Imagining a technophilic Caribbean space can be constrained by the label of ‘developing nations’ and the lack of technological innovations from within. The futuristic discourse of *Midnight Robber* is set in such a space, with the Caribbean Creole voice employed to explore themes such as exile, identity, childhood innocence and power relations. Diasporic folk traditions, inclusive of Carnival’s Midnight Robber, form the nexus of ideologies inherent in the text. This paper will explore how spatio-temporal and perspectival shifts in this discourse are accommodated by deictic constructs and narrative positioning. In so doing, it also offers an analysis of Hopkinson’s interrogation of Caribbean identity and spaces.

**BIO**

Nich a Selvon-Ramkissoon is a PhD student in Linguistics at the University of the West Indies, St. Augustine, and currently lectures in Language, Literature and Education at the University of Trinidad and Tobago. Although her research is primarily based on language education reform, she is also interested in the interface of Linguistics and Literature, hence her work in the field of literary Linguistics.