



Canadian Association for Commonwealth Literature and Language Studies

**Conference Program:  
Gathering Diversities through Contestation and Coalition  
May 26-28, 2018  
University of Regina, Regina, SK**

CACLALS acknowledges that this conference is being held on the territories of the nêhiyawak, Anihšînāpēk, Dakota, Lakota, and Nakoda, and the homeland of the Métis. The main campus of the University of Regina is on Treaty 4 lands.

We encourage chairs of every session in the conference to convey this sincere acknowledgment. (Abstracts, guest speaker biographies, and chairing territorial acknowledgement appear at the end of this program. Full chairing and presenting guidelines can be found on our website.)

**May 26-28<sup>th</sup>:** CACLALS parallel sessions are in the Language Institute (LI 132, LI 133)

**May 26<sup>th</sup> Special Events:**

12:30-1:30pm (LC 117): CACLALS Executive Meeting

3:30-5:00pm (RIC 119 Auditorium): Keynote Address by Jahan Ramazani (U Virginia) (CACLALS/ACCUTE)

6:30-8:00pm (Campion Commons Area): Graduate Student Reading and Roundtable (CACLALS/ACCUTE/ACQL)

*N.B.: Parallel sessions begin at 9:00am*

**May 27<sup>th</sup> Special Events:**

3:30-5:00pm (LC Auditorium): Plenary by Zarqa Nawaz (CACLALS/ACCUTE)

7:00-10:00pm: CACLALS Annual Dinner (with ACCUTE Executive) at CRAVE (<http://www.cravekwb.com/>)

*N.B.: Parallel sessions begin at 9:00am*

**May 28<sup>th</sup> Special Events:**

10:30-12:00pm (Multi-Purpose Room, ground floor at FNUniv): Annual Indigenous Roundtable (ILSA/CACLALS)

12:00-1:30pm (LC 211): Author Event: Conversation and Reading with Rita Bouvier (CACLALS/*ARIEL*)

3:00-4:00pm (LI 119): CACLALS Reception: Book Launch & Graduate Student Presentation Prize Announcements

4:00-5:30pm (LI 119): CACLALS Annual General Meeting

*N.B.: Parallel sessions begin at 9:00am*

**9:00-10:30am**

**SESSION #1: Othering and Exile: Sub-Saharan and South African Contexts (LI 132)**

**Chair: Asma Sayed (Kwantlen Polytechnic U)**

Exiling Space in “Rethabile Masilo’s *The Things That Are Silent*”  
Comfort Verrissimo (U Alberta)

“Individual Definitions of Self After Apartheid: Othering, Coloured Identity, and Romantic Pursuits in Ntokozo Madlala and Mandisa Haarhoff’s *Crush-hopper*”

J. Coplen Rose (Acadia U)

“Queer Animal Desire and Interspecies Intimacy in Sub-Saharan African Fiction”  
Jesse Arsenaault (Concordia U)

**10:30-11:00am BREAK (refreshments provided)**

**11:00-12:30pm**

**SESSION #2: Alternate Metaphors of Diversity & Inter-Relation (LI 132)**

**Chair: Stephanie Oliver (U Alberta)**

“What Does Andre Alexis’s *Fifteen Dogs* Suggest About Canadian Diversity?”  
Diana Brydon (U Manitoba)

“A Gathering of Voices: Expanding Notions of Diversity in Shani Mootoo’s *Cereus Blooms at Night*”  
Lena Schneider (Saarland/Trier/U Montréal)

**SESSION #3: Telling ‘Refugee Tales’, Re-Envisioning Displacement (LI 133)**

**Chair: Hengameh Saroukhani (Saint Mary’s U)**

“Re-Drawing Palestinian Displacement in Lebanon: Leila Abdelrazaq’s *Baddawi*”  
Tamara El-Hoss (Brock U)

“A Literary Welcome: Contesting Narratives through Storytelling in *Refugee Tales*”  
Asna Shaikh (Simon Fraser U)

“Mapping Global Cultures of Securitization in Dionne Brand’s *Inventory*”  
Terri Tomsy (U Alberta)

**12:30-1:30pm**

**CACLALS EXECUTIVE MEETING & LUNCHEON (LI 117)**

**1:30-3:00pm**

**SESSION #4: Gathering New Epistemes: Decolonial, Indigenous poetics (LI 132)**

**Chair: Jennifer Henderson (Carleton U)**

“The Decolonization of Print and Digital Space in Jordan Abel’s *Injun*”

Aislinn McDougall (Queen’s U)

“Trans-Systemic Thinking in the Two-Row Poems of Mohawk Poet Peter Blue Cloud”

Daniel Coleman (McMaster U)

“Decolonial Poetics and Dispersed Lyric: Jordan Abel’s Aesthetic Signature”

Carl Watts (Royal Military College)

**SESSION #5: Between Past and Future ‘Posts-’: Storytelling in the Global Age (LI 133)**

**Chair: John C. Ball (U New Brunswick)**

“1001 Impossible Jews: Salman Rushdie’s *Two Years Eight Months and Twenty-Eight Days*”

Anna Guttman (Lakehead U)

“Creating New Futures: Pakistani Speculative Fiction and Mohsin Hamid’s *Exit West*”

Shazia Sadaf (U Western)

“Between Modernity and Globality: Reconfiguring ‘Diversity’”

Sabujkoli Bandopadhyay (U Regina)

**3:00-3:30pm BREAK (refreshments provided)**

**3:30-5:00pm: KEYNOTE ADDRESS By Distinguished Professor Jahan Ramazani (U Virginia): “Gathering Linguistic Diversities: The Poem, the World, and Translation”**

**Co-Moderators: Henghameh Saroukhani (CACLALS) and Anna Guttman (ACCUTE)**

**Location: RIC 119 – Research Innovation Auditorium (Open Event #1313)**

*How does “world literature” gather literary, linguistic, and cultural diversities? What happens to “world literature” when it is brought into conversation with poetry studies?* In his keynote address, distinguished professor Jahan Ramazani (University of Virginia), challenges us to view culture and art beyond the limits of one language, one nation, and one region. At a time when borders are militantly reasserted and dangerous essentialisms flourish, Ramazani proposes to dismantle the aesthetic boundaries between ‘Eastern’ and ‘Western’ traditions of thought, highlighting the necessity of cross-cultural engagements across national, linguistic and aesthetic lines. **(All are welcome!)**

**CACLALS acknowledges the generous support of this collaborative event (CACLALS/ACCUTE) by the Keynote Speaker Fund of CFHSS.**



**6:30-8:00pm: GRADUATE STUDENT READING AND ROUNDTABLE**

**Location: Champion Commons Area (Open Event #1326)**

Graduate students from across Canada converge to share their creative writing and discuss the role of the writer in diversity-related issues. Through poems, short stories and novel excerpts, participants explore everything from the diverse Canadian city to the storytelling potential of henna. This talented line-up includes UBC's Benjamin Hertwig, a shortlisted finalist for the Governor General's Literary Award. **(All are welcome!)**

**(Organized by CACLALS graduate student representatives Jane Chamberlin and Shamika Shabnam; co-hosted by CACLALS/ACCUTE/ACQL)**

**SUNDAY, MAY 27**

**9:00-10:30am**

**SESSION # 6: GRADUATE STUDENT PRESENTATION PRIZE PANEL (LI 132)**

**Chair: Diana Brydon (U Manitoba)**

"Black Girl Magic? Afro-Pessimism and Flawed Femmes in Nalo Hopkinson's Speculative Fiction"  
L. Camille van der Marel (U Alberta)

"Forms of Decolonization: Critical Poetics in Liz Howard's *Infinite Citizen of the Shaking Tent*"  
Sara Rozenberg (York U)

"Dancing across the Divide: J.M. Coetzee's Postsecular Embodiment"  
Brandi Estey-Burt (Dalhousie U)

**10:30- 11:00am: BREAK (refreshments provided)**

**11:00-12:30pm**

**SESSION #7: Writing Beyond Trauma: 'Embodied' Literary Activisms (LI 132)**

**Chair: Terri Tomsy (U Alberta)**

"Building Communities, Reconciling Relationships? Re-Reading the Kappa in Hiromi Goto's *The Kappa Child*"  
Stephanie Oliver (U Alberta)

"Interrogation of 'Happy' Multiculturalism through Deafness as an Invisible Disability in Priscila Uppal's *To Whom it May Concern*"  
Sanchari Sur (Wilfrid Laurier U)

"Resisting the Frame of the 'Post-Colonial': 'Racializing' Assemblages in Shani Mootoo's Fiction"  
Tania Aguila-Way (U Toronto)

**SESSION #8: New Projections: Multisensory, Multimedia Re-Memberings (LI 133)**

**Chair: Jane Chamberlin (U Calgary)**

“Of Water, Sand, Steel, Glass: Urban Ecologies and Literary Polyphonies”

Joanne Leow & Allison McFarland (U Saskatchewan)

“*High Muck a Muck: Playing Chinese: Connective Aesthetics and Memorialization*”

Veronica Austen (St. Jerome’s U)

“‘the broken edges’ and Gatherings of Peace: Partition at Home and in Diaspora”

Prabjhot Parmar (U Fraser Valley)

**12:30-1:30pm LUNCH BREAK**

**1:30-3:00pm**

**SESSION #9: Textual Gatherings & Comparative Contestations (LI 132)**

**Chair: Carl Watts (Royal Military College)**

“Contesting Diversity, Countering Appropriation? Screenwriting *Dance Me Outside*”

Gillian Roberts (U Nottingham)

“Tomson Highway and Daniel Munduruku: Tricksterism and Literary Activism in the Americas”

Rubelise Da Cunha (Federal University of Rio Grande, Brazil)

“The Unmade Bridge: Toward a Community of Witnesses in Karen Connelly’s *The Lizard Cage*”

Brenda Beckman-Long (Briercrest College and Seminary)

**SESSION #10: Racialized Poetics of Activism, Spatialized Polemics of Dissent (LI 133)**

**Chair: Anna Guttman (Lakehead U)**

“Inside the Outside: Race, Space, and Protest in Wayde Compton’s *The Outer Harbour*”

Ashley Irwin (U Waterloo)

“Race and Space: Tamil-Canadian Activism and the (“Incomplete) Project of the Multicultural Nation”

Shalika Sivathasan (York U)

“Celebrity Dying and the (De-)Colonial Project: Reading the Last Words and Works of Gord Downie and Johnny Clegg”

Brenna Gray (Douglas College)

**3:00-3:30pm BREAK (refreshments provided)**

**3:30-5:00pm: PLENARY by Zarqa Nawaz: “How to Write a Sitcom About Muslims – Very Carefully!”**

**Location: LC Auditorium (Open Event # 1317)**

As a Canadian of Muslim faith, journalist and filmmaker Zarqa Nawaz has always told stories about her Muslim and non-Muslim community through humour. From BBQ Muslims to Fred's Burqa, she's found it's easier to deal with difficult subjects such as belonging, stereotypes and identity when people are willing to laugh at themselves. She'll talk about the story behind creating *Little Mosque on the Prairie*, the hit ground-breaking television series about a Western-based Muslim community in Canada. Everyone around the world was watching it for different reasons, and some of those reasons surprised her. **(All are welcome!)**

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



**5:00-7:00pm PRESIDENT’S RECEPTION**

**7:00-10:00pm CACLALS ASSOCIATION DINNER at CRAVE (co-hosted by CACLALS and ACCUTE Executive)**

**Venue: CRAVE**

<http://www.cravekwb.com/>

Address: 1925 Victoria Avenue, Downtown Regina; Tel: 306-525-8777

Contact: Mariam Pirbhai [mpirbhai@wlu.ca](mailto:mpirbhai@wlu.ca)

Other helpful contacts/links:

Treasurer’s email: [Henghameh.Saroukhani@smu.ca](mailto:Henghameh.Saroukhani@smu.ca)

Website: <http://caclals.ca/>

Twitter: @caclals\_ca

**MONDAY, MAY 28<sup>th</sup>**

**9:00-10:30am**

**SESSION #11: Where You Are: A Writing Workshop about Place (LI 132)**

**Facilitator: Tanis MacDonald (Wilfrid Laurier U)**

This workshop is for writers of any experience level who are interested in writing about place as informed by settler and indigenous histories. I will teach representative pieces from Laurie Graham’s *Settler Education* as prompts. Participants will write “history” as a lived inquiry into place and belonging, working from our identities as Indigenous people, settlers, refugees, immigrants, diasporic peoples, and any combination thereof.

**SESSION #12: Transgressive Solidarities: Building Alternative 'Coalitions' (LI 133)**

**Chair: Veronica Austen (St. Jerome's U)**

“So many disrupted nests’: Kinship and Solidarity in Tessa McWatt’s *Out of My Skin*”

Sarah Kent (Queen’s U)

“Black and Irish Coalitions: Alex Wheatle’s *East of Acre Lane*”

Henghameh Saroukhani (Saint Mary’s U)

“When the ‘Monsters’ Fight Back: Reading Rage as Justice in Dionne Brand’s *At the Full and Change of the Moon*”

Angela Herring-Lauzon (McMaster U)

**10:30-12:00pm: CACLALS & ILSA Annual Indigenous Roundtable: “Sovereign Solidarities: Alliances and Accountability in Black and Indigenous Literary Creation and Study”**

**Location: Multi-Purpose Room, ground floor of FNUniv**

Co-hosted by Daniel Heath Justice and Sam McKegney

As David Chariandy and Phanel Antwi have argued, “the foundational and still profoundly visceral colonizing practices directed towards Indigenous peoples [in Canada] frequently intersect with the long legacies of anti-Black and also anti-Asian prejudice. As a result, many Black Canadian writers and critics have concertedly sought to understand and engage with Indigenous decolonization movements and coalitional anti-racist initiatives, while also confronting a white and multicultural elite occasionally prepared to entertain token gestures of ‘diversity’ but unwilling to attend critically to the cultural and political specificity of blackness.” This year’s Indigenous Roundtable invites participants to reflect on the complexities of Black and Indigenous (and Black/Indigenous) experiences of settler colonialism on Turtle Island to consider how these experiences urge forms of solidarity while complicating the parameters of alliance. We ask participants to think about the, at times, conflicted relationship between *alliance* and *accountability* in decolonial and anti-racist struggles (and their artistic expressions). In particular, we invite participants to consider the ways in which literary art by Black and Indigenous writers provides tools for imagining and enacting solidarities with genuinely decolonizing potential, while laying bare the ethical dimensions such solidarities demand.

We ask:

- Can Indigenous Studies scholars support and affirm Black liberation and sovereignties while grappling with our field’s history of anti-Blackness?
- Can struggles for Black empowerment and an end to white supremacy in Canada constitute affirmations of Indigenous sovereignty?
- Can Indigenous Studies methodologies and practices be mobilized to engage actively and ethically with “the cultural and political specificity of blackness”?
- Can institutional efforts toward “Indigenization,” in an era of supposed “reconciliation,” be leveraged to attend to Black exclusion and generate space for Black creative/critical endeavours?

As in years past, the roundtable will begin by affording each of the featured speakers five minutes or less to offer initial thoughts on the event's theme before building into an open dialogue to which members of the audience are welcome to contribute.

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



**12:00-1:30pm: CONVERSATION AND READING WITH RITA BOUVIER (Light Lunch Provided)**

**Moderator: Tanis MacDonald (U Laurier)**

**Location: LC 211**

Rita Bouvier is author of three collections of poetry. *nakomowin'sa for the seasons* (Thistledown Press, 2015) was the 2016 Sask Book Awards winner of the Saskatchewan Rasmussen, Rasmussen & Charowsky Aboriginal Peoples' Writing Award. In 2005, Gabriel Dumont Institute Publishing transformed the title poem "papîyâhtak", of her 2004 publication, into a children's picture book—*Better That Way*. Her poetry has appeared in literary anthologies, musicals and television productions, and been translated into Spanish, German and Michif.

*This event includes a complimentary luncheon on a first-come, first-served basis, so come early, grab a plate and enjoy the reading.*

**CACLALS acknowledges the generous support of *ARIEL: A Review of International English Literature* for this event's complimentary luncheon**

**1:30-3:00pm**

**SESSION #13: Un-Settling the Terms of Production: (De-)Colonizing Interventions (LC 132)**

**Chair: J. Coplen Rose (Acadia U)**

"Seasons of Rebellion: Survivance and Empathic Unsettling in David A. Robertson's *When We Were Alone*"  
Anah-Jayne Markland (York U)

Toward an archeology of the settler 'public/private': Bogle Corbet and the 19<sup>th</sup> Century colonization company"

Jennifer Henderson (Carleton U)

**SESSION # 14: Textual Interculturalisms: Early Experimental South Asian Literature (1940s-1970s) (LC 133)**  
**Chair: Prabjhot Parmar (U Fraser Valley)**

"The Marriage of the Punjabi Local Legends and the Absurd: A Study of Ajmer Aulakh's Experimental Play *Arbad Narbad Dhundukara* (1978)"  
Ramanpreet Kaur (U Western)

"Redefining the Nation: Buddhist Identities in Modernist Sri Lankan Writing"  
Susan Rajendran (York U)

**3:00-4:00pm: CACLALS RECEPTION (Book launch, readings and graduate student presentation prizes)**  
**Location: LI Theater 215**  
**All are welcome!**

***Graduate Student Presentation Prize Winner Announcements and Awards:*** Shortlisted papers by Brandi Estey-Burt, L. Camille van der Marel and Sara Rozenberg (see Session #6)

***Book Launch and Author Readings:***

Diana Brydon, Peter Forsgren, and Gunlog Fur, editors. *Concurrent Imaginaries, Postcolonial Worlds: Toward Revised Histories* (Brill/Rodopi, 2017).

Daniel Coleman. *Yardworks: A Biography of an Urban Place* (Wolsak and Wynn, 2017).

Rosanna Deerchild, Ariel Gordon, and Tanis MacDonald, eds. *GUSH: Menstrual manifestos for our times*. (Frontenac House, 2018).

Tanis Macdonald. *Out of Line: Daring to Be an Artist Outside the Big City*. (Wolsak and Wynn, 2018).

Mariam Pirbhai. *Outside People and Other Stories* (Inanna, 2017; Winner: IPPY Gold Medal for Multicultural Fiction).

Asma Sayed and Karim Murji, editors. *M G Vasssanji: Diaspora, Literature, and Culture* (Peter Lang, 2018).

Terri Tomsy and Eddy Kent, editors. *Negative Cosmopolitanisms: Cultures and Politics of World Citizenship after Globalization* (McGill-Queen's University Press, 2017).

**CACLALS acknowledges the generous support of *Studies in Canadian Literature* for their contribution to the graduate student presentation prize, which includes a complimentary one-year subscription to *SCL* and an invitation to all finalists to submit their work to *SCL*.**

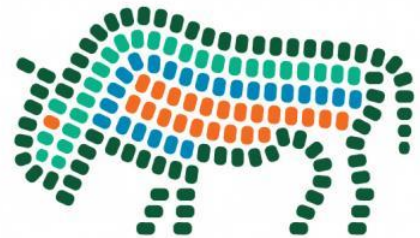
**4:00-5:30pm: CACLALS Annual General Meeting (Open to all CACLALS members)**

**Chair: Mariam Pirbhai**

**Location: LI Theater 215**

"Don't forget to follow us on twitter #caclals18"

Please see following pages for Conference Abstracts, Workshop Description, Guest Speaker Biographies and Chairing Territorial Acknowledgement . . . (Full chairing and presentation guidelines can be found on our website under 'CFPs & Conferences')



FEDERATION FOR THE  
HUMANITIES AND  
SOCIAL SCIENCES

FÉDÉRATION  
DES SCIENCES  
HUMAINES



University  
of Regina

## CONFERENCE ABSTRACTS

**Tania Anguila Way (U Toronto): “Resisting the Frame of the ‘Post-Colonial’: ‘Racializing’ Assemblages in Shani Mootoo’s Fiction”**

This paper argues that Shani Mootoo’s fiction disrupts the expectations that are often projected on the “postcolonial” novel by insisting that understanding colonial and neocolonial violence demands narrative forms that are attuned to the material and embodied aspects of racial abjection, instead of narrative forms that revolve around “witnessing” repressed experiences (and therefore reinforce a liberal humanist desire for “knowable” trauma subjects). – SESSION #7

**Jesse Arsenault (Concordia U): “Queer Animal Desire and Interspecies Intimacy in Sub-Saharan African Fiction”**

This paper examines the recent example of two male lions having sex in rural Kenya alongside fiction by multiple authors from sub-Saharan Africa to consider the ties between queerness and animality. Arguing that hominization and heteronormativity in that continental context share a common disavowal of transgressive human and animal bodies, this essay adds to current thinking in Africa’s (and the globe’s) ongoing anti-anthropocentric struggle. – SESSION #1

**Veronica Austen (St. Jerome’s U): “High Muck a Muck: Playing Chinese: Connective Aesthetics and Memorialization”**

This paper explores the collaboratively produced interactive digital text *High Muck a Muck: Playing Chinese* as a discourse of haunting that disrupts the singular lyrical voice and produces a collective form of memorial, one that employs “connective aesthetics” (Gablik) so as to create a space for dialogue. – SESSION #8

**Sabujkoli Bandopadhyay (U Regina): “Between Modernity and Globality: Reconfiguring ‘Diversity’”**

This presentation will focus on three 21st century novels: Jeannette Armstrong’s *Whispering in Shadows*, Anita Rau Badami’s *Can You Hear the Nightbird Call?* And Margaret Atwood’s *Oryx and Crake*. The presentation will string together the questions of indigeneity, immigration and technocratic development in relation to 21<sup>st</sup> century global world and demonstrate how displaced/misplaced othering remains a primary concern for contemporary practices of diversification. – SESSION #5

**Brenda Beckman Long (Briercrest College and Seminary): “The Unmade Bridge: Toward a Community of Witnesses In Karen Connelly’s *The Lizard Cage*”**

Karen Connelly’s testimonial novel *The Lizard Cage* portrays the crisis in Burma from the eyes of a political prisoner and an orphan. A doublevoiced and self-reflexive text amplifies the effects of engaging readers in a diverse community of witnesses. A companion memoir shows a literary activism that seeks the unmade bridge to interconnection and change. – SESSION #9

**Diana Brydon (U Manitoba): “What Does André Alexis’s *Fifteen Dogs* Suggest About Canadian Diversity?”**

Reading this novel through a critical lens informed by feminist and posthumanist theory, this paper probes the novel’s liberal politics of diversity, its status as apologue, gendered dynamics, and deep ambivalence about embodiment, creativity, and community. – SESSION #2

**Julie Cairnie (Guelph U): “Classrooms, Contact Zones, and the Haudenosaunee Deer Harvest”**

In this paper I read the conflict between Indigenous groups and Animal Rights groups over the Haudenosaunee harvesting of white-tailed deer in Short Hills Provincial Park. I trace my shift, as a white newcomer, from confusion about “sides” in a social justice session (in a university classroom) to decisiveness to support the hunt in November and December, 2017 (on the perimeter of the park). The indoor and outdoor classrooms are contact zones where I found ways to listen and learn. – SESSION #13

**Daniel Coleman (McMaster U): “Trans-Systemic Thinking in the Two-Row Poems of Mohawk Poet Peter Blue Cloud”**

This paper examines Mohawk writer Peter Blue Cloud’s two-column poems to trace how these experimental works immerse readers in a trans-systemic poetics, derived from the Two Row Wampum tradition, between the principles of *gathering* and *diversity* that are necessary if there is ever to be constitutional reconciliation in Canada. – SESSION #4

**Rubelise Da Cunha (Federal University of Rio Grande, Brazil): “Tomson Highway and Daniel Munduruku: Tricksterism and Literary Activism in the Americas”**

This paper discusses Indigenous literary activism in the Americas. We address the defense of oral tradition proposed by Gerald Vizenor and Davi Kopenawa to focus on how literary writers Tomson Highway in *The (Post) Mistress* (2013) and Daniel Munduruku in *Chronicles of São Paulo* (2004) perform tricksterism as “wordmakers” that create new forms of expression for the empowerment of Indigenous traditions. – SESSION#9

**Tamara El-Hoss (Brock U): “Re-Drawing Palestinian Displacement in Lebanon: Leila Abdelrazaq’s *Baddawi*”**

In her graphic novel *Baddawi*, the Chicago-based Palestinian artist and organizer Leila Abdelrazaq follows (and re-draws) the path of thousands of Palestinian refugees who were forced to re-settle in Lebanon. This paper will examine the manner in which Abdelrazaq depicts, traces and re-draws her people’s forced exile and displacement. – SESSION #3

**Brandi Estey-Burt (Dalhousie U): “Dancing across the Divide: J.M. Coetzee’s Postsecular Embodiment in *The Childhood of Jesus* and *The Schooldays of Jesus*”**

I examine how the spiritual and the rational are embodied and transformed in the physical practice of dance in J.M. Coetzee’s latest novels *The Childhood of Jesus* (2013) and *The Schooldays of Jesus* (2016). I suggest that reading dance in this way highlights the importance of religion in postcolonial literature. – SESSION #6

**Brenna Gray (Douglas College): “Celebrity Dying and the (De-)Colonial Project: Reading the Last Words and Works of Gord Downie and Johnny Clegg”**

This paper examines the final words and works of musicians Gord Downie and Johnny Clegg to reflect on the role of activism in collective mourning, considering both the problematic trope of the white saviour in de-colonial and antiracist activism and the fan responses to the political messaging Downie and Clegg demanded in their final works. – SESSION #10

**Anna Guttman (Lakehead U): “1001 Impossible Jews: Salman Rushdie’s *Two Years Eight Months and Twenty-Eight Nights*”**

Salman Rushdie’s *Two Years Eight Months and Twenty-Eight Nights* (2015) tells the tale of a supernatural dispute between the rational and the religious. I argue that Jews in the novel are simultaneously impossible and necessary subjects: required to avert a dystopian civilizational clash, but also lost in a mystical past. – SESSION #5

**Jennifer Henderson (Carleton U): “Toward an archaeology of the settler “public/private”: *Bogle Corbet* and the 19<sup>th</sup>-century colonization company”**

I suggest that a historical, transcolonial perspective focussed on the activities of 19th colonization companies, entities which confuse the public/private distinction, might contribute to complicating the terms of current tensions between left-liberal defenses of ‘public’ goods and spaces, on the one hand, and the goals of decolonization and Indigenous self-determination on the other. – SESSION #13

**Angela Herring-Lauzon (McMaster U): “When the ‘Monsters’ Fight Back: Reading Rage as Justice in Dionne Brand’s *At the Full and Change of the Moon*”**

Dionne Brand’s novel *At the Full and Change of the Moon* is a multi-generational saga of Black trauma, unresolved grief, and rage. Her writing forces readers to confront ongoing racial injustices, asking us to consider the emancipatory potential of rage-filled writing rather than dismissing it as simply ‘mad.’ – SESSION #7

**Ashley Irwin (U Waterloo): “Inside the Outside: Race, Space, and Protest in Wayde Compton’s *The Outer Harbour*”**

My paper explores race and space as articulated by Wayde Compton’s short story collection *The Outer Harbour*. Compton demonstrates the way that Canada positions itself as a white country by excluding people of colour. I argue that the occupation of space in the form protest forces a reconfiguration of the nation’s geography. – SESSION #10

**Ramanpreet Kaur (U Western): "The Marriage of the Punjabi Local Legends and the Absurd: A Study of Ajmer Aulakh's Experimental Play *Arbad Narbad Dhundukara* (1978)"**

The paper analyses Punjabi playwright Ajmer Singh Aulakh's one-act play *Arbad Narbad Dhundukara* [Aeons and Nebulae] (1978) in the context of Patrice Pavis's formulations of the Intercultural theatre. Punjabi drama's experimental phase during the 1960s and 1970s is evaluated that redefined and hybridized playwriting with an inspiration from the European dramaturgy. – SESSION #14

**Sarah Kent (Queen's U): "'So many disrupted nests': Kinship and Solidarity in Tessa McWatt's *Out of My Skin*"**

Set during the blockades at Kanehsatà:ke, Tessa McWatt's novel *Out of My Skin* aligns Indigenous and black diasporic experiences of dislocation, dispossession, and disembodiment. Attending to expressions of solidarity that punctuate this narrative, this paper evaluates the alternative kinship affiliations that catalyze from anti-colonial resistance. – SESSION #12

**Joanne Leow and Allison McFarland (U Saskatchewan): "Of Water, Sand, Steel, Glass: Urban Ecologies and Literary Polyphonies"**

This creative/critical paper will theorize new methods of transnational and comparative readings of contemporary cultural and literary texts in conjunction with waterfront developments in Singapore, Hong Kong, and Vancouver. This will be combined with a five-minute multimedia presentation with photographs, ambient sound recordings, and a reading of new creative work. – SESSION #8

**Anah-Jayne Markland (York U): "Seasons of Rebellion: Survivance and Empathic Unsettling in David A. Robertson's *When We Were Alone*"**

David A. Robertson's picture book *When We Were Alone* (2017) is a form of protest literature calling young readers to action. The didactic intentions of Robertson's work are to empathically unsettle young readers through restorying settler myths about residential schools, and to have young readers become implicated in the work of reconciliation. – SESSION #13

**Aislinn McDougall (Queen's U): "The Decolonization of Print and Digital Space in Jordan Abel's *Injun*"**

This paper explores how Jordan Abel's *Injun* uses digital technology to reclaim the colonial language that has been used to define and disempower Indigenous peoples. It explores how the digital catalyzes an intervention in print literature's colonial roots and the crucial tension between print and digital as *both* predominantly white spaces. – SESSION #4

**Stephanie Oliver (U Alberta): "Building Communities, Reconciling Relationships?: Re-reading the Kappa in Hiromi Goto's *The Kappa Child*"**

Goto's kappa is widely read as a positive figure that embodies the support that the Japanese-Canadian narrator's family cannot provide. By re-reading the kappa as a figure that embodies emotional, physical, and sexual fulfillment *and* "diasporic violence" (Kim 2010), this paper traces the complexities of representing queer, feminist diasporic communities on Indigenous lands. – SESSION #7

**Prabjhot Parmar (U Fraser Valley): "the broken edges" and Gatherings of Peace: Partition at Home and in Diaspora"**

This paper examines gatherings in Amritsar, Surrey, and Abbotsford that remembered the experiences of people during 1947 partition. It argues that at such gatherings politics take a secondary seat as literature opens avenues to negotiate history and future directions through visual, aural, and tactile experiences. – SESSION #8

**Susan Rajendran (York U): "Redefining the Nation: Buddhist Identities in Modernist Sri Lankan Writing"**

I look at the intersections between Buddhism and culture in the context of modernist writing in Sri-Lanka spanning from the 1940s to the 1970's. Buddhist philosophy and aesthetics were combined with Western literary constructs and criticism in order to invent a Sinhala tradition that is both "indigenous" and catholic. – SESSION #14

**Gillian Roberts (U Nottingham): “Contesting Diversity, Countering Appropriation?: Screenwriting *Dance Me Outside*”**

This paper examines the drafted screenplays by Cree playwright Tomson Highway of the film *Dance Me Outside*, directed by white Canadian filmmaker Bruce McDonald from the short fiction of white Canadian writer W.P. Kinsella, in order to determine the influence the discarded Indigenous-authored script had on the film ultimately produced. – SESSION #9

**J. Coplen Rose (U Acadia): “Individual Definitions of Self after Apartheid: Othering, Coloured Identity, and Romantic Pursuits in Ntokozo Madlala and Mandisa Haarhoff’s *Crush-hopper*”**

Ntokozo Madlala and Mandisa Haarhoff’s *Crush-hopper* (2011) explores the challenges and psychological harm endured by Mandisa, a mixed-race member of South Africa’s born-free generation. This paper explores the strategies Haarhoff uses to address a history of racialized violence that continues to impact her everyday experiences. – SESSION #1

**Sara Rozenberg (York U): “Forms of Decolonization: Critical Poetics in Liz Howard’s *Infinite Citizen of the Shaking Tent*”**

This paper situates the paratactic poetics of Liz Howard’s *Infinite Citizen of the Shaking Tent* within recent critical studies and methodologies of decolonization, particularly in its imbrication of various facets of colonialism. Howard’s collection puts pressure on colonial disconnection through linguistic proximity to connect land, economy, discourse and embodiment in a resistant critical poetics. – SESSION #6

**Shazia Sadaf (Western U): “Crafting New Futures: Pakistani Speculative Fiction and Mohsin Hamid’s *Exit West*”**

Mohsin Hamid’s shift from writing *back*, to writing *beyond* 9/11 is evident in his most recent novel of speculative fiction, *Exit West* (2017). This paper examines the literary devices employed by Hamid to address socio-political issues in a *post* post-9/11 world of global insecurity, where the presence of magical ‘doors’ literally defy the ‘borders’ that divide people today. – SESSION #5

**Henghameh Saroukhani (Saint Mary’s U): “Black and Irish Coalitions: Alex Wheatle’s *East of Acre Lane*”**

Alex Wheatle’s *East of Acre Lane* (2001) reimagines the 1981 Brixton uprising as a means to interrogate the contention that a politics of insurrection necessarily yields a community in solidarity. By shifting the focus away from coalitions constituted by race and nation, Wheatle looks toward the promise of outer-national and transatlantic possibilities in a narrative that entangles black British, Irish and working class lives. – SESSION #12

**Lena Schneider (Saarland University/Trier University/Université de Montréal): “A ‘Gathering’ of Voices: Expanding Notions of Diversity in Shani Mootoo’s *Cereus Blooms at Night*”**

Through its representation of polyphonic ‘gathering’ of voices and its engagement with embodiment theory, Shani Mootoo’s *Cereus Blooms at Night* constitutes a prime example of transcultural feminist diversity. The text unmask gender and the *body* as constructs and thus contributes to contemporary notions of diversity. – SESSION #2

**Asna Shaikh (Simon Fraser University): “A Literary Welcome: Contesting Narratives through Storytelling in *Refugee Tales*”**

This paper looks at *Refugee Tales* (2016), anonymous refugee narratives from the UK as retold by writers, academics, and activists. I argue that a literary remediation of refugee stories contests popular media narratives, protests unjust state policies such as indefinite detention, and welcomes refugee voices into the literary fold. – SESSION #3

**Shalika Sivathanan (York U): “Race and Space: Tamil-Canadian Activism and the (Incomplete) Project of the Multicultural Nation”**

Taking as its case-study the 2009 Tamil-Canadian protests of the Sri Lankan civil war, this paper will examine the racialization of space in the Canadian public sphere, arguing that public responses to the protests are ultimately indicative of the incomplete nature of Official Multiculturalism as a national project in Canada. – SESSION #10

**Sanchari Sur (Wilfrid Laurier U): “Interrogation of “Happy” Canadian Multiculturalism through Deafness as an Invisible Disability in Priscila Uppal’s To Whom it May Concern (2009)”**

This paper examines the representation of the disabled body in Priscila Uppal’s *To Whom it May Concern* (2009) through the deaf character of Dorothy, and how the figure of the disabled character subverts the “happy” narrative of Canadian multiculturalism. I contextualize within Ato Quayson’s “aesthetic nervousness” and Rosemarie Garland Rose. – SESSION #7

**Terri Tomsy (U Alberta): “Mapping Global Cultures of Securitization in Dionne Brand’s *Inventory*”**

This paper explores how Dionne Brand’s long poem, *Inventory* (2006) critically assesses global cultures of securitization and the racial surveillance of irregular migrants. I argue that Brand’s poem provides a cosmopolitan perspective that bears witness to different forms of state oppression and so contributes towards a historical accounting of human rights and humanitarian obligations. – SESSION #3

**Camille van der Marel (U Alberta): “Black Girl Magic? Afro-Pessimism and Flawed Femmes in Nalo Hopkinson’s *Speculative Fiction*”**

Jamaican Canadian author Nalo Hopkinson calls her style “*postcolonial* speculative fiction,” a naming that suggests even the most fantastical futures are not detached from colonialism’s unsettled consequences. What, then, do speculative works by diasporic authors, including Hopkinson’s *The New Moon’s Arms*, demonstrate about the relationship between *colonial* pasts and *transnational* futures? – SESSION #6

**Comfort Olajumoke Verrissimo (U Alberta): “Exiling Space in Rethabile Masilo’s *The Things that Are Silent*”**

My presentation will examine the ontology of gathering as evoked by the exiled poet, Rethabile Masilo. Using Masilo’s *The Things That Are Silent* (2012), I will nest the several meanings of “resettlement” that an exiled poet evokes in the course of his displacement from home, while holding on to his effort to ‘gather’ community. – SESSION #1

**Carl Watts (Royal Military College): “Decolonial Poetics and Dispersed Lyric: Jordan Abel’s Aesthetic Signature”**

This paper reads Jordan Abel’s work as at once technologically informed, post-conceptual, and inherently political. Accordingly, it argues that Abel’s work a) achieves an identifiable “aesthetic signature” usually associated with the individualist register of lyric and b) enlarges conceptions of the latter to include the dialectic of antagonism and reconciliation that defines settler-Indigenous relations. – SESSION #4

**Territorial acknowledgment for session chairs:**

CACLALS acknowledges that this conference is being held on the territories of the nêhiyawak, Anihšînāpēk, Dakota, Lakota, and Nakoda, and the homeland of the Métis. The main campus of the University of Regina is on Treaty 4 lands.

Pronunciation guide:

nêhiyawak (Cree) = [nay HEE yuh wuk]

Anihšînāpēk (Saulteaux) = [uh NISH naah bayk]

oskana kā - asastēki (The place where the bones are piled up) = [OOS\* kun nuh kaah us SUS tay kih]

\*Note that “oo” is like the oo in book, not boot

**(Full chairing and presentation guidelines can be found on our website under ‘CFPs & Conferences’)**

## Workshop Description

### **Where you are: a writing workshop about place by Tanis MacDonald (Wilfrid Laurier U) – SESSION #11**

Poet Laurie D. Graham tells the story of how she began writing *Settler Education*, her 2016 Trillium-nominated book that posits “settler education” as a necessity, a way to wrestle with Canada’s history of violence by asking “what was here?” and “what is it to be here now?” In Graham’s words:

*Settler Education* is about zeroing in on the colonial structures designed to negate the first inhabitants of this continent. It’s about obliterating blind spots and immoral national inheritances and learning some of the stories of this place, which often still don’t get taught to a settler unless she teaches them to herself.

Graham’s book tells a settler history while engaging with the understanding that Indigenous history predates and often defies an accepted version of settler history. What can be said about how the past not only informs the present, but IS the present? In my introduction to creative writing classes, I’ve used *Settler Education* as a model by which students may learn to write a lyric narrative of place, or in short, how we might begin to “teach our stories to ourselves.” My interest in doing so is, like Graham’s, born from a settler problem of how to write place without duplicating appropriation or fostering erasure.

For this workshop, writers of any level and experience are invited to attend and write about place as a blend of past and present, as prompted by pieces of Graham’s (“Number One Canadian”; “The Yellowhead”) and those of other writers working with similar urgencies of writing place ethically. Participants will write “history” as a lived inquiry into place working from our identities as Indigenous people, settlers, refugees, immigrants, diasporic peoples, and any combination thereof.

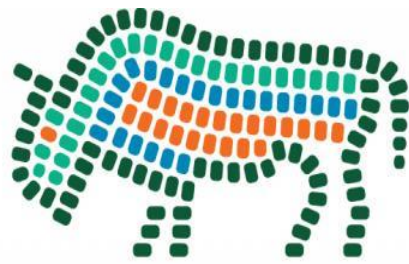
**FACILITATOR BIO:** Tanis MacDonald’s book of essays, *Out of Line: Daring to Be An Artist Outside the Big City* will come out with Wolsak and Wynn in Spring 2018. Her fourth book of poetry, *Mobile*, is forthcoming with Book\*hug in 2019. Tanis is Associate Professor in the Department of English and Film Studies of Wilfrid Laurier University in Waterloo, Ontario.

## Guest Speaker Biographies

**Rita Bouvier:** Author of three collections of poetry. *nakomowin’sa for the seasons* (Thistledown Press, 2015) was the 2016 Sask Book Awards winner of the Saskatchewan Rasmussen, Rasmussen & Charowsky Aboriginal Peoples’ Writing Award. In 2005, Gabriel Dumont Institute Publishing transformed the title poem “papîyâhtak”, of her 2004 publication, into a children’s picture book—*Better That Way*. Her poetry has appeared in literary anthologies, musicals and television productions, and been translated into Spanish, German and Michif.

**Zarqa Nawaz:** Nawaz has a B.Sc from the University of Toronto and after being rejected from medical school she went on to create several short comedy films that focused on Muslim issues in Canada. When the National Film Board of Canada approached her to do something more serious, she was ready for it. Her 2005 groundbreaking documentary *Me and the Mosque* explored Muslim women’s battle with patriarchy in the mosque. Her comedy hit, *Little Mosque on the Prairie*, ran on CBC Television between 2007 and 2012. Most recently she has written a bestselling comedic memoir, *Laughing All the Way to the Mosque*, in which she explores what it was like to grow up as a Canadian of Muslim faith.

**Jahan Ramazani:** Author of numerous ground-breaking works in transnational poetics and English literary studies, including *The Hybrid Muse: Postcolonial Poetry in English* (2001), *Poetry of Mourning: The Modern Elegy from Hardy to Heaney* (1994), and editor/co-editor of seminal collections such as *The Cambridge Companion to Postcolonial Poetry* (2017), *The Norton Anthology of English Literature* (2006, 2012, 2018); and *The Princeton Encyclopedia of Poetry and Poetics* (2012), Ramazani’s research has provoked a re-imagining of the social life of art in radically intercultural, hybrid and global ways, notably prompting the *Huffington Post* to identify Ramazani as “one of the world’s leading literary scholars.”



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