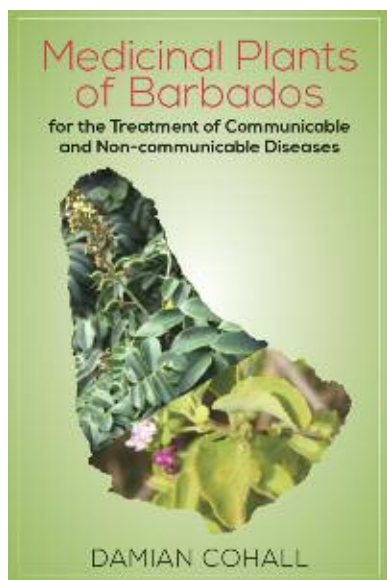
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The medicinal plants in the book were reviewed previously and grouped on their practice to treat communicable and non-communicable diseases and also botanical classification. The identified phytochemicals from the plants were compared to established drug compounds approved for the conventional treatment of illnesses and also established phytochemicals.

*Medicinal Plants of Barbados* will be of interest to Barbadians and other Caribbean nationals who use herbal remedies and are keen to validate their applications; it will also appeal to academics who wish to investigate these herbal remedies as sources of new drug compounds and clinicians who wish to be guided about possible drug-herb interactions.

DAMIAN COHALL is Lecturer in Pharmacology, Faculty of the Medical Sciences, University of the West Indies, Cave Hill, Barbados.

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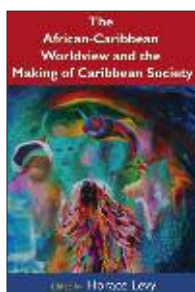
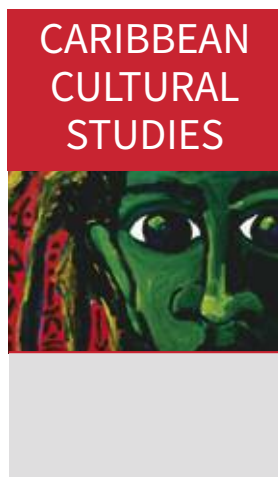
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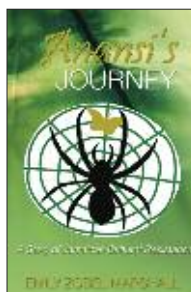
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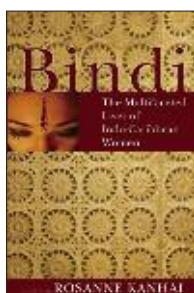


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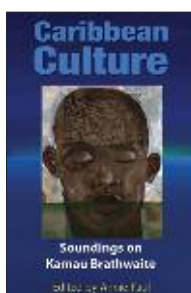
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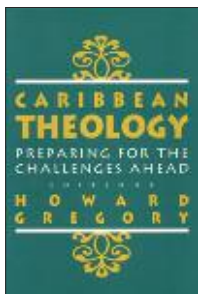
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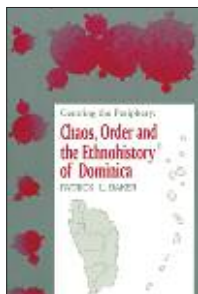
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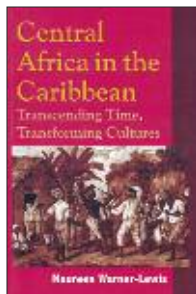
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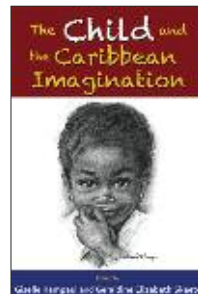
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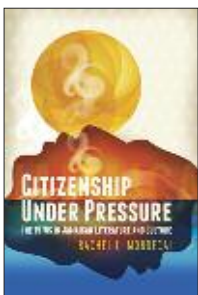
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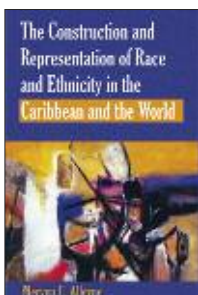
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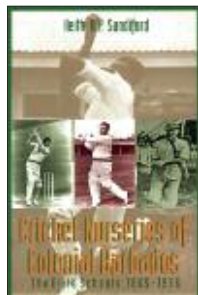
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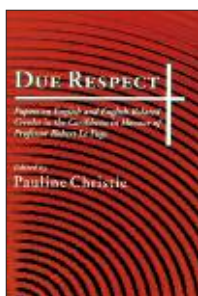


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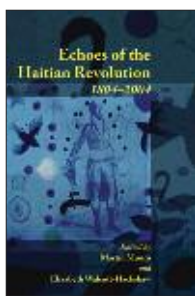


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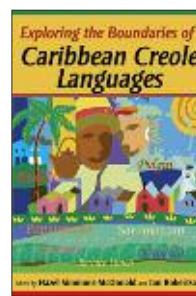
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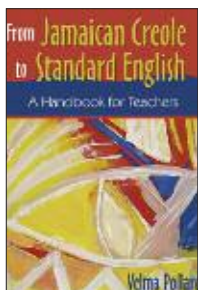
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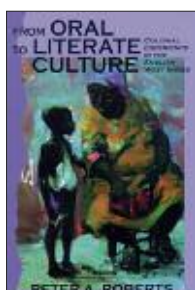
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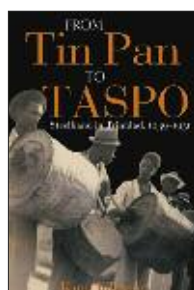
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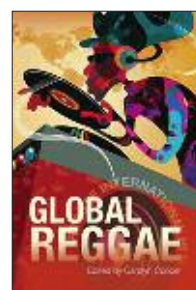
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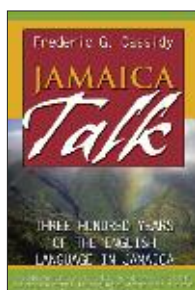
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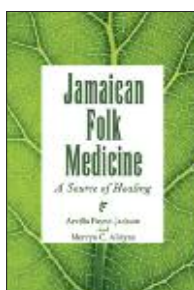
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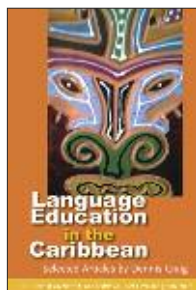


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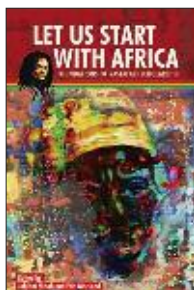


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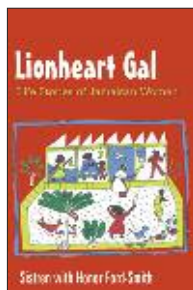




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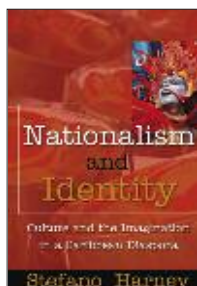
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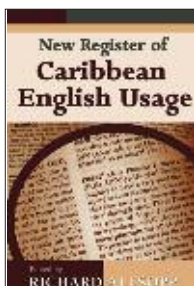
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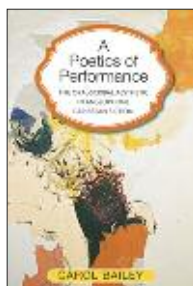
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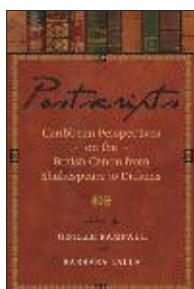
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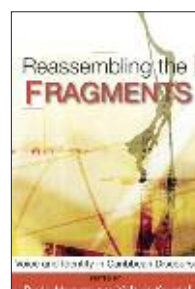
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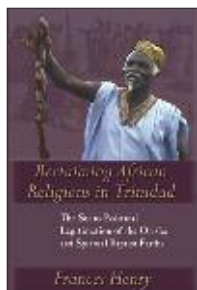
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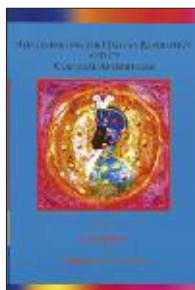


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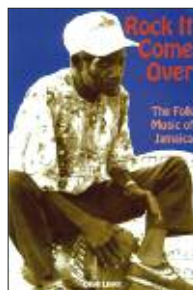
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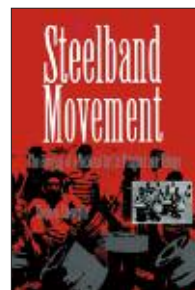


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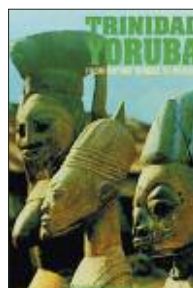
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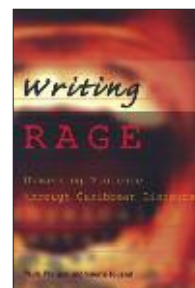


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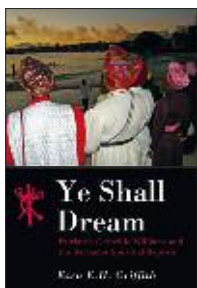


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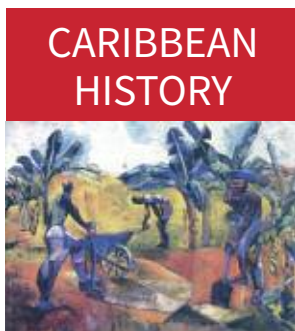


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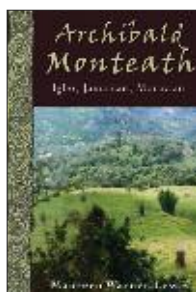


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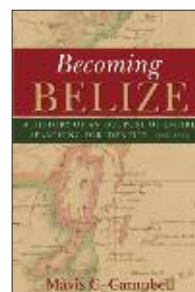
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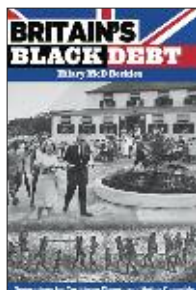
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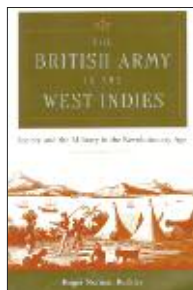
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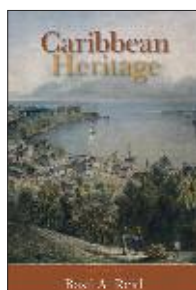
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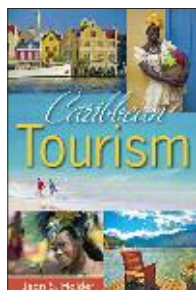
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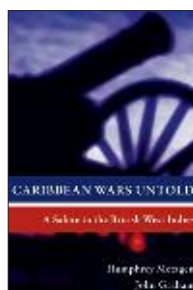
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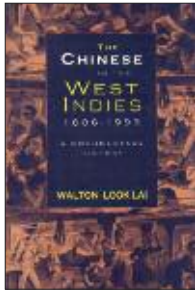


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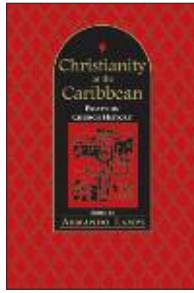




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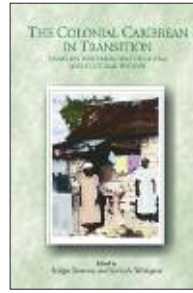
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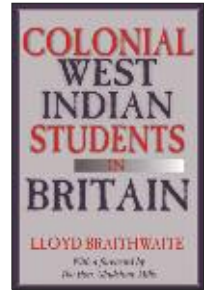
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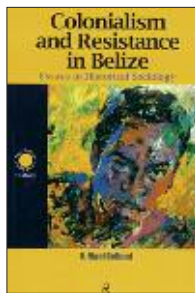
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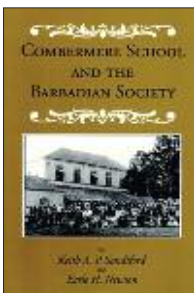
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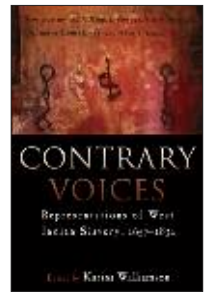
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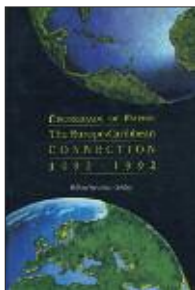


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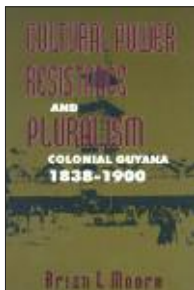
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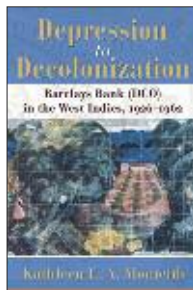
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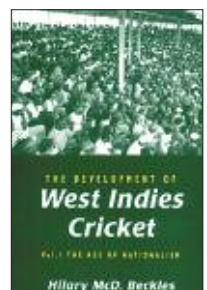
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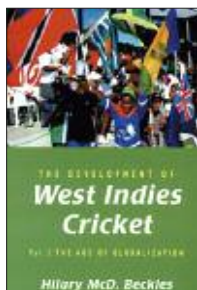


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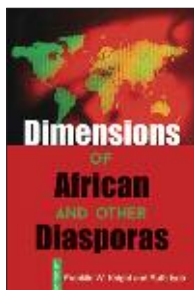




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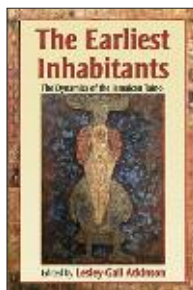
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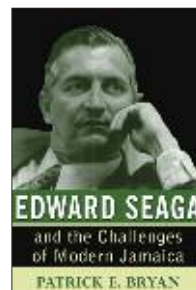
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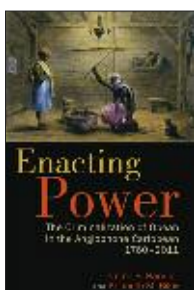
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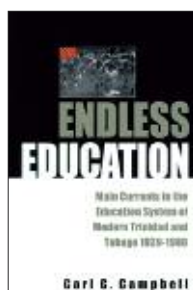
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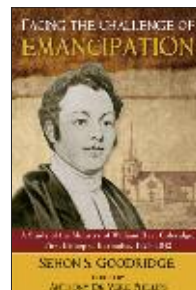
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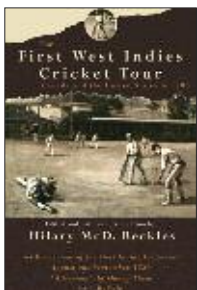
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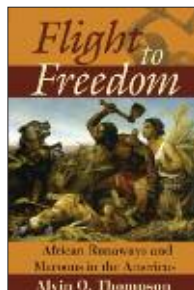
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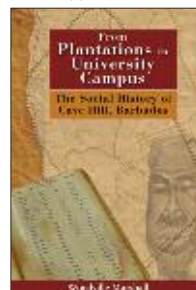
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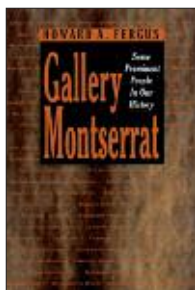
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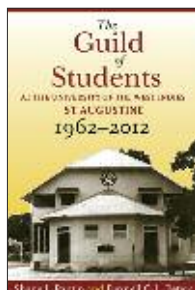
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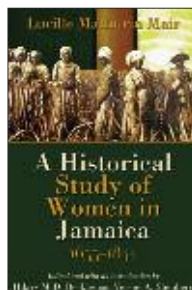
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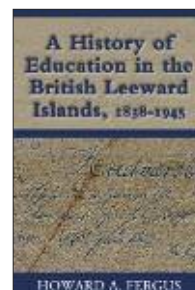
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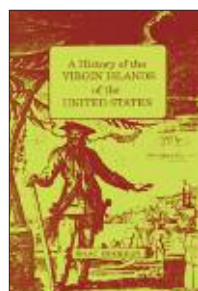
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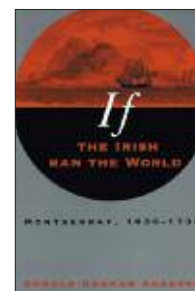
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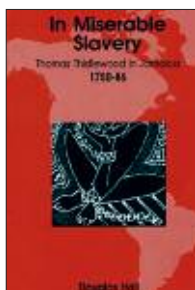
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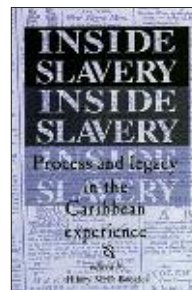
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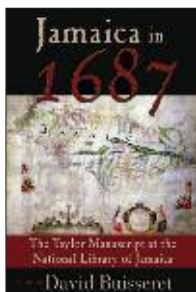
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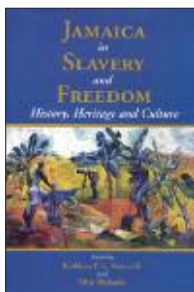


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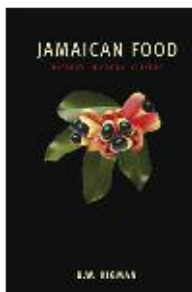
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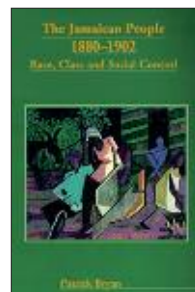
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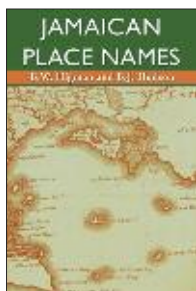
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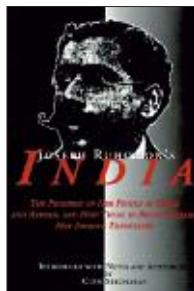
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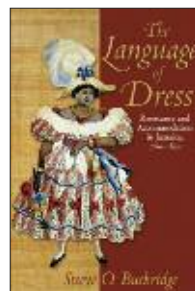
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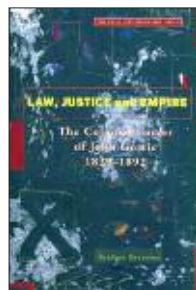
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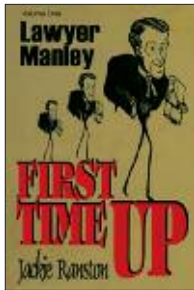
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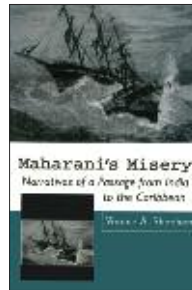
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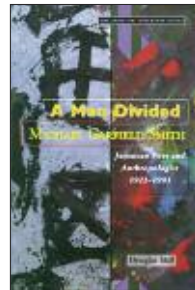
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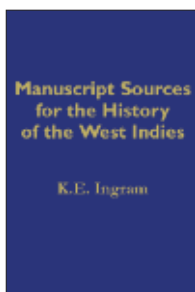


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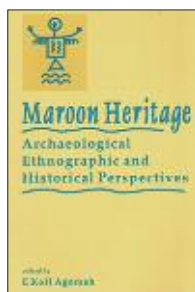
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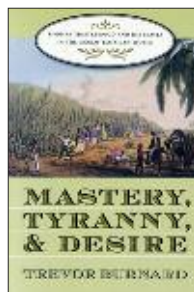
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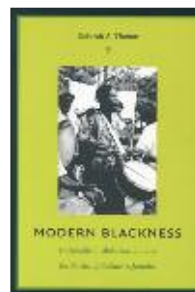
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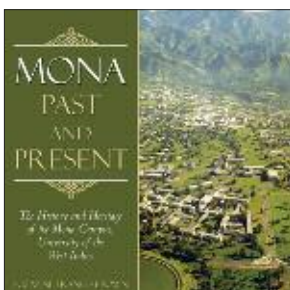
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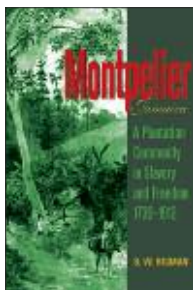
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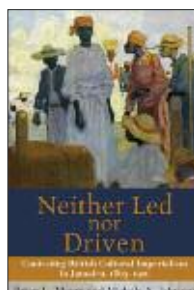
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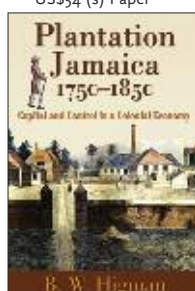
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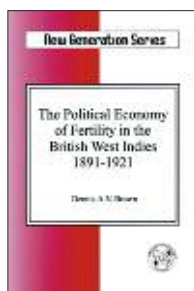
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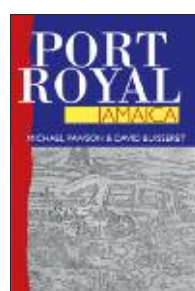
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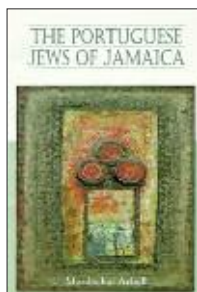
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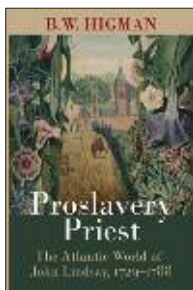




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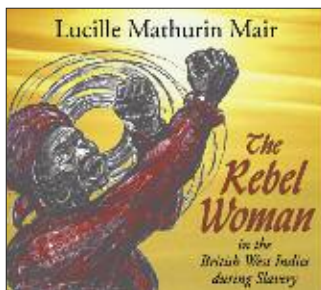


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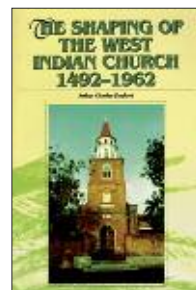
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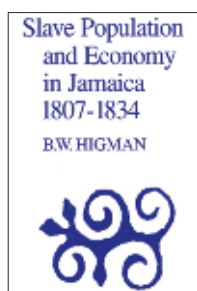
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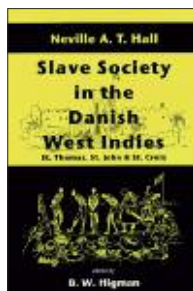
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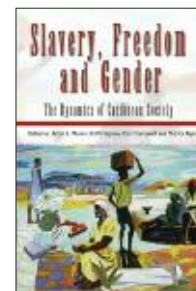
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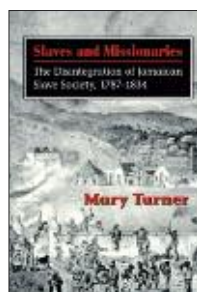
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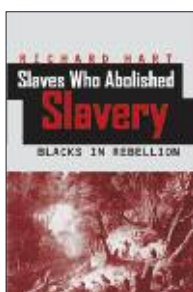


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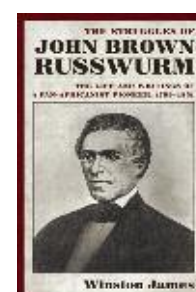


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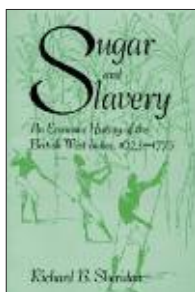


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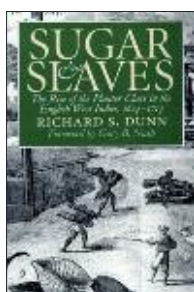
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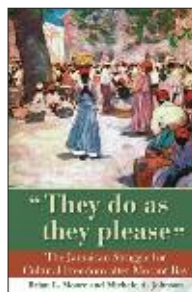
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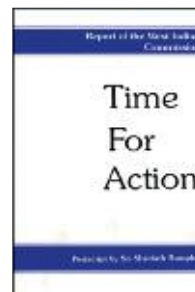
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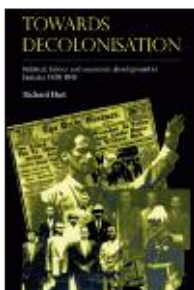
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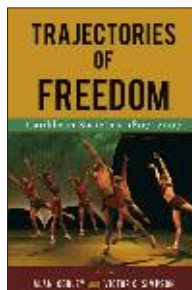
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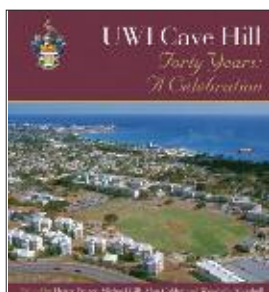
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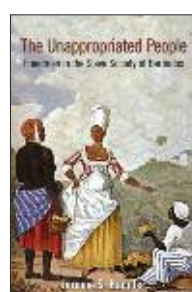
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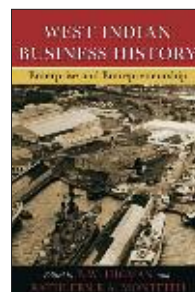
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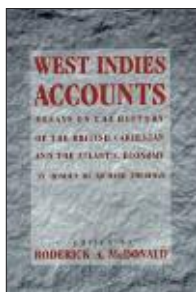
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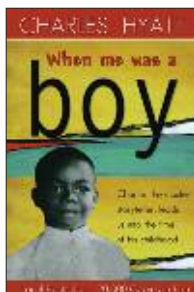
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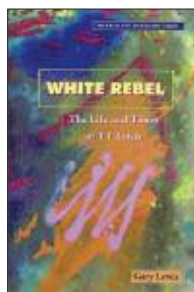
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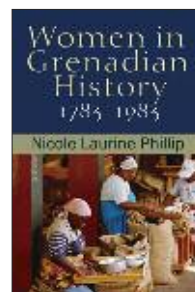
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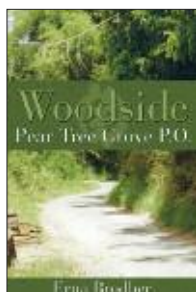
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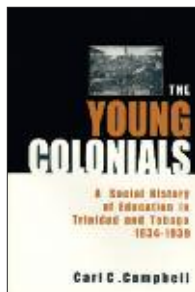
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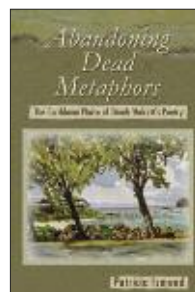
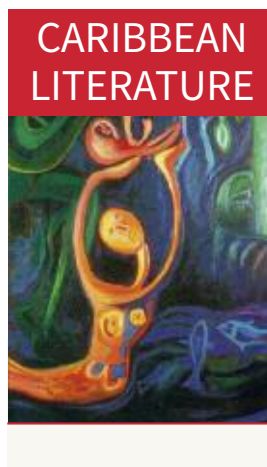
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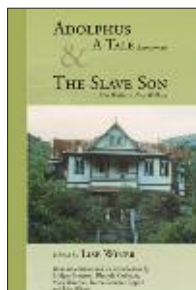
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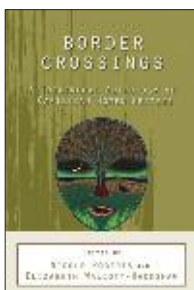
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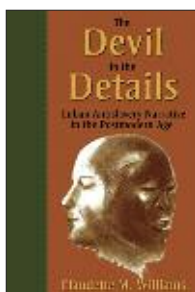


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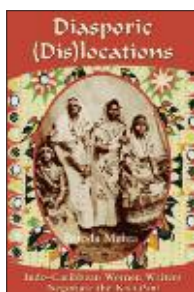


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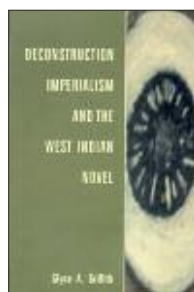




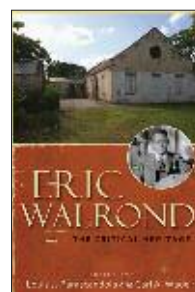
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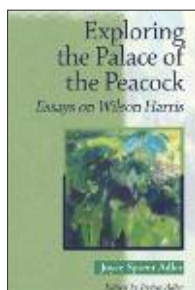
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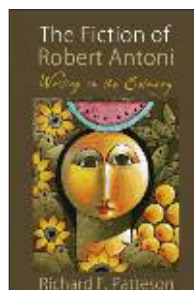
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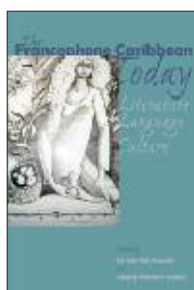
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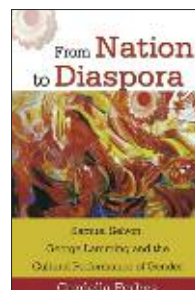
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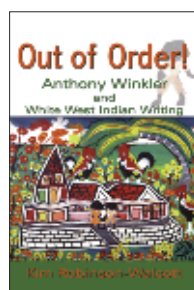
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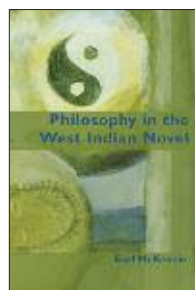
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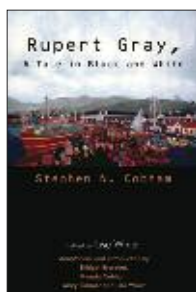


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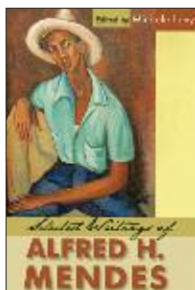


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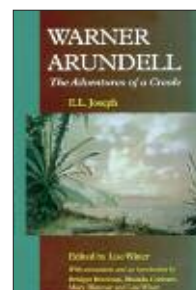
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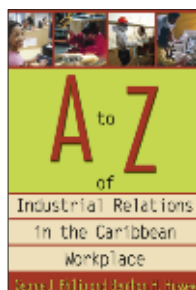
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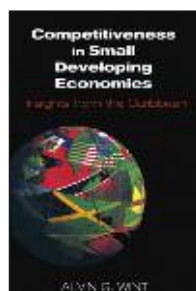
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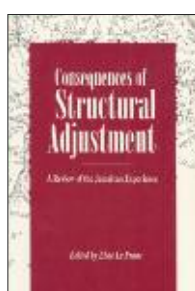
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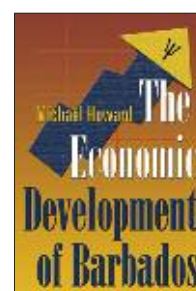
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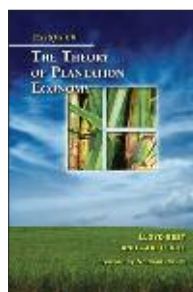
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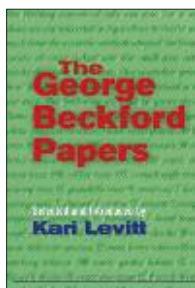
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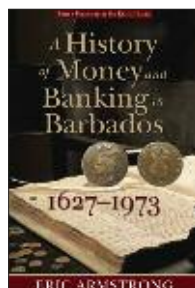
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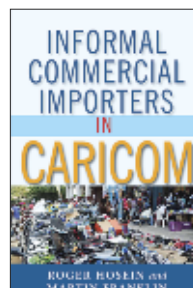
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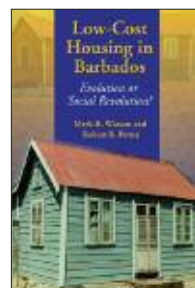
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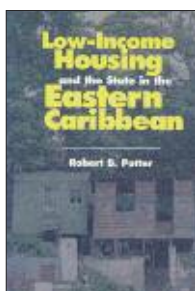
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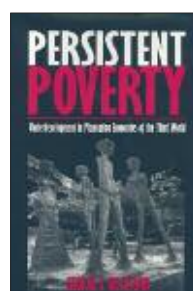
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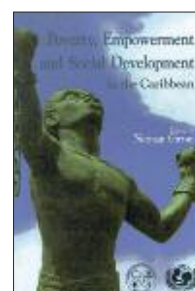
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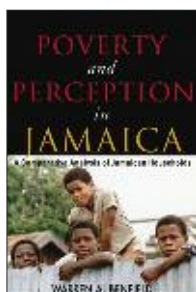
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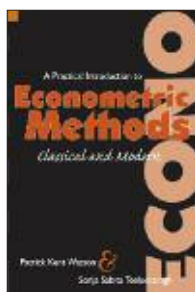
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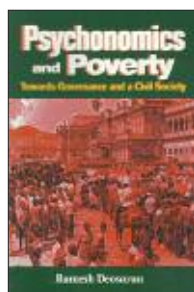
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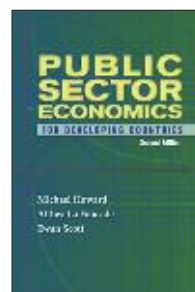
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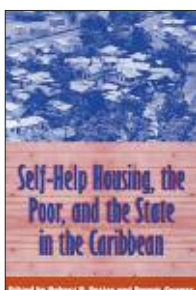


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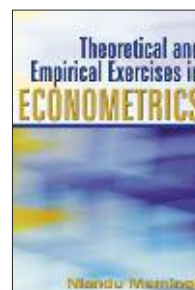
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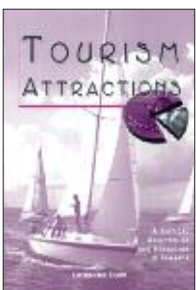
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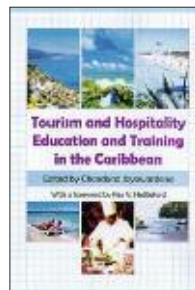
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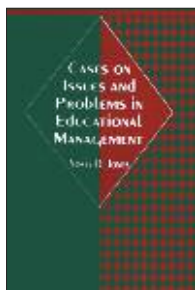
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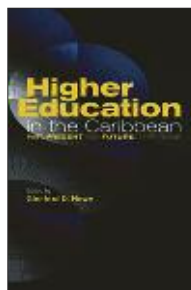




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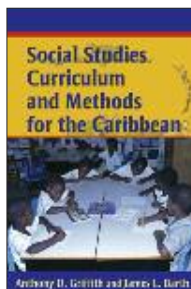
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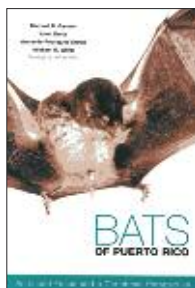
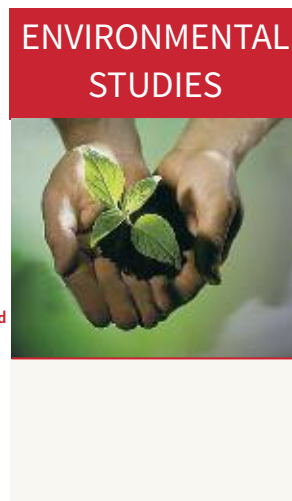
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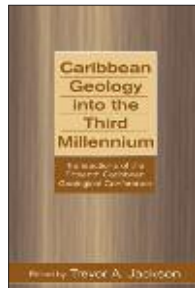
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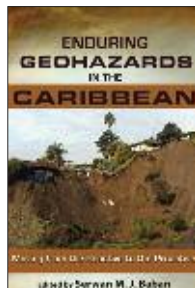
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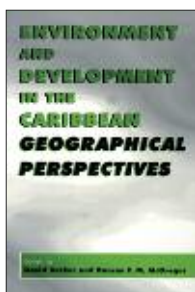


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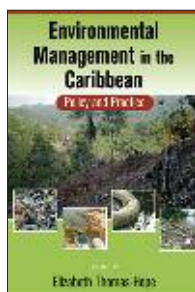




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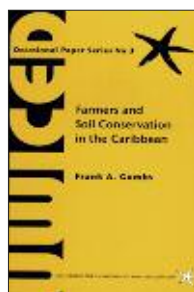
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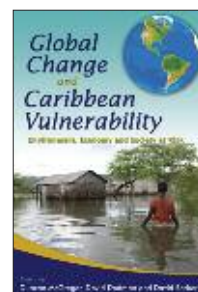


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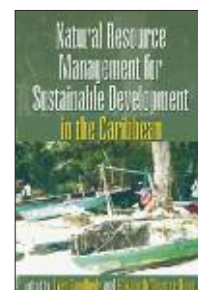
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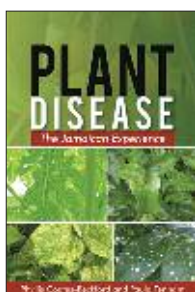
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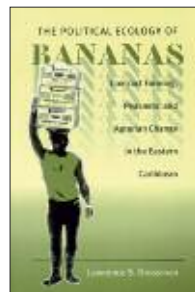
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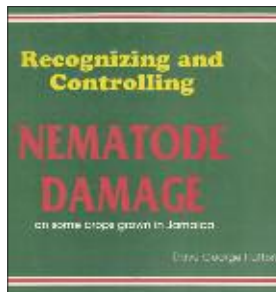
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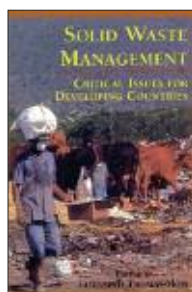
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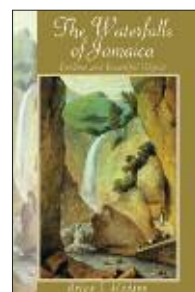
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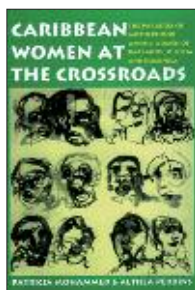
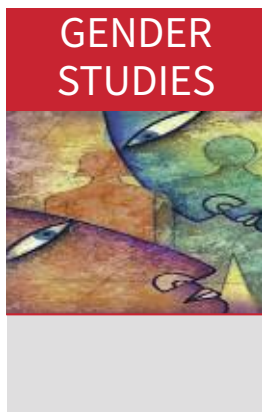
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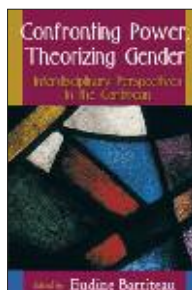
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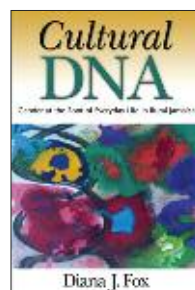
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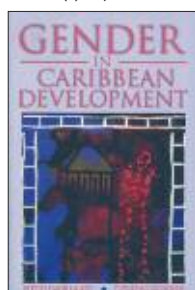
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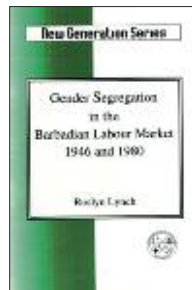
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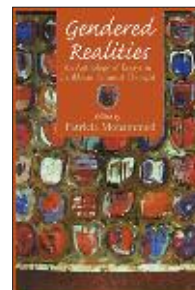
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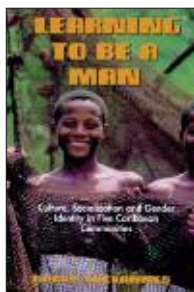


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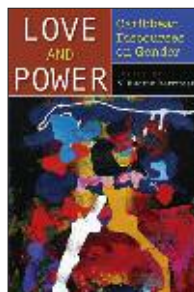


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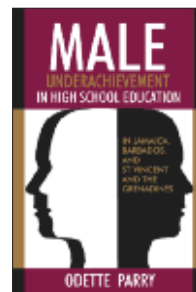


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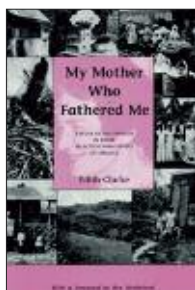


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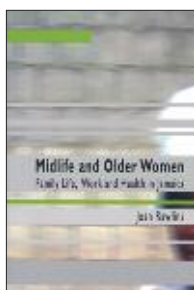


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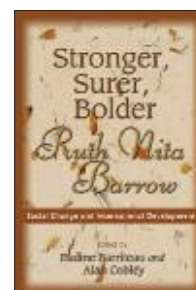


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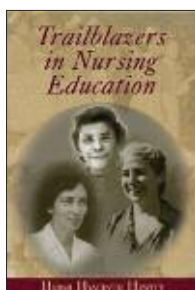


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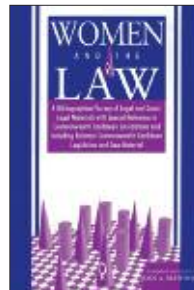


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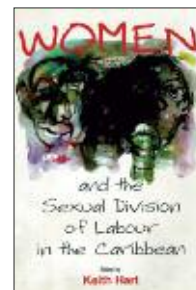


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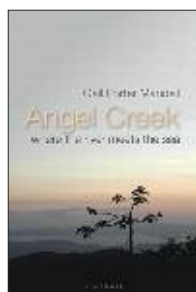


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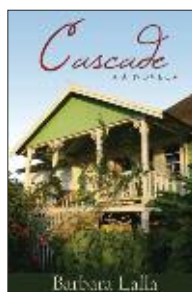
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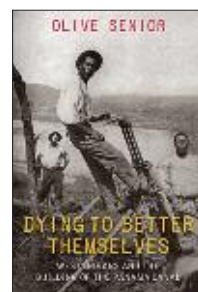




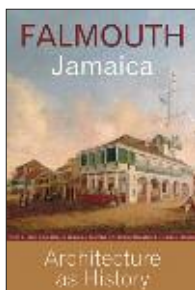
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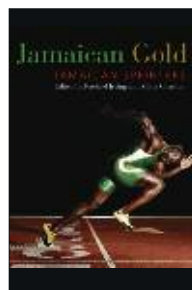
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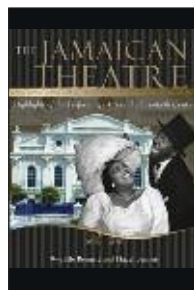
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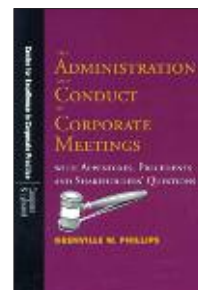
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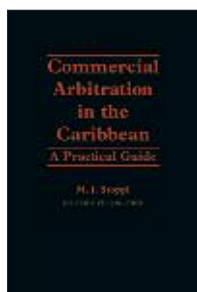


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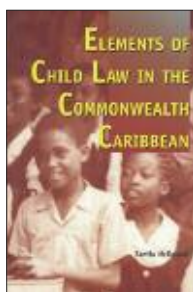
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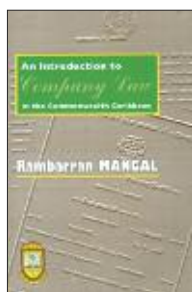
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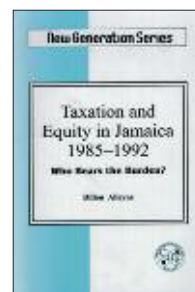
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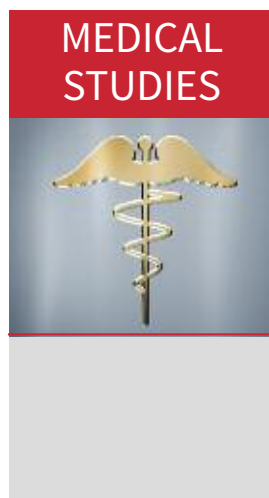
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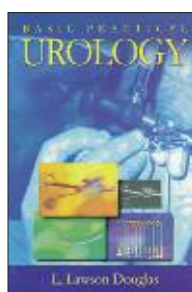
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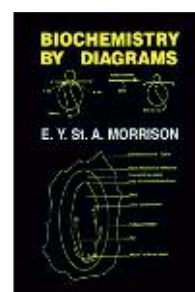
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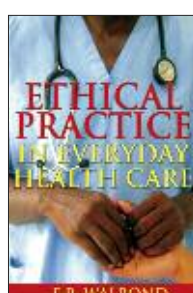
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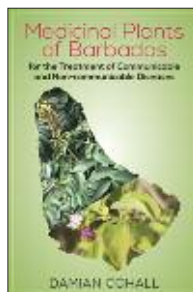
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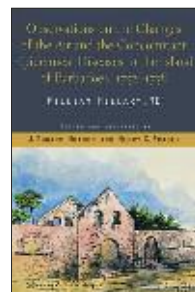
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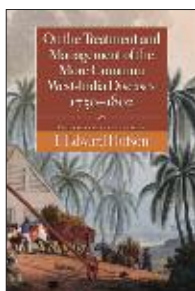
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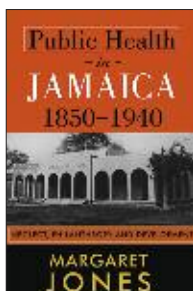
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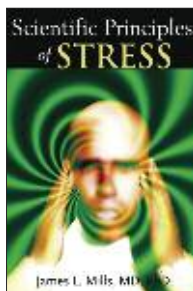


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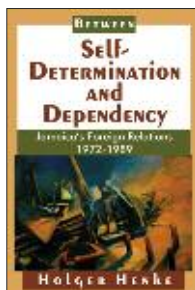
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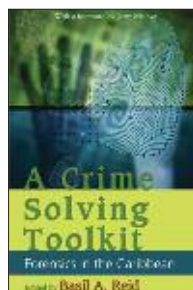


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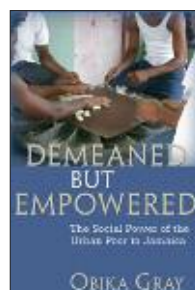


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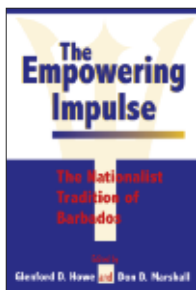


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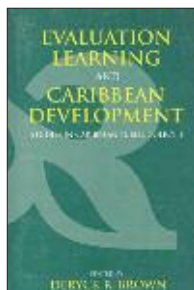
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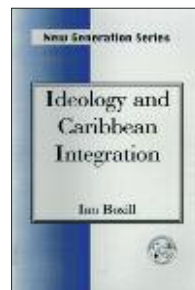
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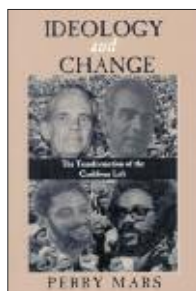
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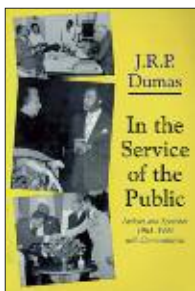
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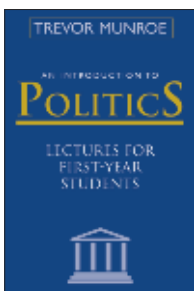
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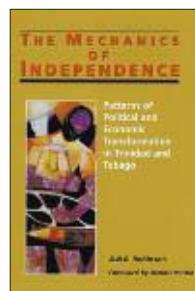
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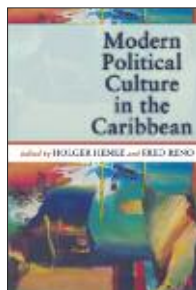
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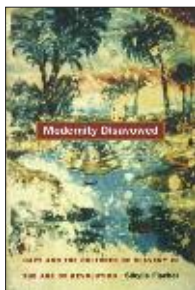
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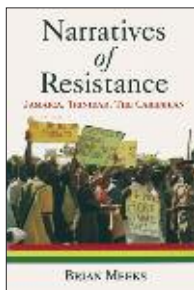
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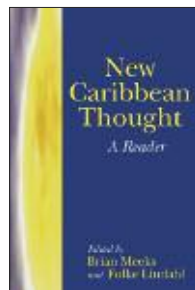
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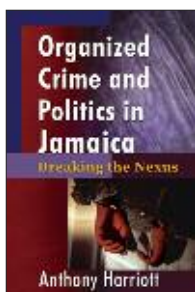


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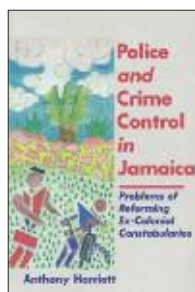


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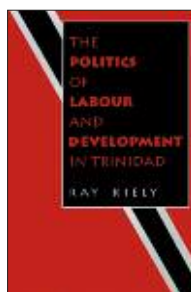




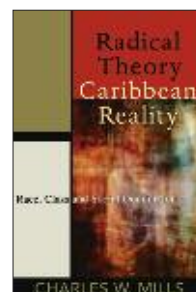
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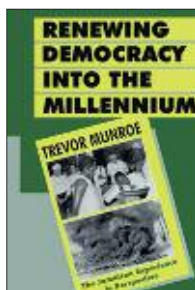
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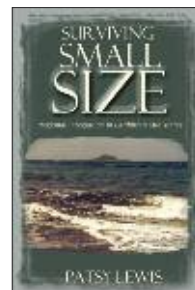
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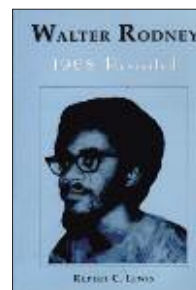
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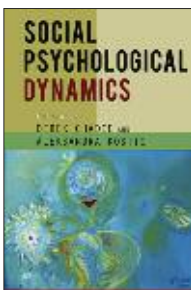
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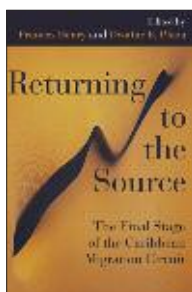




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