



Canadian Association for Commonwealth Literature and Language Studies

**Conference Program:
Listening and Speaking: Postcolonial Circles of Conversation
June 1-3, 2019
University of British Columbia, Vancouver, B.C.**

CACLALS acknowledges that this conference is being held on the traditional, ancestral, and unceded territory of the xwməθkwəyəm (Musqueam) People. We encourage chairs of every session in the conference to convey this sincere acknowledgment.

Conference convened and organized by Mariam Pirbhai (President, CACLALS), with Henghameh Saroukhani (Secretary-Treasurer, CACLALS), CACLALS Executive (Jesse Arsenault, John C. Ball, Asma Sayed, Shamika Shabnam, Shalika Sivathasan, Alia Somani, Terri Tomsky), and the generous support of Local Area Coordinator, Stephen Ney.

June 1st-3rd: CACLALS parallel sessions are mostly in the Buchanan Building (BUCH)

June 1 Special Events:

12:00-1:30pm: (BUCH B215) Roundtable #1 - Intertidal Polyphonies: Listening Intently in Vancouver

12:00-1:30pm: (BUCH B304) CACLALS Executive Meeting/Luncheon

3:30-5:00pm: (BUCH A101) Keynote Address by Distinguished Professor Jasbir Puar (U Rutgers) (CACLALS/ACCUTE)

5:00-6:30pm: (BUCH B215) Roundtable #2 - Conversations about the Academic Job Market (CACLALS)

N.B.: Parallel sessions, held in Buchanan B302, B304, and B306, begin at 8:30am

June 2 Special Events:

12:15-1:15pm: Big Thinking Lecture: Esi Edugyan (Frederic Wood Theatre)

1:30-3:00pm: (BUCH B304) Writing Workshop

3:30-5:00pm: (BUCH A101) Keynote by Professor David Chariandy (Simon Fraser U) (CACLALS/ACCUTE)

5:00-7:00pm: President's Reception (Robert H. Lee Alumni Centre, 6163 University Blvd)

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

N.B.: Parallel sessions, held in Buchanan B302, B304, B306, and ALRD B101 (i.e. Allard Hall B101), begin at 8:30am

June 3 Special Events:

10:30am-12:00pm: (CHEM B250) Keynote by Professor David Palumbo-Liu (Stanford U) (CCLA/CACLALS/ACCUTE)

1:00-2:30pm: (CHOI ATRIUM) Roundtable #3 - Annual Indigenous Roundtable (ILSA/CACLALS)

3:00-4:30pm: (CHOI 120) Roundtable #4 - Theorizing "Asian Canadian" Through Transnational and Cross-Racial Coalitions (Asian Canadian and Asian Migration Studies, U British Columbia/CACLALS)

4:30-6:30pm: (BUCH B210) CACLALS Reception, Book Launch and AGM

N.B.: Parallel sessions, held in Buchanan B302, B304, B306, begin at 8:30am

(Abstracts and guest speaker biographies appear at the end of this program. Full chairing and presentation guidelines can be found on the CACLALS website. This program can be downloaded from the CACLALS website and the Congress Associations Page.)

8:30-10:00am - Sessions 1, 2, 3

SESSION #1: Arctic/Indigeneities (BUCH B302)

Chair: Jesse Arsenaault (Concordia U)

“From Flintstones to Fish: Critiquing a Textual History of Settler-Colonialism with Inuit Foodways of Tanya Tagaq’s “Nine Mile Lake” (Brienna Lebel, Concordia U)

“Infused with Spiritual Magic”: Marvel Champions, Snowguard, and Appropriating Arctic Indigeneity (Brenna Clarke Gray, Douglas College)

“The Political and the Cultural: Indigenous Literatures in Canada” (Nana Asante, Mount Royal U)

SESSION #2: Critical Crossings: Boats, Bodies, Borders (BUCH B304)

Chair: Anindo Hazra (York U)

“We’re in the Same Boat Now”: Sharon Bala’s *The Boat People* and the Reconceptualization of Refugee(s) in the Canadian Nation-State” (Shalika Sivathasan, York U)

Racial Exclusion at Canada’s Borders: Reading the 1914 *Komagata Maru* Incident (Alia Somani, Sheridan College)

“Interrogation of “Happy” Canadian Multiculturalism through the Gender Ambiguous/Trans Body in Vivek Shraya’s *She of the Mountains*” (Sanchari Sur, Wilfrid Laurier U)

SESSION #3: Trans-versing Postcolonial and Animal Studies (BUCH B306)

Chair: Jason Sandhar (Western U)

“Rewriting the South African Pastoral: Pitfalls of the Plaasroman Against the Postcolonial Landscape in Craig Higginson’s *The Dream House*” (Kirby Mania, U British Columbia)

“‘Can the Animal Speak?’ Or Non-Human Animals between Poverty and the World” (Alessandra Capperdoni, Simon Fraser U)

“‘The flesh speaks by bleeding’: Pain and Protest in J. M. Coetzee’s *Waiting for the Barbarians*” (Maša Torbica, U Waterloo)

10:00-10:30am - BREAK (refreshments provided [BUCH B306])

10:30-NOON - Sessions 4, 5, 6

SESSION #4: Special Panel #1: Between Generations: Postcolonial Conversations across Time and Space (BUCH B302)

Chair: Asha Jeffers (U King’s College)

“(Not) Listening across Generations in Taiye Selasi’s *Ghana Must Go*” (Asha Jeffers, U King’s College)

“Nostalgia and Millennial Cultural Politics in Zadie Smith’s ‘Now More Than Ever’” (Kasim Hussain, U British Columbia)

“Reconciliation Work in the Chinese Diaspora: Intergenerational Challenges and Possibilities” (Malissa Phung, Sheridan College)

“Intergenerational Refugee-Adoption Conversations in Aimee Phan’s *We Should Never Meet*” (Donald Goellnicht, McMaster U)

SESSION #5: Postcolonial “Auralities”: Sound, Song, Resistance (BUCH B304)

Chair: Hema Chari (California State U)

“Colonial Seeing and Postcolonial Listening” (Christine Hoene, U Kent)

“Singing Decolonization: Challenging the Canadian National Narrative through Indigenous Musical Traditions” (Angela Herring-Lauzon, Independent Scholar)

“Exotifying the East through Opera: Orientalism in Camille Saint-Saëns’ *Samson et Dalila*” (Elizabeth Dizon, Mount Royal U)

SESSION #6: Digital Listening (BUCH B306)

Chair: Alia Somani (Sheridan College)

“Listening in Production: Digital Narratives as Critical Refugee Studies Praxis” (Erin G. Glanville, Simon Fraser U)

“Crossed Lines and Queer Lives in Mahesh Dattani’s “The Reading” (Anindo Hazra, York U)

“Smartphone Literature in Africa: Ambiguities of Accessibility” (Stephen Ney, U British Columbia)

12:00-1:30pm – Roundtable #1 + CACLALS Executive Meeting

Roundtable #1 - Intertidal Polyphonies: Listening Intently in Vancouver (BUCH B215)

Chair: Joanne Leow (featuring Jordan Abel, Wayne Compton, Allison McFarland, Lizette Gerber, Shazia Hafiz Ramji and Sophie McCall)

What voices --- human, nonhuman, and posthuman—are present in Vancouver’s intertidal zones? How should we be listening to the shores of Vancouver? Roundtable participants, academics and writers alike, will be asked to consider these questions in their own area of research or creative practice. The discussion will be followed by a brief presentation of a SSHRC-funded web resource that features field recordings of intertidal zones in Vancouver, Singapore and Hong Kong, and interviews of artists and writers from each site.

(See Abstract section for complete description)

CACLALS Executive Meeting (BUCH B304)

1:30-3:00pm – Sessions 7, 8, 9

SESSION #7: Troubling Academe in Theory, Art, Practice (BUCH B302)

Chair: Terri Tomsy (U Alberta)

“There’s something very wrong with Crawley Hall”: The Corporate Decay of the Humanities in *Dr. Edith Vane and the Hares of Crawley Hall* (Perry Reimer, U New Brunswick)

“Theory, in Practice: Dionne Brand’s Complicit Graduate Students” (L. Camille van der Marel, U Alberta)

“The Reverberations of Postcolonial Listening: Interdisciplinarity, Citational Practice, Pedagogy and Testimonial Encounter” (Susan Spearey, Brock U)

SESSION #8: Specious/Species Thinking, Ecological Listening (BUCH B304)

Chair: Tanis MacDonald (Wilfrid Laurier U)

“The Language and Purpose of Mourning in Canadian Dystopian Novels” (Molleen Shilliday, U Fraser Valley)

“The Inarticulate Polymer: Autocriticism in the Postcolonial Ecological Age” (Kaitlin Blanchard, McMaster U)

“The Imaginative Possibilities of Insect Form” (Jesse Arsenaault, Concordia U)

SESSION #9 Un-Staging Power: Studies in Theatre and the Dramatic Arts (BUCH B306)

Chair: Rubelise Da Cunha (Federal University of Rio Grande)

“A Silence from Below: Land, Memory, and Undocumented Mine Labour in Xolisa Ngubelanga’s *Pieces of an African Drum*” (J. Coplen Rose, Acadia U)

“A natural perspective that is and is not’: Decolonizing William Shakespeare’s *Twelfth Night* in a Contemporary Gender Studies Classroom” (Lourdes Ariciniaga, St. Mary’s U)

“The Invisible Theatre: The Case Study of Punjabi Radio Drama” (Ramanpreet Kaur, Western U)

3:00-3:30pm - BREAK (refreshments co-hosted with ACCUTE provided [BUCH A101])

3:30-5:00pm: KEYNOTE ADDRESS by Distinguished Professor Jasbir Puar (U Rutgers) (BUCH A101)

“Spatial Debilities: Slow Life and Carceral Capitalism in Palestine”

Moderator: Henghameh Saroukhani (Saint Mary’s U)

There has been much written on the forms of control enacted in the splintering occupation of Palestine, in particular regarding mobility, identity, and spatiality, yet this vast scholarship has presumed the prominence of the abled-body that is hindered through the infrastructures of occupation. In this lecture I examine the splintering occupation in relation to disability and the spatial distribution of debilitation, highlighting the logistics of border crossings and movement in the West Bank in relation to disability rights frameworks. I argue two things: one, that the creation of what Celeste Langan terms “mobility disabilities” through both corporeal assault and infrastructural and bureaucratic means are not only central to the calculus of the occupation, but importantly, linked logics of debilitation; and two, that these calibrations of various types of movement are forms of carceral containment and enclosure that render specific stretchings of space and time, what we could call slow life.

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



5:00-6:30pm: Roundtable #2 – Conversations about the Academic Job Market (BUCH B215)

Co-Chairs: Shamika Shabnam and Shalika Sivathasan (featuring Chandrima Chakraborty, Joanne Leow, J. Coplen Rose, Erin Goheen Glanville and Danielle Wong)

Poised to enter an academic job market that appears increasingly unpredictable at best, many graduate students seek advice on how to reflect their abilities as strong candidates and otherwise prepare themselves for an academic career. To support our community of colleagues and friends, the Graduate Representatives of the Canadian Association for Commonwealth Literature and Language Studies (CACLALS) have put together a panel of scholars who will offer career tips and advice particularly pertinent for those in postcolonial studies and other related fields.

(See Abstract section for complete description)

SUNDAY, June 2nd

8:30-10:00am – Sessions 10 (GSPP), 11, 12

SESSION #10: Graduate Student Prize Presentation (BUCH B302)

Chair: Daniel Coleman (McMaster U)

“Seeking Understanding in the Winnipeg Art Gallery’s Inuit Exhibition Catalogues” (Margaret Boyce, McMaster U)

“Revealing Truth, Rejecting Reconciliation: Witnessing Tara Beagan and Andy Moro’s *Reckoning* after the Truth and Reconciliation Commission” (Connor Meeker, York U)

“Scenes of Captivity: Migration and Detention in Global Literature” (Jonathon Nash, U Victoria)

SESSION # 11: Beyond the Spectacle of Terror, Trauma, War (BUCH B304)

Chair: J. Coplen Rose (Acadia U)

“Between Home and the World: Reconstructing Afghan Femininity in *A Thousand Splendid Suns*” (Rumi Roy, Lakehead U)

“Unsettling Empathy: Hassan Blasim, the Iraq War, and the Spectacle of *The Corpse Exhibition*” (Terri Tomsky, U Alberta)

“Beyond Spectacles of Terror: Identity Construction and Self Representation in Iraqi War on Terror Literature” (Miriam Mabrouk, U Alberta)

SESSION # 12: Black Poetics and Performance (ALRD B101)

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

"'particular life needs particular space': Concrete Poetry, Trauma, and the Textual Body in Claire Harris' *She*" (Sarah Wallace, U New Brunswick)

"Black Rage: Remembering, Reclaiming, & Reimagining" (Caleb Stephens, U Kansas)

"The Writer of the Pebble: Synecdochizing the Subaltern Community" (Elisa Serna-Martinez, U de Alcalá de Henares)

10:00-10:30am BREAK (refreshments provided [BUCH B306])

10:30-NOON - Sessions 13, 14, 15

SESSION #13: Special Panel #2: Listening and Speaking through (Post)Colonial Trauma: The Air India Bombing and its Aftermath (ALRD B101)

Chair: Amber Dean (McMaster U)

"Speaking and Listening to Trauma: Engaging with Air India Archives" (Chandrima Chakraborty, McMaster U)

"Sex, Memory, Loss, Desire: Speaking with and Listening to the Air India Dead in Farzana Doctor's *All Inclusive*" (Amber Dean, McMaster U)

"Air India: Listening to Speech Acts to Understand the Racial Politics of the Canadian State" (Maya Seshia, U Alberta)

SESSION #14: Cultural Battlegrounds and Bodies Politic (BUCH B304)

Chair: Anna Guttman (Lakehead U)

"Unspeaking Nationalism through the Body: Freedom Fighter Testimonies of Bangladesh's 1971 Liberation War" (Shamika Shabnam, McMaster U)

"Listening to Refugees: Citizenship and Human Rights in Sharon Bala's *The Boat People*" (Asma Sayed, Kwantlen Polytechnic U)

"Exchange values: Education in Conflict in Recent Israeli and Palestinian Films." (Lincoln Shlensky, U Victoria)

SESSION #15: David Chariandy's Fiction (BUCH B302)

Chair: Mariam Pirbhai (Wilfrid Laurier U)

"Fraternity But No Equality: Wordlessly Queer Lives in David Chariandy's *Brother* and Jamaica Kincaid's *My Brother*" (Alison Donnell, U East Anglia)

"'A Different Economy': Postcolonial Clearings in David Chariandy's *Brother*" (Gugu Hlongwane, Saint Mary's U)

"Intergenerational Conversations in David Chariandy's *Soucouyant* and *Brother*: Listening to the Trauma, Postcolonizing Cultural Memory" (Rodolphe Solbiac, U des Antilles)

12:15-1:15pm – Big Thinking Lecture: In conversation with Esi Edugyan (Frederic Wood Theatre)

Join two-time Giller Prize winner Esi Edugyan in conversation with Dr. Minelle Mahtani as they discuss Edugyan's fiction and issues of history, race, creativity, the nature of freedom, and voice. Who speaks for whom? Who listens? Who benefits? These questions will be springboards to talking about what/ whose stories get told, various kinds of storytelling, and artistic responsibility and accountability.

1:30-3:00pm – Sessions 16, 17, 18 + 19 (Writing Workshop)

SESSION #16: Black Atlantic Trans-Cultural Engagements (BUCH B302)

Chair: Asha Jeffers (U King's College)

"Toward a Transpacific Solidarity in the Cold War Era: C.L.R. James's *Mariners, Renegades, and Castaways* and Sadao Shinjo's *Tanka Poems*" (Yutaka Yoshida, Tokyo U of Science)

"*Windrush* Mythologies: The Black Atlantic and *Paddington*" (Henghameh Saroukhani, Saint Mary's U)

"Can I Get a Witness?: The Temporal Dimensions of Testimony in *The Book of Negroes*" (Ashley Irwin, U Waterloo)

SESSION #17: A Question of Language, Culture, State (BUCH B306)

Chair: Asma Sayed (Kwantlen Polytechnic U)

"Listening to the Speech and Silences of the Postcolonial Dalit: Analysing the Dialogic Imagination of Dalit Writer Ajay Navaria (Prateek Paul, Delhi U)

"Commonwealth English?" (Kingsley Oluchi Ugwuanyi, U Nigeria)

"A Language of Cultural Intrusion or a Language of Success: A Postcolonial Dilemma for English Learners in China (Yaying Zhang, Thompson Rivers U)

SESSION #18: Adaptation and Cross-Cultural Mediations (ALRD B101)

Chair: Elisa Serna-Martinez (U de Alcalá de Henares)

"'Waiting for . . . Something': Postcolonial Circles of Conversation across the Pacific" (Guy Beauregard, National Taiwan U)

"Settler-Colonial Adaptation and Cultural Appropriation in *The Chant of Jimmie Blacksmith* and *Black Robe*" (Gillian Roberts, U Nottingham)

"The Translation of *The Rez Sisters* into Brazilian Portuguese: An Experience of Cross-Cultural Engagement" (Rubelise Da Cunha, Federal University of Rio Grande)

SESSION #19: Writing Workshop (BUCH B304)

"Staying with the Trouble: 'Making with' the Personal Essay in Precarious Times: A Writing workshop"

Facilitator: Tanis MacDonald (Wilfrid Laurier U)

A resurgence in the personal essay as social critique constitutes a "border study" of genre, with authors locating themselves on the edge of a discourse to contemplate the need for change within institutions. This workshop will encourage the writing of short personal essays that unpack the conditions of the academy or similar institution.

Participants should arrive with a critique in mind to explore.

(See Abstract section for complete description)

3-3:30pm: BREAK (refreshments co-hosted with ACCUTE provided [BUCH A101])

3:30-5:00pm: KEYNOTE ADDRESS by Professor David Chariandy (Simon Fraser University) (BUCH A101)

"*Theory*^[1]"

Moderator: Jennifer Andrews (U New Brunswick)

In Dionne Brand's recent novel *Theory*, the unidentified speaker attempts to complete a wildly ambitious thesis, confronting not only the distracting forces of three consecutive lovers, but also the question of 'Theory' itself, and the contradictions between the ideal of freely revolutionary research and writing, and the strictures of institutionally sanctioned language, methods, and references. One decidedly minor character appearing in a footnote near the end of the novel is 'Chariandy,' whose enthusiastic commentary on the writings of the brilliant 'Xavier Simon' serves, perhaps, as but a further cautionary illustration of the tension between authorized academic criticism and the sublime energies of Black art.

In the proposed work of auto-fiction, we will attempt to excavate the story of the mysterious 'Chariandy,' exploring his own complicated romance with 'Theory' in an academic moment and setting defined by post-structural melancholia,

gloomy utilitarian architecture, an increasingly vocal racialized student body, and the neo-liberal assault upon an ostensibly 'radical' university. In particular, we will explore 'Chariandy's' efforts to complete an original thesis on Black Canadian literature while secretly pursuing what he assumes is Theory's wholly discredited notion of 'creative writing.'

[1] A footnote.

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



5:00-7:00pm - PRESIDENT'S RECEPTION (Robert H. Lee Alumni Centre, 6163 University Blvd)

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

Venue: <https://www.nuba.ca/>

Address: 3116 West Broadway, Kitsilano; Tel: 604.336.1797

Other helpful contacts:

Treasurer's email: Henghameh Saroukhani, [Henghameh.Saroukhani@smu.ca]

Local Area Coordinator's email: Stephen Ney, [sney@mail.ubc.ca]

MONDAY, June 3rd

8:30-10:00am - Sessions 19, 20, 21

SESSION #20: Special Panel #3: Problematic Sympathizing: The Globalectics of Connection through Literature (BUCH B302)

Chair: Geoffrey MacDonald (Humber College)

Co-Organizers: Geoffrey MacDonald (Humber College) and Nasra Smith (York U)

"Sympathy as an Impossible Necessity: A Critique on the Settler Nation's Historiography of Indigenous Communities in Cherie Dimaline's *The Marrow Thieves*" (Sheetala Bhat, Western U)

"Tommy Orange's Engagement with Obstacles to Sympathy in *There There*" (Paulus Pimomo, Central Washington U)

"Within Transgression and Alienation: Reading the Body across Literature in India and Canada" (Payel Chattopadhyay Mukherjee, Ahmedabad U, and David John Parkinson, U Saskatchewan)

"Limits of Sympathy, Violence, and the Nation in Nuruddin Farah's *Maps*" (Nasra Smith, York U)

SESSION #21: Activism and Archives: Asian/North American Literature (BUCH B304)

Chair: Susie O'Brien (McMaster U)

"Reading Outside of the Frame: Commemorative Projects on Early Chinese Canadian Women (Lindsay Diehl, U British Columbia)

"Then and Now: Conversations Between Asian Canadian Activism and Literature" (Rachel Wong, York U)

"Unsettling Canada's 'Settler Atmospheric': 'Breathing With' Others in Rita Wong's *Undercurrent*" (Stephanie Oliver, U Alberta)

SESSION #22: 'Canada Mis-Reads?': Critical Dis-Articulations (BUCH B306)

Chair: Rodolphe Solbiac (U des Antilles)

"The Limits of Mass 'Listening'": Marketing David Chariandy's *Soucouyant* in Early Millennial Shared Reading Culture"
(Rebekah Ludolph, Wilfrid Laurier U)

"The Affect and Impact of *The Break*" (Michael Minor, U Manitoba)

"Shifting the Conversation: Modalities of (Dis)Articulation and Imagining Otherwise" (Sara Rozenberg, York U)

10:00-10:30am BREAK (refreshments provided [BUCH B306])

**10:30am-NOON: - KEYNOTE ADDRESS by Professor David Palumbo-Liu (Stanford U)
(CCLA/CACLALS/ACCUTE) (CHEM B250)**

"Ethics Before Comparison"

Moderator: Joshua Synenko (Trent U)

"Ethics Before Comparison" considers the project of comparison as first of all an ethical one. Before we begin to draw comparisons between cultures, languages, and literatures, it is critical to first recognize the assumptions that undergird the very act of comparison. For example, when setting forth to compare novels from Japan and France, what do we understand the novel form to be? What counts as a narrative? Most importantly, what might the consequences of denying a national culture a "form" such as a novel? What kinds of moral and ethical judgments might we be tempted to make about that "lack"? At base is an attempt to realize the potentials and weaknesses of such an idea as a "global citizen." AS such, the talk extends far beyond the classroom to connect with people of all ages and occupations.

CACLALS acknowledges the generous support of CCLA for this collaborative event

1:00-2:30pm: Roundtable #3: ANNUAL INDIGENOUS ROUNDTABLE (ILSA/CACLALS) (CHOI ATRIUM)

"Futures of Indigenous Literary Studies"

Moderator: Jordan Abel

CACLALS attendees are invited to the annual Indigenous Roundtable, co-hosted by the Indigenous Literary Studies Association (ILSA). This panel brings together emerging voices in Indigenous literatures to consider both where the field has come and what potential directions it may yet take. Featured speakers Tenille Campbell, Smokii Sumac, and Joshua Whitehead will respond to a range of questions, including the following: What is it that scholars working in the field of Indigenous literary studies need to hear? What does the field need to attend to better, or attend to less frequently? What are your visions for the futures of Indigenous literary studies within the academy and beyond?

(See Abstract section for complete description)

CACLALS acknowledges the generous support of ILSA for this collaborative event

3:00-4:30pm – Roundtable #4 + Sessions 22, 23, 24

**3:00-4:30pm: Roundtable #4 - Theorizing "Asian Canadian" through Transnational and Cross-Racial Coalitions
(CHOI 120)**

Facilitators: Chris Patterson (U British Columbia) & Christine Kim (Simon Fraser U)

This roundtable will discuss theorizing, teaching, and organizing transnational and cross-racial coalitions under the banner of "Asian Canadian" and the political frameworks that emerge from Asian Canadian studies, in light of recent transnational movements against imperialism and state-sanctioned racism, such as #BlackLivesMatter, Wet'suwet'en resistance against the construction of a Coastal Gaslink pipeline on its traditional territory, and critiques of anti-immigrant and anti-refugee violence across the globe.

(See Abstract section for complete description)

CACLALS acknowledges the generous support of the Asian Canadian and Asian Migration Studies Program at the University of British Columbia for this collaborative event

3:00-4:30pm – Roundtable #4 (see previous page) + Sessions 22, 23, 24

SESSION #23: The Ethics of Conversation in Theory, Art, Practice (BUCH B302)

Chair: Henghameh Saroukhani (Saint Mary's U)

"Empathy and Ethics: The Work of Listening" (Susie O'Brien, McMaster U, and Petra Rethmann, McMaster U)

"On The Ethics of Receptive Generosity and the Critical Practice of Interviewing: Frank Birbalsingh's Work" (Ronald Cummings, Brock U, and Nalini Mohabir, Concordia U)

"Listening to Testimonial Traces" (Orly Lael Netzer, Alberta U)

SESSION #24: Alternative Listening (BUCH B304)

Chair: Ranjini Mendis (Kwantlen Polytechnic U)

"From the Margins of the Nation: Women and Subjectivity in Contemporary Sri Lankan Writing" (Susan Rajendran, York U)

"'Imperceptible Webs' of Conversation: Silence and the Making of Planetary Collectivities in Anuk Arudpragasam's *The Story of a Brief Marriage*" (Heike Harting, U Montreal)

"Quotidian Piety in Pakistani Writing in English: An Analysis of Kamila Shamsie's *Burnt Shadows* and H.M. Naqvi's *Home Boy*" (Suhaan Mehta, U Colorado)

SESSION #25: In the Name of Science: (Anti-) Imperialist Cartographies (BUCH B306)

Chair: Lincoln Shlensky (U Victoria)

"Inaudible Mothers, Incapable Fathers, Implacable Masters: Troping the Empire in Esi Eduguyan's *Washington Black*" (Rūta Šlapkauskaitė, Vilnius U)

"Of Peasants and 'Large-Hearted Gentleman': Local Histories and Political Unrest in Jim Corbett's *Man-Eaters of Kumaon*" (Jason Sandhar, Western U)

"'The Menace from the Bush': Indigenous Violence in Wilson Harris's 'The Secret Ladder'" (Jason R. Marley, Francis Marion U)

4:30-6:30pm: CACLALS RECEPTION, BOOK LAUNCH + AGM (BUCH B210) – All are welcome!

Chair: Mariam Pirbhai (Wilfrid Laurier U)

Reception: GSPG Graduate Student Presentation Prize Winners Announcement

Book Launch (Please see next page for titles)

CACLALS Annual General Meeting (Open to all CACLALS members)

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*. We would also like to thank *Ariel: A Review of International English Literature* for their continued sponsorship and presence at our conference. Lastly, we wish to acknowledge the important support from Congress through the International Keynote Speaker Support Fund and the Aid for Interdisciplinary Sessions Fund.

Don't forget to follow us on twitter @caclals_ca for conference highlights. Our official hashtag this year is #caclals19. You can also follow the Federation for the Humanities and Social Sciences @ideas_idees and The University of British Columbia @UBC. The official Congress hashtag is #congressh.

Book Launch Titles:

Minor, Michael. *Learning to Love a River*. Winnipeg, MB: Signature Editions, 2018.

O'Brien, Susie (with Paul Huebener, Tony Porter, Liam Stockdale and Y. Rachel Zhou, co-editors). *Time and Globalization: An Interdisciplinary Dialogue*. London: Routledge, 2019.

Solbiac, Rodolphe. *Pensée, pratiques et poétiques postcoloniales contemporaines: Monde atlantique et océan Indien*. Paris: Editions L'Harmattan, 2018.



Panel Abstracts

Ariciniega, Lourdes (Saint Mary's U): "A natural perspective that is and is not': Decolonizing William Shakespeare's *Twelfth Night* in a Contemporary Gender Studies Classroom"

When identical twins Sebastian and Viola appear on stage in the final scene of William Shakespeare's *Twelfth Night*, the revelation forces instructors and students raised in a postfeminist environment to re-examine and revision their own standpoints, binaries and subjectivities. Successfully decolonizing this play for pedagogical purposes begins with "mirroring" as an act of subject-making to decode the play's covert coded system through modern theories taken from postcolonial feminist and gender studies.

Session #9

Arsenault, Jesse (Concordia U): "The Imaginative Possibilities of Insect Form"

This paper examines the radical collectivity of pests, turning to the figure of the insect in postcolonial literature. In the age of anthropogenic climate change and political violence, this paper argues, rethinking insect form troubles categories presumed to be subhuman and offer regenerative modes of cohabitation in post-traumatic ecologies.

Session #8

Asante, Nana (Mount Royal U): "The Political and the Cultural: Indigenous Literatures in Canada" In "The Necessity of Nationhood"

Daniel Heath Justice suggests that Indigenous literatures have a complex and frustrating relationship with the Canadian literary canon. By utilizing Justice's theoretical approach of nation-specific reading, this paper examines the role of nationhood in Indigenous literature and the significance of political nationhood in the Canadian context.

Session #1

Beauregard, Guy (National Taiwan U): "Waiting for . . . Something': Postcolonial Circles of Conversation across the Pacific"

This paper investigates "postcolonial circles of conversation" in Pacific contexts, specifically in Taiwan and Hawai'i. Drawing on the emerging field of transpacific studies, it discusses how a recent collaborative documentary film *Tongues of Heaven* challenges its viewers to (re-)engage with the settler colonial present and unfinished decolonization projects.

Session #18

Bhat, Sheetala (Western U): "Sympathy as an Impossible Necessity: A Critique on the Settler Nation's Historiography of Indigenous Communities in Cherie Dimaline's *The Marrow Thieves*"

This paper reads Cherie Dimaline's novel *The Marrow Thieves* as a critique on the limits of sympathy in settler nation's historiography of Indigenous communities. It looks at how dreams, which are loci of history in the novel, interrogate the ontological assumptions of western historiography and thereby enable readers to think of sympathy as an impossible necessity.

Session #20 (Special Panel #3: Problematic Sympathizing: The Globalectics of Connection through Literature)

Blanchard, Kaitlin (McMaster U): "The Inarticulate Polymer: Autocriticism in the Postcolonial Ecological Age"

In this paper, I explore the recourse to waste made in and by the scholarship of some of the seminal thinkers in feminist science studies and what is now called feminist new materialisms. Reading Julietta Singh's *No Archive will Restore You*, I reflect on the autocritical gestures embedded in the new materialisms as accretions that testify to a genealogical inheritance that has yet to reckon with a desire for liveliness.

Session #8

Boyce, Margaret (McMaster U): "Seeking Understanding in the Winnipeg Art Gallery's Inuit Exhibition Catalogues"

This paper discusses a sample of Inuit art exhibition catalogues. It interrogates the popular equation of art appreciation, listening, and understanding, and connects how catalogues interpret Inuit art to the concept of "effective occupation" – the primary legal condition that Canada must satisfy in order to officially establish dominion over the Arctic.

Session #10

Capperdoni, Alessandra (Simon Fraser U): “Can the Animal Speak? Or Non-Human Animals between Poverty and the World”

This paper builds on the work of postcolonial theorist Gayatri Spivak, philosopher Martin Heidegger, and anthropologist Eduardo Kohn to discuss questions of animality in relation to postcolonial studies, the failure of postcolonial thought to respond to “animal speech,” and what possibilities can be forged to enable circle of conversations across “species.”
Session #3

Chakraborty, Chandrima (McMaster U): “Speaking and Listening to Trauma: Engaging with Air India Archives”

This paper examines how the Air India memory archive project at McMaster University takes up Renee Saklikar’s call in *children of air india* to engage with the silences in Canadian official archives, with the aim to transform histories and enact a form of memory justice for those who would otherwise be forgotten.
Session #13 (Special Panel #2: Listening and Speaking through (Post)Colonial Trauma: The Air Indian Bombing and its Aftermath)

Cummings, Ronald (Brock U), and Mohabir, Nalini (Concordia U): “On The Ethics of Receptive Generosity and the Critical Practice of Interviewing: Frank Birbalsingh’s Work”

In this paper, we examine Guyanese-Canadian critic and scholar Frank Birbalsingh’s work, and in particular, his 1996 book *Frontiers of Caribbean Literature in English*, through a practice of listening and through a methodology of “receptive generosity”. This allows for a keen consideration of the interview as a critical genre.
Session #23

Da Cunha, Rubelise (Federal University of Rio Grande): “The Translation of *The Rez Sisters* into Brazilian Portuguese: An Experience of Cross-Cultural Engagement”

This paper analyzes the translation of Tomson Highway’s play *The Rez Sisters* into Brazilian Portuguese as an experience of “listening” to Indigenous knowledge. The decision to transplant the Ojibway reserve to a Guarani reserve in the south of Brazil aims at creating the possibility of cross-cultural engagement in the defense of Indigenous women from colonial violence.
Session #18

Dean, Amber (McMaster U): “Sex, Memory, Loss, Desire: Speaking with and Listening to the Air India Dead in Farzana Doctor’s *All Inclusive*”

Many writers, artists and cultural producers have responded to the tragic loss of lives aboard Air India Flight 182, but Farzana Doctor’s (2015) novel, *All Inclusive*, offers something new to this growing creative counter-archive through its exploration of sex as a practice of remembrance; ultimately, Doctor’s novel calls on readers to reflect on the urgency of attending to the importance of desire for living (on) in the aftermath of trauma and loss.
Session #13 (Special Panel #2: Listening and Speaking through (Post)Colonial Trauma: The Air Indian Bombing and its Aftermath)

Diehl, Lindsay (U British Columbia): “Reading Outside of the Frame: Commemorative Projects on Early Chinese Canadian Women”

This paper examines how multicultural discourses frame the representations of early Chinese Canadian women in commemorative projects. Drawing on postcolonial feminism, it shows how this frame unintentionally creates valuable sites of silence and un-resolvability by not including first-hand accounts from non-Westernized women.
Session #21

Dizon, Elizabeth (Mount Royal U): “Exotifying the East through Opera: Orientalism in Camille Saint-Saëns’ *Samson et Dalila*”

Camille Saint-Saëns’ grand opera, *Samson et Dalila*, characterizes Egypt as sensual, exotic, and chaotic, perpetuating Edward Said’s articulation of orientalism through both character and composition. I consider musical theory in conjunction with postcolonial discourse to deconstruct the orientalist musical voice of Saint-Saëns, examining his use of tonality, key, and instrumentation.
Session #5

Donnell, Alison (U East Anglia): “Fraternity But No Equality: Wordlessly Queer Lives in David Chariandy’s *Brother* and Jamaica Kincaid’s *My Brother*”

In the Anglophone Caribbean and its diasporic communities, same-sex desiring subjects are often excluded from fraternal feelings and their civic incarnation as citizenship. This paper reads two fictions by diasporic Caribbean writers, nearly twenty years apart, that use the trope of fraternity to explore the impact of diasporic families on affective belonging and the narration of a wordlessly queer life: Jamaica Kincaid’s *My Brother*, and David Chariandy’s *Brother*.
Session #15

Glanville, Erin G. (Simon Fraser U): “Listening in Production: Digital Narratives as Critical Refugee Studies Praxis”

This presentation outlines the emergence of ‘listening’ as a keyword in my research project, *Worn Words*, which is experimenting with putting critical refugee theory into practice through digital storytelling. A montage of research interview footage will show the diverse significance of ‘listening’ for postcolonial approaches to migration research.
Session #6

Goellnicht, Donald (McMaster U): “Intergenerational Refugee-Adoption Conversations in Aimee Phan’s *We Should Never Meet*”

In Aimee Phan’s *We Should Never Meet*, each of the four protagonists bears a particular biopolitical relationship to the US nation state. This paper focuses on the relationship between Huan, the mixed-race Black-Vietnamese boy and his liberal white American mother, examining the affective bonds that both critique and exceed the power dynamics of US empire.

Session #4 (Special Panel #1: Between Generations: Postcolonial Conversations across Time and Space)

Gray, Brenna Clarke (Douglas College): “‘Infused with Spiritual Magic’: Marvel Champions, Snowguard, and Appropriating Arctic Indigeneity”

In 2018, Marvel Comics introduced its newest Indigenous superhero: Amka Aliyak, known by her alias of Snowguard. Though she represents some strides in representation – Snowguard wears traditional facial tattoos and speaks Inuktitut – she is ultimately a cautionary tale about how little interest mainstream comics culture has in Indigenous issues and voices, and how much work is left to do.

Session #1

Harting, Heike (U Montreal): “‘Imperceptible Webs’ of Conversation: Silence and the Making of Planetary Collectivities in Anuk Arudpragasam’s *The Story of a Brief Marriage*”

This paper examines the rhetorical and thematic use of silence and alterity in Arudpragasam’s novel to chart its narrative construction of planetary collectivities. My critique employs a practice of slow reading and careful listening to discern the fundamental violence that deprives the novel’s characters of their right to inhabit the planet.

Session #24

Hazra, Anindo (York U): “Crossed Lines and Queer Lives in Mahesh Dattani’s “The Reading”

This paper analyzes Mahesh Dattani’s short story, “The Reading,” as a text in which queer Indian relations and identities materialize in an online space run through with bursting conversations and sudden silences. The irreducibility of queer difference and the antiessentializing impulse away from enclosures of the Self are expressed through a contoured network of unidealized relations.

Session #6

Herring-Lauzon, Angela (Independent Scholar): “Singing Decolonization: Challenging the Canadian National Narrative through Indigenous Musical Traditions”

By singing resistance to a Canadian national narrative built on continued colonial trauma and Indigenous erasure, artists like Jeremy Dutcher and A Tribe Called Red play a vital role in decolonizing the Canadian music scene. We are indeed, as Dutcher proclaimed at his 2018 Polaris Prize win, “in the midst of an Indigenous renaissance.”

Session #5

Hlongwane, Gugu (Saint Mary's U): "A Different Economy': Postcolonial Clearings in David Chariandy's *Brother*"

This paper examines how black barbershops in David Chariandy's *Brother* function as both spaces of resistance and sites where the value or economy of black men is reassessed and affirmed. Employing the psychological theories of Frantz Fanon, the paper will explore the intersections of race, class and masculinity.

Session #15

Hoene, Christine (U Kent): "Colonial Seeing and Postcolonial Listening"

The history of sound and sound technology throughout the 19th and 20th century is intrinsically linked to the history of western modernity and imperialism. When flipped on its head, however, that same history becomes a story of colonial resistance against imperial dominance and of a postcolonial desire to reclaim a modernity that is still mainly regarded as western.

Session #5

Hussain, Kasim (U British Columbia): "Nostalgia and Millennial Cultural Politics in Zadie Smith's 'Now More Than Ever'"

Responding to Zadie Smith's controversial critique of political correctness in "Now More Than Ever," I draw attention to the story's satirical focus on a Scout Finch-like participant in online culture wars over race and gender, which suggests nostalgia for the racial liberalism evoked by Harper Lee's *To Kill a Mockingbird*.

Session #4 (Special Panel #1: Between Generations: Postcolonial Conversations across Time and Space)

Irwin, Ashley (U Waterloo): "Can I Get a Witness?: The Temporal Dimensions of Testimony in *The Book of Negroes*"

My paper explores the temporal dimensions of testimony in Lawrence Hill's *The Book of Negroes*. I argue that witnessing and testimony takes place both on the levels of authorship and narration by examining the author and the narrator's engagement with time. I conclude by examining the novel's appointment of the reader as a witness.

Session #16

Jeffers, Asha (U King's College): "(Not) Listening across Generations in Taiye Selasi's *Ghana Must Go*"

This paper examines how Taiye Selasi's *Ghana Must Go* represents the political nature of immigrant family dynamics through an exploration of both the discourse and silence between immigrants and their second-generation children. Through her second-generation characters, especially rebellious daughters, Selasi demonstrates the continued relevance of postcolonial conversations in diaspora.

Session #4 (Special Panel #1: Between Generations: Postcolonial Conversations across Time and Space)

Kaur, Ramanpreet (Western U): "The Invisible Theatre: The Case Study of Punjabi Radio Drama"

The paper analyses postcolonial historiography on vernacular theatre to examine the role of radio drama in the development of modern Punjabi theatre. In addition to it, I will also discuss the function and definition of radio drama by scrutinizing the critics' debate on whether the radio drama is a befitting medium of theatrical experience or not.

Session #9

Lebel, Brienna (Concordia U): "From Flintstones to Fish: Critiquing a Textual History of Settler-Colonialism with Inuit Foodways of Tanya Tagaq's 'Nine Mile Lake'"

Placing 20th century Canadian government-sponsored food documents such as the *Northern Cookbook* and Canada's first national health survey in conversation with Inuit foodways in Tanya Tagaq's graphic short story, "Nine Mile Lake," this paper will explore systemic disjunctures between settler and Indigenous ways of knowing.

Session #1

Ludolph, Rebekah (Wilfrid Laurier U): "The Limits of Mass 'Listening': Marketing David Chariandy's *Soucouyant* in Early Millennial Shared Reading Culture"

This paper contextualizes the 2007 marketing of David Chariandy's novel *Soucouyant* within the millennial boom of shared reading programs and argues that the gap between the novel's emphasis on local and transnational colonial

histories and mainstream reception's focus on the novel's mother-son relationship locates the limits of middlebrow "circles of conversation" that consider reading fiction as a way to "listen" across cultural divides.

Session #22

Mabrouk, Miriam (U Alberta): "Beyond Spectacles of Terror: Identity Construction and Self Representation in Iraqi War on Terror Literature"

Through a reading of Ahmad Saadawi's *Frankenstein in Baghdad* (2018), and Hassan Blasim's short story collections, *Iraq 100+* (2016) and *The Madman of Freedom Square* (2009), this paper explores the ways in which representations of Iraqi life after the US invasion, challenge predominant trauma hierarchies that were established after 9/11.

Session #11

Mania, Kirby (U British Columbia): "Rewriting the South African Pastoral: Pitfalls of the Plaasroman Against the Postcolonial Landscape in Craig Higginson's *The Dream House*"

This paper will consider Craig Higginson's *The Dream House* (2015) as a powerful, albeit problematic rewriting of the South African pastoral. Taking its cue from the work of J.M. Coetzee, the paper will consider how the *plaasroman*, or farm novel, enunciates a "literature of failure" (*White Writing* 1988) and whether Higginson's novel continues in this vein, or – like Nadine Gordimer's *The Conservationist* (1974) – can instead be taken as an example of the "counter-pastoral revenge fantasy" (Huggan and Tiffin: 2010).

Session #3

Marley, Jason R. (Francis Marion U): "'The Menace from the Bush': Indigenous Violence in Wilson Harris's 'The Secret Ladder'"

"'The Menace from the Bush': Indigenous Violence in Wilson Harris's *The Secret Ladder*" explores the manner through which the novel erodes temporal and structural boundaries to examine pervasive violence directed at indigenous populations.

Session #25

Meeker, Connor (York U): "Revealing Truth, Rejecting Reconciliation: Witnessing Tara Beagan and Andy Moro's *Reckoning* after the Truth and Reconciliation Commission"

This paper examines Tara Beagan (Ntlaka'pamux/Irish Canadian) and Andy Moro's (Euro/Cree) play *Reckoning* in relation to Canada's Truth and Reconciliation Commission. I argue that *Reckoning* opens an affective space for feelings of empathic unsettlement that can dislodge assumptions underlying the prevailing discourse of reconciliation in Canada.

Session #10

Mehta, Suhaan (U Colorado): "Quotidian Piety in Pakistani Writing in English: An Analysis of Kamila Shamsie's *Burnt Shadows* and H.M. Naqvi's *Home Boy*"

This paper examines the representation of non-normative forms of religious belonging in two Pakistani novels, *Burnt Shadows* by Kamila Shamsie and *Home Boy* by H. M. Naqvi. By foregrounding quotidian acts of piety both Shamsie and Naqvi counter reductive views of Islam held by Western imperialists and by non-practicing Muslims.

Session #24

Minor, Michael (U Manitoba): "The Affect and Impact of *The Break*"

Through a reading of Emma LaRocque's theory that Indigenous literature can have a powerful humanizing affect, this paper argues that Katerena Vermette's *The Break* opens a possibility for cross-cultural conversation. Nevertheless, the novel's brief appearance on Canada Reads seems to indicate that there are some who are still unwilling to listen to Indigenous voices.

Session #22

Mukherjee, Payel Chattopadhyay (Ahmedabad U), and Parkinson, David John (U Saskatchewan) “Within Transgression and Alienation: Reading the Body across Literature in India and Canada”

In this paper, we contextualise an intercultural approach to studying of literary texts produced under strikingly diverse conditions, through a research-oriented, multi-directional distance teaching and learning project in collaborative teaching of paired, thematic narratives on Indian and Canadian literature in Ahmedabad University and the University of Saskatchewan.

Session #20 (Special Panel #3: Problematic Sympathizing: The Globalectics of Connection through Literature)

Nash, Jonathan (U Victoria): “Scenes of Captivity: Migration and Detention in Global Literature”

Recent postcolonial interpretations of biopolitics for understanding migration and coloniality sacrifice attention to representations of resilience for representations of biopower. This presentation examines Kate Evan’s graphic journalism and Sharon Bala’s *The Boat People* to shed light on how migrant life is both self-making and deeply political.

Session # 10

Netzer, Orly Lael (Alberta U): “Listening to Testimonial Traces”

This presentation asks how the conversational form and collaborative ethics of *The Land We Are* allows artists and scholars to curate a trace of their testimonies in ways that carry forth the truths they invoke, and invites readers to listen to the resounding echoes of the artists’ demands for change.

Session #23

Ney, Stephen (U British Columbia): “Smartphone Literature in Africa: Ambiguities of Accessibility”

This paper considers contemporary African literature written to be read on (and often written on) mobile phones. Juxtaposing policy proposals and literary analyses that celebrate the accessibility and interconnectivity smartphone literature makes possible with social and psychological research on digital reading, the paper proposes that the world to which smartphone literature gives “access” may actually be a shrunken one.

Session #6

O-Brien, Susie (McMaster U), and Rethmann, Petra (McMaster U): “Empathy and Ethics: The Work of Listening”

This paper explores the meaning and value of listening across difference in contemporary scholarship. After analyzing the promise and limitations of empathy-based listening (e.g. Arlie Russell Hochschild’s *Strangers in Their Own Land*), we consider David Scott’s *Stuart Hall’s Voice* (2017) as a model of ethical attunement, geared towards structural transformation and anti-colonial justice.

Session #23

Oliver, Stephanie (U Alberta): ““Unsettling Canada’s ‘Settler Atmospherics’: ‘Breathing With’ Others in Rita Wong’s *Undercurrent*”

This paper examines how *Undercurrent* interrogates the dynamics of “settler atmospherics” (Simmons 2017) in Canada. Focusing on the motif of shared breath in Wong’s poetry, I examine how settler colonialism suffocates relationships with the earth and its human and non-human beings, and suggest that “breathing with” others offers a way of unsettling Canada’s toxic atmospheres.

Session #21

Oluchi Ugwuanyi, Kingsley (U Nigeria): “Commonwealth English?”

This study presents a corpus-driven ‘norms-analysis’ of varieties of English in the Commonwealth, focusing chiefly on points of convergence. The findings appear to suggest that the points of convergence among the varieties of English used in Commonwealth countries provide evidence to begin to think of ‘Commonwealth English’.

Session #17

Paul, Prateek (Delhi U): “Listening to the Speech and Silences of the Postcolonial Dalit: Analysing the Dialogic Imagination of Dalit Writer Ajay Navaria”

Through Ajay Navaria’s Hindi short stories, this paper decodes his clever narrative strategies and the dialogic use of language as an exercise in the construction of a modern dalit identity that is often silenced. By reading Navaria’s

rewriting of dalit representation in political terrain of Hindi literature, this paper attempts to eavesdrop on the 'dialogue' initiated thus, and aims to understand the discursive potential of Navaria's short stories and its 'dalit consciousness.'

Session #17

Phung, Malissa (Sheridan College): "Reconciliation Work in the Chinese Diaspora: Intergenerational Challenges and Possibilities"

Drawing on Chinese Canadian historical and contemporary flashpoints as well as literary/documentary representations (e.g. SKY Lee's *Disappearing Moon Café*; Kenneth William's *Café Daughter*; *All Our Father's Relations*, 2016) of Indigenous and Chinese relation making in settler colonial Canada, I discuss the intergenerational challenges and possibilities of cultivating and contributing to the work of reconciliation within the Chinese diaspora.

Session #4 (Special Panel #1: Between Generations: Postcolonial Conversations across Time and Space)

Pimomo, Paulus (Central Washington U): "Tommy Orange's Engagement with Obstacles to Sympathy in *There There*"

Interdisciplinary empathy studies have shown that real-life empathy does not automatically translate to sympathy. The obstacles to a reader's empathy-sympathy transfer get even higher in literature. This presentation examines Orange's historical and fictional narrative mode as a form of address for the reader's empathy with and sympathy for the characters.

Session #20 (Special Panel #3: Problematic Sympathizing: The Globalectics of Connection through Literature)

Rajendran, Susan (York U): "From the Margins of the Nation: Women and Subjectivity in Contemporary Sri-Lankan Writing"

I investigate how Sri-Lankan writer Punyakante Wijenaiké problematizes culture and tradition in contemporary Sinhala society to address the hidden traumas of marriage affecting women. The romanticized portrayals of village life, which function as an ideal of the Sinhala Buddhist aesthetic, are subverted in Wijenaiké's novels in order to counter-weight the dominant narrative of postcolonial nation building.

Session #24

Reimer, Perry (U New Brunswick): "'There's something very wrong with Crawley Hall': The Corporate Decay of the Humanities in *Dr. Edith Vane and the Hares of Crawley Hall*"

Suzette Mayr's *Dr. Edith Vane and the Hares of Crawley Hall* explores how the neoliberal university as corporate space emblemizes institutional decay. The Canadian Academic Gothic that emerges in Mayr's text criticizes the corporatization replacing public funding to universities and an administration that treats the university as institution of profit, competition, and production, culminating in the decay of the university as institutions of learning.

Session #7

Roberts, Gillian (U Nottingham): "Settler-Colonial Adaptation and Cultural Appropriation in *The Chant of Jimmie Blacksmith* and *Black Robe*"

This paper examines settler-colonial film adaptation and cultural appropriation in *The Chant of Jimmie Blacksmith* and *Black Robe*. Both novels, written by white authors and adapted by white filmmakers, invoke foundational moments of the settler-colonial nation, and emerged at key points in Australia and Canada's constitutional relationships to Indigenous peoples.

Session #18

Roy, Rumi (Lakehead U): "Between Home and the World: Reconstructing Afghan Femininity in *A Thousand Splendid Suns*"

This paper renders a critical understanding of femininity and womanhood in Afghanistan portrayed in Khaled Hosseini's *A Thousand Splendid Suns*. I argue that in their struggle for survival, the women in the novel challenge the Orientalist representation of the female subaltern as a "singular monolithic subject" (Mohanty 333).

Session #11

Rose, J. Coplen (Acadia U): "A Silence from Below: Land, Memory, and Undocumented Mine Labour in Xolisa Ngubelanga's *Pieces of an African Drum*"

This paper explores the significance of land and memory in Xolisa Ngubelanga's *Pieces of an African Drum* (2018). Appearing at the 2018 National Arts Festival in Makhanda, South Africa, this performance utilized drama as a vehicle to explore the vulnerability and silence surrounding undocumented mine labour in contemporary South Africa.
Session #9

Rozenburg, Sara (York U): "Shifting the Conversation: Modalities of (Dis)articulation and Imagining Otherwise"

This paper presents a comparative analysis of literary and artistic works to consider the relationship between (dis)articulation and the imaginative work of decolonization. In particular, I highlight discreet shifts in media across contexts that signal creative personal and collective response.
Session #22

Sandhar, Jason (Western U): "Of Peasants and 'Large-Hearted Gentlemen': Local Histories and Political Unrest in Jim Corbett's *Man-Eaters of Kumaon*"

This paper attends to Jim Corbett's representations of animals and villagers in his 1944 memoir, *Man-Eaters of Kumaon*. I investigate how his fraught roles as a mystical "*sadhu*" that protected his peasant friends; "*sahib*" that embodied local imperial power (Corbett 77); and host to imperial dignitaries were articulated by the tensions between the twentieth century Raj and local unrest by Kumaon's peasants.
Session # 25

Saroukhani, Hengameh (Saint Mary's U): "Windrush Mythologies: The Black Atlantic and *Paddington*"

This paper examines the 2014 filmic adaptation of Michael Bond's children's book *A Bear Called Paddington* (1958) to illustrate how the iconic 1948 landing of the *SS Empire Windrush* at Tilbury docks has become a signifier for diasporic representation, colonial subjectivity, and a reimagined black Atlantic expressive culture in Britain that morphs into an origin story for the nation and its desired liberal and multicultural impulses.
Session #16

Sayed, Asma (Kwantlen Polytechnic U): "Listening to Refugees: Citizenship and Human Rights in Sharon Bala's *The Boat People*"

This paper will examine Sharon Bala's 2018 novel, *The Boat People*, inspired by the 2010 MV Sun Sea incident, as a refugee narrative; it will provide an understanding of the nature of refugee rights, and the role of a nation-state in determining the right to citizenship as reflected in the text.
Session #14

Shabnam, Shamika (McMaster U): "Unspeakable Nationalism through the Body: Freedom Fighter Testimonies of Bangladesh's 1971 Liberation War"

My paper explores spoken and written testimonies of Bengali freedom fighters during the Bangladeshi liberation war of 1971. I analyze the embodied nature of the war where narrations of the bleeding (manly) body is incorporated with articulations of fear, pain, and trauma. I underscore the importance of alternate stories and bodies of the 1971 war, which went into the making of Bangladesh.
Session #14

Serna-Martinez, Elisa (Universidad de Alcalá de Henares): "The Writer of the Pebble: Synecdochizing the Subaltern Community"

This paper reflects on dialogical representations and subaltern agency by reading Opal Palmer Adisa's selected poems against Gayatri Spivak's theories on the possibility of having the subaltern speak through synecdoche. Questions on how the intellectual should represent the subaltern and the conditions for the latter to be listened to are addressed.
Session #12

Seshia, Maya (U Alberta): “Air India: Listening to Speech Acts to Understand the Racial Politics of the Canadian State”

This paper explores what the Canadian government’s treatment and framing of Air India reveals about the racial politics of the Canadian state. Drawing on government discourses, it traces the interconnections between race, nation, and citizenship. Also explored are counternarratives of resistance, and how these work to disrupt state framings.

Session #13 (Special Panel #2: Listening and Speaking through (Post)Colonial Trauma: The Air India Bombing and its Aftermath)

Shilliday, Molleen (U Fraser Valley): “The Language and Purpose of Mourning in Canadian Dystopian Novels”

In this presentation, I will examine the relationship between language and grief, indigeneity and empowerment as they are related to ecological disaster in primarily *The Back of the Turtle* while drawing comparisons with other dystopian novels, such as Dimaline’s *The Marrow Thieves* (2017) and Waubgeshig Rice’s *Moon of the Crusted Snow* (2018).

Session #8

Shlensky, Lincoln (U Victoria): “Exchange Values: Education in Conflict in recent Israeli and Palestinian Films”

Two recent films, one Israeli and the other Palestinian-directed, suggest that a “scrupulously” postcolonial understanding of the Palestinian-Israeli conflict requires abandoning the dominant model of mutual recognition in favour of an acknowledgement of the limited self-knowledge and dependent agency that Judith Butler has described in terms of “unaccountable” intersubjectivity.

Session #14

Sivathasan, Shalika (York U): “‘We’re in the Same Boat Now’: Sharon Bala’s *The Boat People* and the Re-conceptualization of Refuge(es) in the Canadian Nation-State”

In dialogue with Canada’s historical legacies of both hospitality *and* hostility toward migrants and refugees, I argue that Sharon Bala’s fictionalization of the 2010 arrival of Tamil “boat people” to B.C. re-politicizes this “refugee narrative” while significantly challenging the continued validity of “refuge” as a central self-image of the Canadian nation-state.

Session #2

Šlapkauskaitė, Rūta (Vilnius U): “Inaudible Mothers, Incapable Fathers, Implacable Masters: Troping the Empire in Esi Edugyan’s *Washington Black*”

This paper offers a reading of Esi Edugyan’s novel *Washington Black* in terms of its use of “biotropes,” which call attention to the material dimension of things and bodies enlisted to serve the expansion of the British Empire and empower certain subjectivities at the expense of others.

Session #25

Smith, Nasra (York U): “Limits of Sympathy, Violence, and the Nation in Nuruddin Farah’s *Maps*”

Nuruddin Farah’s *Maps* (1986) unsettles the discourses of regional ethnocentrism, tribal nationalism, and dictatorial regime in Somalia amidst the bloody Somali-Ethiopian war of 1977-78. From the partitioned territory of Ogaden, Askar is the allegorical, pathological, and misogynistic figure symbolic of Somalia’s colonial crises, and the violent iteration of its exceptionalism, homogeneity, and limits to sympathy.

Session #20 (Special Panel #3: Problematic Sympathizing: The Globalectics of Connection through Literature)

Solbiac, Rodolphe (Université des Antilles): “Intergenerational Conversations in David Chariandy’s *Soucouyant* and *Brother*: Listening to the Trauma, Postcolonizing Cultural Memory”

This paper reads David Chariandy’s novels *Soucouyant* and *Brother* as creative acts of listening and speaking. It compares David Chariandy’s featuring of two intergenerational conversations in his novels *Soucouyant* and *Brother* published ten years apart. It prompts us to investigate the way in which Chariandy’s writing represents the transmission of Caribbean culture to second-generation Caribbean Canadians.

Session #15

Somani, Alia (Sheridan College): “Racial Exclusion at Canada’s Borders: Reading the 1914 Komagata Maru Incident”

This paper reads two texts about the 1914 Komagata Maru incident: Gurdit Singh’s *Voyage of the Komagata Maru* and Ali Kazimi’s *Undesirables: White Canada and the Komagata Maru*. It argues that these texts highlight the racial underpinning of Canada’s immigration system, and point to the nation’s complicity in networks of imperial power.

Session #2

Spearey, Susan (Brock U): “The Reverberations of Postcolonial Listening: Interdisciplinarity, Citational Practice, Pedagogy, and Testimonial Encounter”

This paper explores how, in concrete terms of interdisciplinary approaches, citational practices, pedagogical techniques, and strategies of response to testimonial narratives, the “inherent dialogism” of “postcolonial listening” (CFP) might most efficaciously be fostered within academic institutions, and specifically through the study of literature and the expressive arts.

Session #7

Stephens, Caleb (U Kansas): “Black Rage: Remembering, Reclaiming, & Reimagining”

This paper will investigate the ways Black performing artists have addressed states of Black Trauma by documenting lived and fictional experiences of rage through Black performance. I identify two Black Arts Movement poets, Gil Scott-Heron and Nikki Giovanni, who were producing work that addressed Black rage and trauma with contemporary spoken word artists Amir Sulaiman and Kai Davis.

Session #12

Sur, Sanchari (Wilfrid Laurier U): “Interrogation of ‘Happy’ Canadian Multiculturalism through the Gender Ambiguous/Trans Body in Vivek Shraya’s *She of the Mountains*”

This paper examines the representation of a gender ambiguous/trans body in Vivek Shraya’s *She of the Mountains* (2014) through an unnamed character, and their subversion of (Sara Ahmed’s) “happy” narrative of Canadian multiculturalism.

Session #2

Tomsky, Terri (U Alberta): “Unsettling Empathy: Hassan Blasim, the Iraq War, and the Spectacle of *The Corpse Exhibition*”

This paper explores the representation of spectacular violence in Hassan Blasim’s award-winning story collection, *The Corpse Exhibition* (2014). By highlighting an economy of excess and voyeurism, Blasim highlights the cultural forms through which suffering and death are consumed by Western others, and so sets up a critique of passive and apolitical forms of empathy.

Session #11

Torbica, Maša (U Waterloo): “The Flesh Speaks by Bleeding: Pain and Protest in J. M. Coetzee’s *Waiting for the Barbarians*”

This paper considers how J. M. Coetzee’s novel *Waiting for the Barbarians* situates pain as a mode of political protest. I argue that Coetzee is not merely criticizing the prevalence of human and non-human suffering within Empire, but is positioning the human exploitation of non-human animals as a foundational element of the ideology of Empire.

Session #3

Van derMarel, L. Camille (U Alberta): “Theory, in Practice: Dionne Brand’s Complicit Graduate Students”

Neither a satirical campus novel nor akin to Dionne Brand’s explicitly anti-colonial works, *Theory* questions the conditions through which Canadian universities reproduce themselves. Although it does so by reiterating stereotypical notions of the Humanities scholar with little grasp on reality, its larger critique is of graduate school as a sphere apart from everyday life. Complicity is not antithetical to academic labour, *Theory* suggests, but constitutive of its critical power.

Session #7

Wallace, Sarah (U New Brunswick): “‘particular life needs particular space’: Concrete Poetry, Trauma, and the Textual Body in Clair Harris’ *She*”

The space of the page in Clair Harris’ verse-novel *She* demonstrates the ways that Penelope, an immigrant to Canada from Trinidad, is framed by colonial and patriarchal constructs of mental health and subjectivity. Through concrete (or shape) poetry, Penelope bears witness to trauma and creates textual bodies that resist colonial containment.
Session #12

Wong, Rachel (York U): “Then and Now: Conversations Between Asian Canadian Activism and Literature”

This paper explores the circles of conversation that exist between activism and literature within the Asian Canadian diasporic community. The scope of this paper includes conversations of early Asian Canadian activists and artists and explores how these circles of conversation have developed over the years to include intergenerational conversations within literary and activist work.
Session #21

Yoshida, Yukata (Tokyo U of Science): “Toward a Transpacific Solidarity in the Cold War Era: C.L.R. James’ *Mariners, Renegades, and Castaways* and Sadao Shinjo’s *Tanka Poems*”

The processes of decolonization in the Pacific and Atlantic regions have been separately analyzed so far. But I argue that the texts of C.L.R. James and Sadao Shinjo as what adumbrated the contours of interracial solidarity among incarcerated bodies in the times of the Cold War.
Session #16

Zhang, Yaying (Thompson Rivers U): “A Language of Cultural Intrusion or a Language of Success: A Postcolonial Dilemma for English Learners in China”

This paper examines the responses of Chinese students to constructions of English as a “global” language. I will discuss the ambivalent responses of students, which reflect postcolonial patterns of accommodation, appropriation, and resistance. Data for this study come from interviews with students of English at a provincial university in China.
Session #17

Special Panels

Special Panel #1: Between Generations: Postcolonial Conversations across Time and Space

This panel takes up the topic of postcolonial conversations by bringing it into dialogue with the idea of intergenerational relationships, broadly understood. Considering familial, literary, and cross-cultural generations, the four papers that make up this panel consider the ways that different generations speak to, understand, and imagine each other, or, in some cases, do not. This panel draws together disparate times and places, reflecting the complexity and span of the postcolonial literary world in order to demonstrate the importance of intergenerational conversation within texts that seek to make connections between the major historical forces that shape our world, including on-going colonialism, migration, US imperialism, and shifting racial and political discourses, and the lives and ethical imperatives of the individual subjects who inhabit it. Recognizing a variety of affective as well as political relationships, this panel’s papers open up a conversation about what it means to listen across generations and raises a number of key questions.

Chair: Asha Jeffers (U King’s College)

Panelists: Asha Jeffers, Kasim Hussain, Malissa Phung and Donald Goellnicht

Special Panel #2: Listening and Speaking through (Post)Colonial Trauma: The Air India Bombing and its Aftermath

On June 23, 1985, a bomb detonated in Irish airspace on Air India (AI) Flight 182 en route from Toronto to New Delhi killing 329 people, mostly Canadian citizens of Indian heritage. The bombing resulted in the longest and most expensive criminal investigations in Canadian history and a public inquiry that concluded that the bombing was “a Canadian Tragedy” and “the largest mass murder in Canadian history.” These events have left indelible marks on the Canadian psyche but remain under-recognized facets of our collective history. In this panel, panelists contemplate the question of who speaks (and who is listening to) the trauma of the bombing and its aftermath.

Chair: Amber Dean (McMaster U)

Panelists: Chandrima Chakraborty, Amber Dean and Maya Seshia

Special Panel #3: Problematic Sympathizing: The Globalectics of Connection through Literature

Emerging scholarship on postcolonial sympathy is nominal. This panel centralizes issues of postcolonial witnessing, trauma, and memory, the ethics and limits of sympathy, and its articulation and reception. The panel applies critical indigenous and postcolonial lenses to the concept of literary sympathy to complicate scholarly approaches to African, Indigenous North American, and South Asian texts. We explore lines of connection and incommensurability in literary representations and/or reading response, while questioning the affective nature of sympathy and its delimitations. By approaching sympathy from an interrogative perspective, this panel deepens the conversation on sympathy and affect in postcolonial and indigenous literary studies.

Co-Organizers: Geoffrey MacDonald (Humber College) and Nasra Smith (York U)

Chair: Geoffrey MacDonald

Panelists: Sheetala Bhat, Payel Chattopadhyay Mukherjee, David John Parkinson and Nasra Smith

Roundtables and Workshops

Roundtable #1: Intertidal Polyphonies: Listening Intently in Vancouver

What voices – human, nonhuman, and posthuman – are present in Vancouver’s intertidal zones? How should we be listening to the shores of Vancouver? Recent and older scholarship has made much of the oceanic in the poetics, tidalectics, and intimacies of place (Paul Gilroy, Kamau Brathwaite, Lisa Lowe, Alice Te Punga Somerville, and Rita Wong, among many others). This roundtable seeks to pay attention to the polyphonies of Vancouver’s specific and everchanging urban intertidal zone: the spaces between high and low tide that surround the city that has been, is, and will be altered by transnational development. If Vancouver is unceded Coast Salish land, if it has a history of racialized urban dispossession, if its seas are threatened by pipeline construction, land reclamation, and property speculation, who can speak for and of it? Equally important: how do we listen: How can human bodies, art, and writing become conduits for what we hear here? Roundtable participants, academics, and writers alike will be asked to consider these questions in their own area of research or creative practice. The discussion will be followed by a brief presentation of a SSHRC-funded web resource that features field recordings of intertidal zones in Vancouver, Singapore, and Hong Kong, and interviews of artists and writers from each site.

Chair: Joanne Leow (U Saskatchewan)

Panelists: Jordan Abel, Wayde Compton, Allison McFarland, Lizette Gerber, Shazia Hafiz Ramji, and Sophie McCall

Roundtable #2: Conversations on the Academic Job Market

Poised to enter an academic job market that appears increasingly unpredictable at best, many graduate students seek advice on how best to reflect their abilities as strong candidates and otherwise prepare themselves for an academic career. Insider tips from emerging and established scholars can be an invaluable resource and a means for graduate students to gain insight into the nuances of their respective fields. To support our community of graduate colleagues and friends, the Graduate Representatives of the Canadian Association for Commonwealth Literature and Language Studies (CACLALS) have put together a panel of speakers who will offer insights into varying academic career paths. The panel will pertain to graduate students and/or junior scholars working in the fields of Postcolonial Studies, Global Literatures and Cultures, World Literature, Race and Diaspora Studies, and other related areas. We look forward to moderating an interactive space that facilitates networking, a sharing of career experiences, and an engagement in helpful conversations that will hopefully continue throughout the conference weekend and beyond.

Co-Chairs: Shamika Shabnam (McMaster U) and Shalika Sivathasan (York U)

Panelists: Chandrima Chakraborty, Erin Goheen Glanville, Joanne Leow, J. Coplen Rose and Danielle Wong

Roundtable #3: Annual Indigenous Roundtable: Futures of Indigenous Literary Studies (ILSA/CACLALS)

CACLALS attendees are invited to the annual Indigenous Roundtable, co-hosted by the Indigenous Literary Studies Association (ILSA). This panel brings together emerging voices in Indigenous literatures to consider both where the field has come and what potential directions it may yet take. Featured speakers Tenille Campbell, Smokii Sumac, and Joshua Whitehead will respond to a range of questions, including the following: What is it that scholars working in the field of

Indigenous literary studies need to hear? What does the field need to attend to better, or attend to less frequently? What are your visions for the futures of Indigenous literary studies within the academy and beyond?

Moderator: Jordan Abel

Speakers: Tenille Campbell, Smokii Sumac, and Joshua Whitehead

Roundtable #4: Theorizing “Asian Canadian” Through Transnational Cross-Racial Coalitions (Asian Canadian and Asian Migration Studies, U British Columbia/CACLALS)

This roundtable and facilitated discussion will discuss theorizing, teaching, and organizing transnational and cross-racial coalitions under the banner of “Asian Canadian” and the political frameworks that emerge from Asian Canadian studies. In light of recent transnational movements against imperialism and state-sanctioned racism, such as #BlackLivesMatter, Wet’suwet’en resistance against the construction of a Coastal Gaslink pipeline on its traditional territory, and critiques of anti-immigrant and anti-refugee violence across the globe, we ask: How can Asian Canadian Studies as an institutional framework serve to understand recent refugee/anti-immigrant “crises”? How relevant is the concept of “Asian” to this discussion? What does organizing as Asian Canadians produce in terms of transnational solidarities responding to state and capitalist empire in Asia and North America? What implications do Asian Canadianist critique and method have for cross-racial coalition building?

Facilitators: Chris Patterson (U British Columbia) and Christine Kim (Simon Fraser U)

Writing Workshop: “Staying with the Trouble: ‘Making With’ the Personal Essay in Precarious Times”

A resurgence in the personal essay as social critique constitutes a “border study” of genre, with authors locating themselves on the edge of a discourse to contemplate the need for change within institutions. This workshop will encourage the writing of short personal essays that unpack the conditions of the academy or similar institution. Participants should arrive with a critique in mind to explore.

Facilitator: Tanis MacDonald (Wilfrid Laurier U)

Keynote Speaker Biographies

David Chariandy

David Chariandy is a Professor in the Department of English at Simon Fraser University and a well-known scholar in the fields of Black, Canadian, and Caribbean literatures. Chariandy teaches contemporary literature, especially Black, Canadian, and Caribbean prose forms. He also teaches creative writing and cultural studies. His scholarly criticism has been published in journals such as *Callaloo*, *Transition Magazine*, *The Journal of West Indian Literature*, *Postcolonial Text*, *The Global South*, and *Topia*, as well as in academic books such as the *Oxford Handbook of Canadian Literature*, *The Routledge Companion to Caribbean Literature*, and *Narratives of Citizenship*. He has co-edited three special issues of journals, most recently *Transition Magazine* 124: “Writing Black Canadas.”

His first novel entitled *Soucouyant* was nominated for eleven literary awards and prizes. It was longlisted for the 2007 Scotiabank Giller Prize, and the 2008 International IMPAC Dublin Literary Award, and was shortlisted for the 2007 Governor General’s Award for English-language fiction, the 2008 Commonwealth Writers’ Prize for Best First Book of Canada and the Caribbean, the 2008 Ethel Wilson Fiction Prize, the 2008 City of Toronto Book Award, the 2008 ReLit Award for fiction, and the 2007 Books in Canada First Novel Award. His second novel entitled *Brother* was longlisted for Canada Reads and the Scotiabank Giller Prize, named on eight year-end Canadian ‘Best Books’ lists, and won the 2017 Rogers Writers’ Trust Fiction Prize and the 2018 Toronto Book Award. His latest work of creative non-fiction is entitled *I’ve Been Meaning To Tell You: A Letter To My Daughter*. Chariandy’s books have been published internationally and have been translated (or are currently being translated) into French, German, Spanish, Swedish, Catalan, Albanian, and Simplified Chinese. Originally from Scarborough, Ontario, Chariandy was trained at Carleton University (BA and MA) and York University (PhD).

David Palumbo-Liu

David Palumbo-Liu's fields of interest include social and cultural criticism, literary theory and criticism, East Asian and Asia Pacific American studies. His most recent book, *The Deliverance of Others: Reading Literature in a Global Age* (Duke, 2012) addresses the role of contemporary humanistic literature with regard to the instruments and discourses of globalization, seeking to discover modes of affiliation and transnational ethical thinking; he is also co-editor with Bruce Robbins and Nirvana Tanoukhi of *Immanuel Wallerstein and the Problem of the World: System, Scale, Culture* (Duke, 2011). Palumbo-Liu is most interested in issues regarding social theory, community, race and ethnicity, justice, globalization, ecology, and the specific role that literature and the humanities play in helping us address each of these areas. He is the founding editor of *Occasion: Interdisciplinary Studies in the Humanities* (found on Arcade) and blogs for *TruthOut* and *The Boston Review*. He is also a Contributing Editor for the *Los Angeles Review of Books* and on the HASTAC (Humanities, Arts, Science & Technology Alliance and Collaboratory) Steering Committee and the Academic Steering and Advocacy Committee of the Open Library of the Humanities.

Jasbir K. Puar

Jasbir K. Puar is Professor and Graduate Director of Women's and Gender Studies at Rutgers University, where she has been a faculty member since 2000. Her most recent book is *The Right to Maim: Debility, Capacity, Disability* (2017) published with Duke University Press in the series ANIMA: Critical Race Studies Otherwise that she co-edits with Mel Chen. Puar is the author of award-winning *Terrorist Assemblages: Homonationalism in Queer Times* (2007), which has been translated into Spanish and French and re-issued in an expanded version for its 10th anniversary (December 2017).

Puar's edited volumes include a special issue of *GLQ* ("Queer Tourism: Geographies of Globalization") and co-edited volumes of *Society and Space* ("Sexuality and Space"), *Social Text* ("Interspecies"), and *Women's Studies Quarterly* ("Viral"). She also writes for *The Guardian*, *Huffington Post*, *Art India*, *The Feminist Review*, *Bully Bloggers*, *Jadaliyya*, and *Oh! Industry*. Her writings have been translated into Polish, French, German, Croatian, Swedish, Norwegian, Portuguese, Japanese, Korean, Spanish, and Danish.

Puar's major awards include a 2018 Fellowship from the Palestinian American Research Council, the 2013-14 Society for the Humanities Fellowship at Cornell University, the Edward Said Chair of American Studies 2012-13 at the American University of Beirut, a Rockefeller Fellowship at the Center for Lesbian and Gay Studies at the CUNY Graduate Center (1999-2000) and a Ford Foundation grant for archival and ethnographic documentation work (2002-2003). She received the 2013 Modern Languages Association Gay Lesbian/Queer Caucus Michael Lynch Award for her years of scholar-activist work. In January 2013 she was honored with the Robert Sutherland Visitorship at Queens University, awarded to "a notable individual with expertise in race relations." She has also received two awards for her graduate teaching, in 2011 from the Graduate School of Rutgers University and in 2012 from the Northeastern Association of Graduate Schools. In 2017 Puar's article "Bodies with New Organs: Becoming Trans, Becoming Disabled" (*Social Text* #124) was awarded the Modern Language Association's Gay Lesbian/Queer Caucus's Crompton-Noll Prize for Best LGBTQ Studies Article.

Distinguished lectureships include the Butrill Endowed Fund for Ethics Lecture at Texas A&M University (2017); the Hull Lecture on Women and Justice at University of California Santa Barbara (2015); the Lionel Cantu Memorial lecture at University of California Santa Cruz (2014); Henry Jackson Endowed Lectureship in International Relations at Whitman College (2014); the Peg Zeglin Brand Lecturer at Indiana University (2013); Whidden Lecturer at McMaster University (2013); Distinguished Visiting Professor at the American University of Cairo (2012); the Institute of Women's Studies' Shirley Greenberg Lecture at the University of Ottawa (2012).