



**Canadian Association for Commonwealth Literature and Language Studies
(CACLALS)**

Conference Program 2017

**May 27-29, 2017
Ryerson University
Toronto, ON**

Parallel sessions are in **VIC305, VIC306, and VIC500**

Plenary Address by George Elliott Clarke (May 28) is in **Heidelberg 201**

ILSA/ACCUTE/CACLALS Roundtable Panel (May 28) is in **VIC503**

Conversation and Reading with d'bi young anitafrika (May 29) is in **VIC500**

CACLALS Annual General Meeting (May 29) is in **VIC500**

Abstracts appear in alphabetical order at the end of the program.

CACLALS acknowledges that Congress 2017 at Ryerson University takes place on the sacred territory of the Huron-Wendat and Petun First Nations, the Seneca, and most recently, the Mississaugas of the Credit River. The territory was the subject of the Dish With One Spoon Wampum Belt Covenant, an agreement between the Iroquois Confederacy and the Ojibwe and allied nations to peaceably share and care for the resources around the Great Lakes.

SATURDAY, MAY 27

9:00-10:15

SESSION #1: POLITICS, ECOLOGIES & ECONOMIES OF IDENTITY (VIC305)

Chair: Pamela McCallum (Calgary)

1. Emily Skov-Nielsen (New Brunswick): "The Languages of the Ocean: Aquatic Metaphors and Gender, Class, and Racial Complexities in Shani Mootoo's *He Drown She in the Sea*"
2. Jesse Arseneault (Concordia): "Reconsidering Identity Politics for Our Times: Identity and Materiality in the Works of Kopano Matlwa and Lebogang Mashile"

SESSION #2: UNCONVENTIONAL NARRATIVES AND NETWORKS (VIC500)

Chair: Jane Chamberlin (Calgary)

1. Kaelyn Kaoma (Toronto): "Child Soldier Narratives: An African Genre?"
2. Shazia Sadaf (Western): "*I Am Malala: A Human Rights Narrative?*"
3. Rubia Akram (Calgary): "We' and 'They': Exploring Problematics of Interclass Female Solidarities in Pakistani Literature"

10:15-11:00 BREAK

11:00-12:30

SESSION #3: FATHERING AND FATHERHOOD IN COLONIAL AND POSTCOLONIAL FICTION (VIC305)

Chair: Jason Sunder (Western)

1. Sailaja Krishnamurti (Saint Mary's): "Fathering, Affect, and Masculinity in Two Graphic Novel Retellings of the *Ramayana*"
2. Chandrima Chakraborty (McMaster): "Memorializing the Absent Father in *Can You Hear the Nightbird Call?*"
3. Shobna Nijhawan (York): "Absent Mothers and Nurturing Fathers: Unconventional Family Constellations in Hindi Short Stories"

SESSION #4: REPRESENTING THE (POST) MULTICULTURAL CITY (VIC306)

Chair: Michael Minor (Manitoba)

1. Catherine M. Andre (Queen's): "Re-Imagining Artistic Community: The Evolution of Drew Hayden Taylor's Literature in Multicultural Toronto"
2. Prathna Lor (Toronto): "Making Strange: Plot and Affect in Dionne Brand's *What We All Long For*"
3. Jeff Fedoruk (McMaster): "The Gentrifying Ampersand: The Linguistic Dynamics of Twenty-First Century Urban Renewal in Canada"

12:30-2:00 (VIC306): CACLALS EXECUTIVE MEETING — Lunch Provided

2:00-3:30

SESSION #5: POSTCOLONIAL NATURES (VIC305)

Chair: Chandrima Chakraborty (McMaster)

1. Ruta Slapkauskaite (Vilnius, Lithuania): "Fossils and Friendships: The Commonwealth of Things in Joan Thomas' *Curiosity*"
2. Susie O'Brien (McMaster): "Restor(y)ing the Black Swan: Decolonizing Place and Time in Alexis Wright's Fiction"
3. Kathleen Fernando (Kenyon): "A Body Grown Oceanic: Physical Care, the Body, and Healing in V.V. Ganeshanathan's *Love Marriage*"

SESSION #6: UNTIMELY INTERVENTIONS (VIC306)

Chair: Brandi Estey-Burt (Dalhousie)

1. Vanessa Evans (York): "Unsettling the Simultaneous Nation: Deep Time as Denationalized Space"
2. Lindsay Diehl (UBC Okanagan): "Family Secrets and Haunted Childhoods: Chinese Canadian Autobiographies and the Gothic"
3. Marika Brooks (Ryerson): "When the Past is Also the Present: A Critical Re-reading of Maryse Condé's *I, Tituba, Black Witch of Salem* as a Polysemic, Palimpsestic Text"

3:30-3:45 BREAK

3:45-5:15

SESSION #7: GRADUATE STUDENT PRIZE PRESENTATION PANEL (VIC305)

Chair: Pamela McCallum (Calgary)

1. Brian Lefresne (Guelph): "Oku's Mixtape: Black Improvisatory Sonics in Dionne Brand's *What We All Long For*"
2. Amanda Perry (New York): "Revolution and Repetition: C.L.R. James, the Henry Rebellion, and the Promise of Cuba"
3. Jason Sunder (Western): "Troubling 'Species-Thinking': Precarious Futures and the Unspeakable Anthropocene in Vandana Singh's 'Delhi'"

5:30-7:30: STUDENT GATHERING AND RECEPTION (All are welcome!)

Elephant and Castle Pub
378 Yonge Street, Toronto

RSVP: Jane Chamberlin at gjechamb@ucalgary.ca

SUNDAY, MAY 28

9:00-10:30

SESSION #8: EMBODYING/BREAKING RACE AND GENDER CODES (VIC306)

Chair: Henghameh Saroukhani (Saint Mary's)

1. Julie Cairnie (Guelph): "Postcolonial Hockey and the Regulation of (Canadian) Masculinities"
2. Constantine Gidaris (McMaster): "Prisons, Prisons, and More Prisons: Conceptualizations of South Asian Masculinity in HBO's *The Night Of*"
3. Gugu Hlongwane (Saint Mary's): "Rudeness, Boundaries and Community-Building in the Stand-Up Comedy of Celeste Ntuli"

SESSION #9: POSTCOLONIAL JEWISH HISTORIES (VIC500)

Chair: Anna Guttman (Lakehead)

1. John C. Ball (New Brunswick): "Shouldering the Burdens of History: The Parrot as Postcolonial Satirist in Gary Barwin's *Yiddish for Pirates*"
2. Denise Handlarski (Trent): "Jewish Postcolonial Literatures"

10:30-12:00: PROTOCOLS AND PEDAGOGIES: INDIGENOUS ETHICS IN THE CLASSROOM—A ROUNDTABLE DISCUSSION (VIC503)

Cohosted by Sam McKegney (Queen's) and Michelle Coupal (Laurentian)
(Description at the end of "Abstracts" section)

CACLALS acknowledges the generous support of this collaborative event (ILSA/ACCUTE/CACLALS) by the Interdisciplinary Fund of CFHSS.



12:00-1:15 LUNCH BREAK

1:15-3:15

SESSION #10: INDIAN OCEAN ENCOUNTERS: COLONIAL AND POSTCOLONIAL IMAGINARIES (VIC306)

Chair: Mariam Pirbhai (Wilfrid Laurier)

1. Pushpa Acharya (Toronto): "*Jahaji* Cosmopolitanism in Amitav Ghosh's *Sea of Poppies*"
2. Khem Guragain (York): "Crossing the 'Kaala Pani': Indian Ocean and the Re-imagining of History"
3. Kritish Rajbhandari (Northwestern): "Spectral Archive: Relocating Race and Desire in Indian Ocean Past Through Narrative"
4. Asma Sayed (Grant MacEwan): "The Politics of Passion: Migrations Across the Indian Ocean"

SESSION #11: STORIES OF TRAVEL/TRAVELLING STORIES (VIC500)

Chair: Dorothy Lane (Luther, Regina)

1. J. Coplen Rose (Lakehead): “South African Adaptations of Shakespeare: Political Criticism and the State of the Nation in Pieter-Dirk Uys’s *MacBeki* and *The Merry Wives of Zuma*”
2. Chima Osakwe (Toronto): “Unravelling Globalization in Adichie’s *Americanah*”
3. Catherine Brunskill (Wilfrid Laurier): “You Are Here: ‘Rewriting Home’ as a Process of Determining Positionality in Postcolonial South Asian Canadian Literature”
4. Hengameh Saroukhani (Saint Mary’s): “Vehicular Cosmopolitanism: The Car in Bernardine Evaristo’s *Soul Tourists*”

3:15-3:30 BREAK

3:30-5:00: PLENARY ADDRESS (HEIDELBERG 201)

George Elliott Clarke (Toronto): POETS REVISIONING THE CONSTITUTION: DUNCAN CAMPBELL SCOTT, F.R. SCOTT, E. PAULINE JOHNSON, AND A.M. KLEIN. Co-sponsored by CACLALS, ACCUTE, ACQL/ALCQ

CACLALS acknowledges the generous support of this event by the Interdisciplinary Fund of CFHSS.



5:00 -7:00 PRESIDENT’S RECEPTION

7:00 -10:00 CACLALS ASSOCIATION DINNER (All are welcome!)

“SPRING ROLLS” (Atrium)
 40 Dundas Street West, Toronto
 Approximately CAD 30 for full “tasting menu”
 RSVP: Dorothy Lane (dorothy.lane@uregina.ca)

MONDAY, MAY 29**9:00-10:45****SESSION #12: INDIGENIZING LITERARY STUDIES: TEXTS AND CONTEXTS (VIC306)****Chair:** Susie O'Brien (McMaster)

1. Mark A. McCutcheon (Athabasca): "*Blue Marrow's* Three Wihtikows"
2. Dana C. Mount (Cape Breton): "From Marcus Garvey to the TRC: Teaching in a Small Place in an Era of Internationalization and Indigenization"

SESSION #13: POETIC LOCATIONS AND DISLOCATIONS (VIC500)**Chair:** John Ball (New Brunswick)

1. Maggie Ward (New Brunswick): "Challenging the Canon(s) in George Elliott Clarke's *Antiphony*"
2. Michael Minor (Manitoba): "Spaces of Belonging in the Trans-generic Art of Rogers and Allen"
3. Carl Watts (Queen's): "Curating Identity: Solidarity and the Social Network in Some Recent Conceptual Poetry"

10:30-10:45 BREAK**10:45-12:15****SESSION #14: REPRESENTING VIOLENCE AND IMAGINING RESOLUTION (VIC306)****Chair:** Guy Beauregard (National Taiwan)

1. Cara Fabre (Windsor): "Prison Blogs and the Language of Struggle"
2. Angela Herring-Lauzon (McMaster): "Monstrous Bodies, Monstrous Minds: Reading Trauma Through the Body in Indigenous and Diasporic Contexts"
3. Sharon Beckford (Rochester): "Poised on the Legacy of 150 Years. Canada's future: Tragic Despair or Comedic Hope"

SESSION #15: DIFFICULT INTIMACIES (VIC500)**Chair:** Phaniel Antwi (British Columbia)

1. Joanne Leow (Saskatchewan): "Beyond Orientalism: 'Tropicality' in Recent Postcolonial Asian Fiction"
2. Nour Afara (McMaster): "Sexing Pedagogy: Voyeurism, Submission, and Domination in *Fanny Hill*"
3. Shamika Shabnam (McMaster): "Diasporic Bodies, Queer Memories: The Future Reclamation of the 'Other' in Shani Mootoo's 'Out on Main Street'"

12:15-1:45 CONVERSATION AND READING: d'bi young anitafrika (VIC500)

Lunch sponsored by *ARIEL: A Review of International English Literature* at the University of Calgary, and the Faculty of Arts, Ryerson University.

2:00-4:00 CACLALS ANNUAL GENERAL MEETING & GSPP PRESENTATION (VIC500)



Conference Abstracts

Pushpa Acharya, Kritish Rajbhandari, Asma Sayed and Khem Guragain (Toronto): “Indian Ocean Encounters: Colonial and Postcolonial Imaginaries” – member organized panel

This panel explores how the colonial and postcolonial movements in the Indian Ocean have been recorded, imagined, constituted and conceptualized, and responded to; how they reveal the story of migration (voluntary and forced), trade, and climate change; and how such encounters led to formations of multiple histories and identities.

Nour Afara (McMaster): “Sexing Pedagogy: Voyeurism, Submission, and Domination in *Fanny Hill*”

In this paper, I examine the ways that sexuality is ‘taught’ through fiction, specifically in 18th century erotica. I examine Fanny from Cleland’s *Memoirs of a Woman of Pleasure* as a woman who is ‘taught’ a particular kind of sexual subjectivity through various characters in the text who embody different forms of teaching. Fanny negotiates with what she is ‘taught’ in the text, and her agency highlights the divide between teaching and learning in an environment which engages a kind of female sexual empowerment alongside (in various ways) patriarchal ideals, hierarchies, and relations.

Rubia Akram (Calgary): “‘We’ and ‘They’: Exploring Problematics of Interclass Female Solidarities in Pakistani Literature”

In Pakistan, gender-based violence is ubiquitous; however, the intersection of gender with class, race, and education, generate different responses to interclass female solidarity in Pakistan. In this paper, I will explore (im)possibilities of interclass female solidarity as represented in the writings of Pakistani feminists Tehmina Durrani and Qaisra Shahraz.

Catherine M. Andre (Queen’s): “Re-imagining Artistic Community: The Evolution of Drew Hayden Taylor’s Literature in Multicultural Toronto”

The evolution of Drew Hayden Taylor’s literature (1990s–2000s) provides a means to study how it may respond to the changing landscape of urban Toronto under Canadian multiculturalism. My paper uncovers how political developments that inform Toronto “post-multiculturalism” impact the self-expression of such Anishinaabe writers as Taylor into the twenty-first century.

John C. Ball (New Brunswick): “Shouldering the Burdens of History: The Parrot as Postcolonial Satirist in Gary Barwin’s *Yiddish for Pirates*”

Gary Barwin’s *Yiddish for Pirates* satirizes atrocities of the Spanish Inquisition and Spanish colonialism through the beak of its narrator, the garrulous anthropomorphized parrot Aaron. This paper examines various ways in which satire’s critical distance and proximity to objects of critique are negotiated as functions of Aaron’s questionable animal otherness.

Sharon Morgan Beckford (Rochester): “Poised on the Legacy of 150 Years. Canada’s Future: Tragic Despair or Comedic Hope”

Black Canadian literature presents the despair that confronts Blacks living in multicultural Canada, while offering hope, thereby pushing Canada toward greater recognition, acceptance, and inclusion of Blacks. Selected works by Esu Edugyan,

Dionne Brand, Djanet Sears, and Andre Alexis represent narratives of hope at signal moments in the Canadian story.

Marika Brooks (Ryerson): “When the Past Is Also the Present: A Critical Re-reading of Maryse Condé’s *I, Tituba, Black Witch of Salem* as a Polysemic, Palimpsestic Text”

In my re-reading of *I, Tituba*, I argue that Condé’s fictionalization of both Caribbean-American and Tituba’s personal history results in a novel that productively interrupts, extends, and complicates dominant (in history, literature, and the arts) narratives about, and cultural significations of, the Salem witch trials.

Catherine Brunskill (Wilfrid Laurier): “You Are Here: ‘Rewriting Home’ as a Process of Determining Positionality in Postcolonial South Asian Canadian Literature”

My paper examines how rewriting home enables the self to determine positionality in space and time and how that process relates to the construction of identity. Looking at Badami’s *Can You Hear the Nightbird Call?* and Ondaatje’s *Running in the Family*, this is achieved by mapping memory, ancestry, and history.

Julie Cairnie (Guelph): “Postcolonial Hockey and the Regulation of (Canadian) Masculinities”

Reading Richard Wagamese’s *Indian Horse* alongside more hegemonic hockey ‘texts,’ such as Don Cherry’s “Coach’s Corner” and Stephen Harper’s *A Great Game*, reveals that hockey is a contact zone where ‘players’ compete about ‘our game’ in terms of national identity, race, and masculinities.

Chandrima Chakraborty (McMaster): “Memorializing the Absent Father in *Can You Hear the Nightbird Call?*”

This paper examines the role played by the memorialization of the absent father in the production of trans-generational or “multidirectional” memory in Anita Rau Badami’s *Can You Hear the Nightbird Call?* It is part of the panel ‘Fathering and Fatherhood in Colonial and Postcolonial Fiction.’

Lindsay Diehl (UBC Okanagan): “Family Secrets and Haunted Childhoods: Chinese Canadian Autobiographies and the Gothic”

I apply a gothic analysis to Wayson Choy’s and Judy Fong Bates’ autobiographical texts, showing how the writers’ allusions to family secrets and haunted childhoods represents a critique of dominant notions of progress and the nation-state.

Vanessa Evans (York): “Unsettling the Simultaneous Nation: Deep Time as Denationalized Space”

This paper employs Wai Chee Dimock’s theory of deep time in an attempt to reconsider the intersections between temporality and nationality. Deep time offers a “denationalized space” that challenges notions of a “universal present” (Dimock) and works against the collectivization of meanwhiles present in modern time zones and constructs like the Commonwealth of Nations.

Cara Fabre (Windsor): “Prison Blogs and the Language of Struggle”

My talk examines how prison blogs extend a long history of prison writing that attempts – by engaging a multivocal discourse of struggle – to decriminalize dissent,

counter-surveil Canadian corrections, expose myths that normalize imprisonment, and propose concrete pathways to resist the carceral state.

Jeff Fedoruk (McMaster): “The Gentrifying Ampersand: The Linguistic Dynamics of Twenty-First Century Urban Renewal in Canada”

This paper surveys the linguistic history of the ampersand in relation to Canadian restaurant naming and gentrification, featuring case studies in Vancouver’s Gastown and Hamilton’s Downtown areas, while reflecting on Fred Wah’s notions of the hyphen and hybridity to arrive at a synthesis of the problematic currently impacting Canadian cities.

Kathleen Fernando (Kenyon): “‘A Body Grown Oceanic’: Physical Care, the Body, and Healing in V.V. Ganeshanathan’s *Love Marriage*”

Using Butler’s idea of precarity as a point of departure, this paper examines the relationship between precariousness, violence, and healing as it figures in V.V. Ganeshanathan’s novel, *Love Marriage* (2008). Specifically, I examine what it means to “care” for perpetrators of violence, as they experience pain and approach death. I trace the relationship between the broken body, healing, violence, and hospitality, where the physician becomes host(age) to the patient.

Constantine Gidaris (McMaster): “Conceptualizing South Asian ‘Prisons’: Masculinities in *The Night Of*”

This paper explores the ways in which South Asian masculinities are deployed through various configurations of “prison” frameworks in HBO’s *The Night Of*. It focuses on the character of Nasir Khan to analyze his evolving (re)constructions of masculinity that work to reinforce racial stereotypes and tropes.

Angela Herring-Lauzon (McMaster): “Monstrous Bodies, Monstrous Minds: Reading Trauma Through the Body in Indigenous and Diasporic Contexts”

In Dionne Brand’s *A Map to the Door of No Return*, she poses a question: “did you, did we, go crazy after?” Referring to a specific experience of witnessed trauma, Brand’s question nevertheless opens conversation on writing the “crazy” in literature, a particularly affective experience for Indigenous and Diasporic writers.

Gugu Hlongwane (Saint Mary’s): “Rudeness, Boundaries and Community-Building in the Stand-Up Comedy of Celeste Ntuli”

Stand-up comedian, Celeste Ntuli, challenges the politeness theories of Brown and Levinson (1978) as well as the *ukuhlonipha* or respect-related cultural codes of black South African culture. As a result of fearlessly pushing against boundaries, Ntuli is able to imagine new and healthier communities.

Kaelyn Kaoma (Toronto): “Child Soldier Narratives: An African Genre?”

Niromi de Soyza’s *Tamil Tigress* is the one exception to the rule of child soldier narratives as African. However, the many ways in which this memoir differs from other child soldier narratives suggests that it is an outlier and does not really fit into the genre, which remains almost exclusively African.

Sailaja Krishnamurti (Saint Mary’s): “Fathering, Affect, and Masculinity in Two Graphic Novel Retellings of the *Ramayana*”

This paper examines representations of fathering in *Simian* and *Ravanayana*, two recent graphic novels that revisit the *Ramayana* narrative from various characters’

perspectives. It is part of the panel 'Fathering and Fatherhood in Colonial and Postcolonial Fiction.'

Brian Lefresne (Guelph): "Oku's Mixtape: Black Improvisatory Sonics in Dionne Brand's *What We All Long For*"

In my paper I argue that the character of Oku in Dionne Brand's *What We All Long For* uses a personally curated soundtrack to help articulate his social position and personal politics in multicultural Toronto, Canada. A sonic reading of the novel allows for new pedagogical possibilities.

Joanne Leow (Saskatchewan): "Beyond Orientalism: 'Tropicality' in Recent Postcolonial Asian Fiction"

This paper examines Sandi Tan's *The Black Isle* and Kevin Kwan's *Crazy Rich Asians* through the critical lens of "tropicality." Cognizant of the developmental histories of colonial and postcolonial Southeast Asia, the novels use and abuse the trope of "tropics" to reveal ongoing legacies of exploitation, trauma, and pleasure.

Prathna Lor (Toronto): "Making Strange: Plot and Affect in Dionne Brand's *What We All Long For*"

In this paper, I argue that the linguistic disjuncture between the narrative received by Quy and the reader's encounter with Quy in the narrative as one who cannot speak English is part and parcel of the novel's structure of tragedy that is premised upon language encounter and coincidence.

Mark A. McCutcheon (Athabasca): "Blue Marrow's Three Wíhtikows"

This paper reads the wíhtikow references in Louise Halfe's *Blue Marrow*, investigating how they textually build the poem as a whole (attending to differences between the 1998 first edition and the 2004 revision), and how they contextually engage broader concerns with the wíhtikow, in indigenous cultures, and amidst Canadian colonialism.

Selena Middleton (McMaster): "Métis in Space: Critiquing Racist Science Fiction Tropes, Creating Indigenous Futurity"

This presentation will examine the ways in which Chelsea Vowel and Molly Swain's "Métis in Space" (otipêyimisíw-iskwêwak kihci-kîsikohk) podcast challenges the racist and sexist tropes present in popular science fiction film and television, and offers its own vision of indigenous futurity.

Michael Minor (Manitoba): "Spaces of Belonging in the Trans-generic Art of Rogers and Allen"

Decolonial artists Janet Marie Rogers and Lillian Allen use their work to foster belonging in both actual and spiritual territories. Their trans-generic poetry creates spaces of belonging, despite the dislocation of both of these poets from their ancestral homes. However, these spaces are primarily spiritual.

Dana C. Mount (Cape Breton): "From Marcus Garvey to the TRC: Teaching in A Small Place in an Era of Internationalization and Indigenization"

This paper offers a response to a recent CBC radio programme that questioned the integrity of 'Internationalization.' As a postcolonial scholar teaching international and indigenous students at the institution in question, I bring a unique set of questions and experience to the topic.

Sobna Nijhawan (York): “Absent Mothers and Nurturing Fathers: Unconventional Family Constellations in Hindi Short Stories”

This paper is part of the panel ‘Fathering and Fatherhood in Colonial and Postcolonial Fiction’. It revisits the role of fathers and father figures in their presence and absence and (re-)situates these as elements of domestic and religious spheres.

Susie O’Brien (McMaster): “Restor(y)ing the Black Swan: Decolonizing Place and Time in Alexis Wright’s Fiction”

This paper considers Aboriginal Australian Alexis Wright’s novel *The Swan Book* (2013) as a meditation on the entanglements of colonialism and climate change, and possibilities for multispecies flourishing.

Chima Osakwe (Toronto): “Unravelling Globalization in Adichie’s *Americanah*”

Chimamanda Adichie’s novel *Americanah* consciously or unconsciously raises some important questions about “globalization,” a concept that may be simply defined as “the expansion and intensification of social relations and consciousness across world-time and world-space” (Steger 15).

Amanda Perry (New York): “Revolution and Repetition: C.L.R. James, the Henry Rebellion, and the Promise of Cuba”

Placing C.L.R. James’ 1963 appendix to *The Black Jacobins* in dialogue with letters from a 1960 treason trial in Jamaica, I analyze how these texts use the possibility of repeating the Cuban Revolution to encode dramatically different visions of the Caribbean: as site of revolutionary modernity and space of exile.

J. Coplen Rose (Lakehead): “South African Adaptations of Shakespeare: Political Criticism and the State of the Nation in Pieter-Dirk Uys’s *MacBeki* and *The Merry Wives of Zuma*”

This paper analyzes the political criticism contained in Pieter-Dirk Uys’s *MacBeki* and *The Merry Wives of Zuma*. Reworking two of Shakespeare’s plays, Uys carries on a long tradition of using such works to criticize government injustices, both during and after apartheid.

Shazia Sadaf (Western): “*I Am Malala: A Human Rights Narrative?*”

This paper examines the dichotomy between the reception of Malala Yousafzai’s memoir *I Am Malala* among global and local readerships. Because Western readers are largely perplexed by the fact that the reaction to this book in Pakistan has been largely negative, the aim here is to highlight the politics of the memoir’s publication.

Henghameh Saroukhani (Saint Mary’s): “Vehicular Cosmopolitanism: The Car in Bernardine Evaristo’s *Soul Tourists*”

This essay interrogates the undervalued cultural life of ‘things’ in an attempt to rearticulate cosmopolitanism as a specific literary praxis composed by material culture. Through Bernardine Evaristo’s *Soul Tourists* (2005), I trace how the novel’s distinctive vehicular ethos (its fascination with cars and automobility) assembles cross-cultural and cross-material connections that undermine prevailing notions of cosmopolitanism as hybrid subjectivity.

Shamika Shabnam (McMaster): “Diasporic Bodies, Queer Memories: The Future Reclamation of the ‘Other’ in Shani Mootoo’s ‘Out on Main Street’”

My paper aims to negotiate the heteronormative diasporic subject constructed under a dominant nationalist discourse espoused by the Indian State. In seeking an analytical and theoretical approach, I contend that the portrayal of a queer, diasporic body in Shani Mootoo’s “Out on Main Street,” not only rewrites the hegemonic narrative of the nation-state, but opens up the possibility of a future diasporic space where social, sexual and linguistic boundaries between the ideal Indian and the “other” are resisted.

Emily Skov-Nielsen (New Brunswick): “‘The Languages of the Ocean’: Aquatic Metaphors and Gender, Class, and Racial Complexities in Shani Mootoo’s *He Drown She in the Sea*”

Shani Mootoo’s *He Drown She in the Sea* (2005) depicts the wide-ranging social dynamics of postcolonial Caribbean life, engaging with gender, class, and racial complexities through various aquatic metaphors. The novel’s water imagery assumes numerous often paradoxical meanings including liberation, oppression, cultural renewal, creolization, diasporic identity, conflict, and unity.

Ruta Slapkauskaitė (Vilnius): “Fossils and Friendships: The Commonwealth of Things in Joan Thomas’ *Curiosity*”

This paper examines Joan Thomas’ novel *Curiosity* in terms of its engagement with the material imagination, which challenges the integrity of anthropocentric discourse and calls for a renewed human responsibility for the natural world.

Jason Sunder (Western): “Troubling ‘Species-Thinking’: Precarious Futures and the Unspeakable Anthropocene in Vandana Singh’s ‘Delhi’”

This paper engages with Vandana Singh’s “Delhi” to problematize Dipesh Chakrabarty’s formulation of man-made climate change as both a geological event and a “crisis of capitalist management” (2009: 212). I posit that Chakrabarty’s post-Kantian approach assimilates geological processes to a reason-based epistemology that fails to account for nature’s agential force.

Maggie Ward (New Brunswick): “Challenging the Canon(s) in George Elliott Clarke’s ‘Antiphony’”

This paper explores the ways in which George Elliott Clarke’s poem “Antiphony” challenges the British, Canadian, and African-Canadian literary canons by highlighting their lack of representation and exclusion of Africadian (Black Nova Scotian) experiences. The poem demonstrates the hegemonic values embedded in the literary canon and works to dismantle them.

Carl Watts (Queen’s): “Curating Identity: Solidarity and the Social Network in Some Recent Conceptual Poetry”

This paper argues that the ascendance of the curator is changing treatments of identity in Canadian experimental poetry. Although such poetry formerly focused on marginalized group identities, the poet-curator has disaggregated identity from the group to the networked subject, thus depoliticizing identity by eliminating its collective element.

**Protocols and Pedagogies: Indigenous Ethics in the Classroom
A Roundtable Discussion**

- Chair:** **Sam McKegney**, Queen's
- Panelists:** **Kim Anderson**, Guelph
Louis Bird, Omushkego (Swampy Cree) storyteller-elder
Warren Cariou, Manitoba
Michelle Coupal, Laurentian
Sarah Henzi, Simon Fraser
Dovie Thomason, Lakota and Kiowa Apache storyteller
- Respondent:** **Deanna Reder**, Simon Fraser

This collaborative panel engages with questions of protocol as they pertain to Indigenous literature and its study. We set out to think together about how culturally specific Indigenous protocols around storytelling can inform pedagogical practices pertaining to the study of Indigenous literatures. We consider how such protocols illuminate the ethical parameters of both story-sharing and pedagogy as means of calling us into relationship. This panel brings together established, mid-career, and upcoming scholars of Indigenous literary studies who have experience working with artists (and artistic protocols), Indigenous communities (and community-based protocols), and/or diverse/alternative pedagogical environments (and pedagogical protocols). Rather than scripted papers, these panellists will share dynamic, informal presentations that weave together experiential evidence, personal reflections, and critical commentary in efforts to flesh out the ethical boundaries of, and to think in very practical ways about, engaging with Indigenous protocols in a variety of pedagogical settings. Each panellist will take between 10 and 15 minutes to present preliminary thoughts, leaving considerable time for dialogue and discussion.

In "Visiting as Protocol," Métis scholar and author **Warren Cariou** will consider the ways that apparently non-formal kinds of interactions prove crucial to establishing the relationships that are often required for stories to be told; Professor Cariou will present collaboratively with one of the oral storytellers with whom he works at the University of Manitoba's Centre for Creative Writing and Oral Culture. **Louis Bird**, a renowned Omushkego Cree storyteller, writer and Elder, will share advice gained from his decades of experience working with Elders and knowledge-keepers in Omushkego Cree territory. In his life-long activities as an oral historian and teller of Omushkego stories, Mr. Bird has learned a great deal about the challenges and ethical imperatives involved in translating Indigenous traditional knowledge into other contexts, including pedagogical settings. His contributions on the panel will provide an important link to community values as they are embodied in ceremony, story and Indigenous languages.

Algonquin scholar **Michelle Coupal** will elaborate strategies for incorporating positioning exercises holistically into the Indigenous literature classroom as a means to foster a healthy entry point into and dialogical relationship with the stories Indigenous writers tell; Professor Coupal will ultimately consider how positioning protocols can be mobilized to encourage activism and advocacy that extends beyond the classroom setting. Cree-Métis scholar of Indigenous feminisms and Indigenous masculinity theory **Kim Anderson** will reflect on the possibilities and perils of protocols in the classroom as they take on gendered dimensions (at times conditioned by the patriarchy embedded in settler colonial thought). Settler scholar **Sarah Henzi** will ask, what does a “pedagogy of unsettling” (Regan) entail? What challenges does it put forth, in relation to how a work is received, perceived, and taught? And how do contemporary works, such as those of Mi'gmaq filmmaker Jeff Barnaby, complicate their very use as pedagogical tools due to their raw, relentless depiction of sites of violence and loss? **Dovie Thomason**, a Lakota and Kiowa Apache storyteller, will share personal stories, anecdotes, memories and questions related to her experiences, sharing traditional and original stories as an “Artist-in-Education” and “Cultural Artist” throughout the U.S., Canada and overseas. Her life and work is committed to the essential place of oral telling as an imagining of new outcomes for coming generations and an honoring of this traditional affirmation of the kinship at the heart of our communities. She is grateful for the invitation to enter into relationship with a new community.

This panel anticipates discussions that will animate the third annual gathering of the Indigenous Literary Studies Association, entitled *Ethics of Belonging: Protocols, Pedagogies, Land and Stories*, which will take place on the unceded, traditional territories of the Stó:lō peoples in Chilliwack, B.C. from June 18th to the 20th, 2017.