



Canadian Association for Commonwealth Literature and Language Studies

**Conference Program:
Ecologies of Alliance in a Divided Age
June 7- June 11, 2021
Online at KPU via Zoom (all times are MDT)**

This conference is being held virtually at Kwantlen Polytechnic University. CACLALS acknowledges that KPU sits on the unceded traditional and ancestral lands of the Kwantlen, Musqueam, Katzie, Semiahmoo, Tsawwassen, Qayqayt and Kwikwetlem peoples.

Conference Program Chair: Asma Sayed (President, CACLALS)

Conference Secretary-Treasurer: Jesse Arseneault

Graduate Student Roundtable organized by: Sara Rozenberg and Shalika Sivathanan

Abstract Vetting Committee: Anindo Hazra, Geoff McDonald, Coplen Rose, Susan Spearey, Alia Somani, Terri Tomsky

Graduate Student Prize Adjudication Committee: Susan Spearey, Anindo Hazra, Coplen Rose

Tech Support: Ajaypal Cheema (KPU)

CACLALS acknowledges the generous support of Kwantlen Polytechnic University, Indigenous Literary Studies Association, *Canadian Review of Comparative Literature*, *Ariel: A Review of International English Literature* [subject to changes/additions]

Special Events:

June 7, 9:00 to 11:00 – Prayers; Address by Marilyn Dumont; Keynote: “Reflections on Poetic Method and Decolonization” by Billy-Ray Belcourt with respondent Daniel Heath Justice (CACLALS/ ILSA)

June 8, 9:30 to 10:45 - Graduate Student Prize Panel

June 9, 9:30 to 10:30 – Roundtable 1: Solidarity Through Scholarship - Organized by Graduate Students

June 11, 9:30 to 11:00 – Roundtable 2: Annual Indigenous Roundtable (CACLALS/ILSA)

Zoom links for all the events will be emailed to registered participants. For safety reasons, please do not share the links. For registration details, please see: [Conference registration link to be added here](#)

Don't forget to follow us on twitter @caclals_ca for conference highlights. Our official hashtag this year is #caclals21.

Abstracts and speaker biographies appear at the end of this program. Full chairing and presentation guidelines can be found on our website.

Day 1 Monday, June 7

9:00 a.m. to 11:00 a.m. Opening Remarks; Prayers; Address by Marilyn Dumont; and Keynote (in collaboration with ILSA)

Keynote: “Reflections on Poetic Method and Decolonization” by Billy-Ray Belcourt with respondent Daniel Heath Justice (ILSA Zoom Link)

11:00 to 11:30 - Break

11:30 to 12:30 Sessions 1 and 2

<p>Session 1 – Ecologies of Post- and De-Colonial Praxis (Zoom Room 1) Chair:</p> <p>Jesse Arseneault: “Geontologies of Fallism”</p> <p>Priscilla Jolly: “Material and Historical Residues in Indra Sinha’s <i>Animal’s People</i>”</p> <p>Brianna Lebel: “‘La’es- Go down the bottom of the ocean’: Beyond Colonial Boundary Making in Eden Robinson’s <i>Monkey Beach</i>”</p>	<p>Session 2 – Climate Crisis I (Zoom Room 2) Chair:</p> <p>Susie O’Brien: “Emergent Strategy for Climate Crisis: Octavia Butler’s <i>Parable of the Sower</i>”</p> <p>Jaclyn Morgan: “#OctaviaToldUs and It’s Time to Start Listening: Grappling with Climate Change and Ecological Ethics in <i>Parable of the Sower</i>”</p> <p>Jerika Sanderson: “The Representation of Temporal and Geographical Displacement in Dionne Brand’s Works”</p>
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12:30 to 1:00 – Break

1:00 to 2:00 – Sessions 3 and 4

<p>Session 3 – Transnational Materialities (Zoom Room 1) Chair: Susie O’Brien</p> <p>Janet Neigh: “The Politics of Infrastructural Change in Anglophone Caribbean Literature”</p> <p>Hengameh Saroukhani: “Can the Ship Speak? Journalism, Materiality and the Windrush Scandal”</p> <p>Marta Croll- Baehre: “‘Pale Flesh from Skin and Bone’: On Queer Necropolitical Ghosts, Meat Consumption, and Liquidity in Bernardine Evaristo’s <i>The Emperor’s Babe</i> and Sarah Moss’ <i>Ghost Wall</i>”</p>	<p>Session 4 – Climate Crisis II (Zoom Room 2) Chair: Coplen Rose</p> <p>Jerome Masamaka: “Regional Inflections in Climate Change Poetry: A Comparative Reading of the Poetry of Alice Major and Kathy Jetnil-Kijiner”</p> <p>Francesca Mussi: “Settler-colonialism, Indigenous Cosmovisions and Fantasies of the Apocalypse”</p> <p>Ishaan Selby: “Critique, Climate and Crisis: Prolegomena to any Future Interspecies Subaltern Studies”</p>
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2:00 to 3:00 – Networking (Zoom Room 1)

Day 2: Tuesday, June 8

9:30 to 10:45 – Session 5

Session 5 - Graduate Student Prize Panel (Zoom Room 1)

Chair: Susan Spearey

Tyler Ball: “Insurgent Sea: Political Ecologies of the Indian Ocean”

Tavleen Pureval: “A Place Archived for Utopian Desires in Cecily Nicholson’s *From the Poplars*”

Alexandra Sweny: “Answering to the Shadows: Power and Visibility in Thando Mgqolozana’s *Unimportance*”

Christina Turner: “Water Futures in Cherie Dimaline’s *The Marrow Thieves*”

10:45 – 11:00 - Break

11:00 to 12:00 – Sessions 6 and 7

Session 6 – Colonialism, Nationalism, and Courtesans in India (Zoom Room 1)

Chair: Anindo Hazra

Teresa Hubel: “Contextualizing Courtesan Studies”

Nandi Bhatia: “Courtesans and the 1947 Partition”

Ramanpreet Kaur: “Social Reform and the “Dancing Girls” of Punjab”

Session 7 – Speculative/Science Fiction (Zoom Room 2)

Chair: Henghameh Saroukhani

Miasol Eguibar-Holgado: “The Cosmopolitan Stranger in Speculative Fiction by Postcolonial Writers”

Kevin Malton: “The Impossibility of Empire’s End in David Mitchell’s Novels”

Coplen Rose: “From Rockets to Robots: The Function of Science Fiction Icons in Ashwin Singh’s *Duped*”

12:00 to 12:30 – Break

12:30 to 1:30 – Sessions 8 and 9

Session 8 – Subaltern Voices (Zoom Room 1)

Chair:

Sanchari Sur: “The Subaltern Ghost Speaks in Soraya Peerbaye’s Tell: *poems for a girlhood*”

Prabhjot Parmar: “Rhythms of Resistance: Farmers Protest and Aesthetics of Poetry”

Mountford, Bridget: “Girl Bodies and The Law of The Daughter”

Session 9 – Self-writing (Zoom Room 2)

Chair:

Clara Joseph: “India’s First Travelogue: The Politics of Bridges”

Justin Shaw: “The Military-Industrial-Media Complex and Hollywood War on Terror Memoirs to Film Adaptations”

Alexander Sarra-Davis: “Self Writing Others: Contradictory Allyship in J. M. Coetzee’s *Foe*”

1:30 to 2:00 – Networking (Zoom Room 1)

Day 3: Wednesday, June 9

9:30 to 10:30 – “Solidarity Through Scholarship” - Roundtable organized by Graduate Students (Zoom Room 1)

10:30 to 11:00 – Break

11:00 to 12:00 – Sessions 10 and 11

<p>Session 10 – Canadian Literature (Zoom Room 1) Chair: Alessandra Capperdoni</p> <p>Veronica Austen: “This time – let’s pretend we’ve always been fearless friends’: Roy Kiyooka and the ‘[F]ractured [K]inships’ of Nation”</p> <p>Lindsay Meaning and Vanya Gnaniah: “Commonwealth Literature & The Postcolonial Digital Humanities: Applications and Methodologies”</p> <p>Christian Olbey: “The Tie That Binds: Identity and Difference on the Canadian Margins and The Possibilities for Alliance in David Chariandy’s <i>Brother</i>”</p>	<p>Session 11 – Refugee Narratives (Zoom Room 2) Chair:</p> <p>Stephanie Oliver and Emmarie Brown: “Conversing Refugees: Recognizing Refugee Knowledge in Warsan Shire’s “Conversations about home (at a deportation centre)”</p> <p>Shalika Sivathasan: “Decolonial Solidarities in Refugee Fiction: Jenny Erpenbeck’s <i>Go, Went, Gone</i>”</p> <p>Sara Casco Solis: “Forced Migration: Vulnerability and Resilience in Lawrence Hill’s <i>The Illegal</i>”</p>
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12:00 to 12:30 – Break

12:30 to 1:30 – Sessions 12 and 13

<p>Session 12 – Black Lives and Spaces (Zoom Room 1) Chair:</p> <p>Gugu Hlongwane: Signs of the Times: Black Bodies and the New Apartheid</p> <p>Feisal Kirumira: “Decolonizing Black Spaces in Academia Through Anticolonial Literacies of Resilience-Resistance-Liberation”</p> <p>Jane Elizabeth Sewali-Kirumira: “Molestation of Black Women’s Dignity Through Police Brutality in North America and Uganda”</p>	<p>Session 13 – Humans and Animals (Zoom Room 2) Chair:</p> <p>Sadie Barker: “Hearing Dissonance: Subaltern Singularity and Humanist Harmony in Indra Sinha’s <i>Animal’s People</i>”</p> <p>Jason Sandhar: ““A Boy for Your Dog, a Horse for Your Man’: Humans and Other Animals in Edward H. Aitken’s Subaltern Menagerie”</p> <p>Alex Ventimilla: “Jaguars, Bean Stew, and Hyperobjects: Eliciting Public Action Against the Global Ecological Crisis Through Interspecies Alliances”</p>
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1:30 to 2:00 – Networking (Zoom Room 1)

Day 4: Thursday, June 10

9:30 to 10:30 – Sessions 14 and 15

<p>Session 14 – Race and Gender (Zoom Room 1) Chair:</p> <p>Chandrima Chakraborty: “COVID-19 and Asian Canadians: Why Does Race Matter?”</p> <p>Cornel Bogle and Courtenay Chan: “‘belonging nowhere else but in a story’: Reading Mixed Race Women’s Life Writing in Canada”</p> <p>Katherine MacDonald: “‘I am not making it about race’: The Making and Un-Making of Meaning in <i>Collective Amnesia</i>”</p>	<p>Session 15 – Resilient Voices (Zoom Room 2) Chair:</p> <p>Jordyn Sheldon: “Resilient Desires in <i>NDN Coping Mechanisms: Notes from the Field</i> by Billy-Ray Belcourt”</p> <p>Deborah Hernandez: “The Spirit of <i>Bayanihan</i>: A Filipino Concept of Resilience and Its Reinforcement of Neoliberal Governmentality”</p> <p>Sifat-E Rabbani: “Resilience Models to Survive Anti-blackness in David Chariandy’s <i>Brother</i>”</p>
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10:30 to 11:00 – Break

11:00 to 12:00 – Sessions 16 and 17

<p>Session 16 – Resistance (Zoom Room 1) Chair: Prabhjot Parmar</p> <p>Susan Speary: “Keeping open possibilities for alliance in divided times: resistance and regeneration in Richard Powers’ <i>The Overstory</i>”</p> <p>Michael Bodkin: “Third-Space for Dummies: Indigenous Spatial Resistance through Zine Culture”</p> <p>Fang Lucy and Sophie Feng: “Unsettled Spectacles: Anti-colonial stagings in Tayeb Salih’s <i>Season of Migration to the North</i> (1966) and Jamaica Kincaid’s <i>A Small Place</i> (1988)”</p>	<p>Session 17 – Posthumanism (Zoom Room 2) Chair:</p> <p>Ruta Slapkauskaite: “Funny Bones: The Posthuman Humour of Chris Flynn’s <i>Mammoth</i>”</p> <p>Brandi Estey-Burt: “Embodying the Posthuman in Postsecular Times: Violence and Monstrosity in Marjorie Liu and Sana Takeda’s <i>Monstress</i>”</p> <p>Lidia Maria Cuadrado Payeras: “‘Thou Shalt Not Cook Us in a Smelly Bone Soup’: Interspecies Co-Operation in Contemporary Canadian Speculative Fictions”</p>
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12:00 to 12:30 – Break

12:30 to 1:30 – Sessions 18 and 19

<p>Session 18 – Petrocultures (Zoom Room 1) Chair:</p> <p>Max Karpinski: “Matters of Language: The Extractive Poetics of Adam Dickinson’s <i>Anatomic</i>”</p> <p>Rumi Roy: “What lies ‘below the surface’? The Agential Power of Oil in <i>Oil on Water</i>”</p> <p>Abiodun Oluseye: “Oil Ecology, the Niger Delta and the Crisis of Survival in Ogaga Ifowodo’s <i>The Oil Lamp</i> (2005)”</p>	<p>Session 19 – Black Counternarratives (Zoom Room 2) Chair:</p> <p>Lizette Gerber: “Writing “undisciplined”: Elements of Critical Fabulation in Afua Cooper’s <i>The Hanging of Angélique</i>”</p> <p>Brennan McCracken: ““The day was always new’: Chafing temporalities and historical interruptions in Jamaica Kincaid’s <i>Among Flowers</i>”</p>
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1:30 to 2:00 – Break

2:00 to 3:00 – Sessions 20 and 21

<p>Session 20 – Reading Ecology (Zoom Room 1) Chair:</p> <p>Lindsay Diehl: “Towards a Postcolonial Ecofeminism: A (Re)Reading of Flora Nwapa’s <i>Efuru</i>”</p> <p>Kris Singh: “Forms, Failures, and Valeria Luiselli’s <i>Tell Me How It Ends</i>”</p>	<p>Session 21 – Shifting Identities (Zoom Room 2) Chair:</p> <p>David Jefferess: “Radi-Aid’s Mission to End Stereotyping in Development Marketing and the Affirmation of White Innocence.”</p> <p>Ishrat Ismail: “Home, Identity and Migration in Maria Chaudhuri’s <i>Beloved Strangers: A Memoir</i>”</p> <p>Zhen Liu: ““Liberation in Fakery” in Larissa Lai’s Novels”</p>
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Day 5: Friday, June 11

9:30-11:00: (In collaboration with ILSA) Annual Indigenous Roundtable on Black/Indigenous Solidarities with Tasha Beeds, Otoniya Juliane Okot Bitek, Erica Violet Lee, and Barbara McNeil; Moderated by Smokii Sumac

11:00 to 11:30 – Break

11:30 to 12:30 – Sessions 22 ad 23

Session 22 – The Anthropocene I (Zoom Room 2)	Session 23 – The Anthropocene II (Zoom Room 2)
<p>Chair: David Shaw: “The Asymmetric Anthropocene: Representing Climate Change in Thomas King’s <i>The Back of the Turtle</i>”</p> <p>Kaitlin Blanchard: “This Malleable Anthropocene: Plastic’s Material Intimacies”</p> <p>Saba Pirzadeh: “Postcolonial Development and Ecological Violations in Pakistani Fiction”</p>	<p>Chair: Alessandra Capperdoni: “Sylvan Thinking and Oceanic Alliances: Shared Worlds and Resistance in Animal Fiction in the Age of the Anthropocene”</p> <p>Lara El Mekkawi: “Decolonizing the Anthropocene through <i>The Marrow Thieves</i>”</p> <p>Lupin, Kem-Laurin: “The Rhetoric of Pedestrians Narratives in the Anthropocene”</p>

12:30 to 1:00 – Break

1:00 to 3:00 Annual General Meeting (open to all CACLALS members)



CACLALS 2021 ABSTRACTS

Keynote: “Reflections on Poetic Method and Decolonization” by Billy-Ray Belcourt with respondent Daniel Heath Justice

In this talk Billy-Ray Belcourt will reflect on the uses of poetic inquiry for decolonial struggles in Canada. Using his own creative-critical approach as a case study and in conversation with theorists in Indigenous and Black studies, Belcourt will outline what it means to write/make art that begins from the presupposition that the present isn't all there is.

Roundtable 1: Solidarity Through Scholarship Abstract TBA

Roundtable 2: Black Indigenous Solidarities: Annual Indigenous Roundtable Abstract TBA

PANEL ABSTRACTS:

Arseneault, Jesse: “Geontologies of Fallism”

This paper considers South Africa's fallism movements and the Cape Town drought in tandem for how they both animate attention to decolonial and geontological concerns. The paper also considers Koleka Putuma's poetry as disrupting claims to ownership over space by positing the historical and material being of land and water themselves.

Austen, Veronica: “‘This time – let's pretend we've always been fearless friends’: Roy Kiyooka and the ‘[F]ractured [K]inships’ of Nation”

This paper uses Roy Kiyooka's seemingly little-known foreword to Danson's *Face Kao: Portraits of Japanese Canadians Interned During WWII* as a means to reconsider Kiyooka's critique of nation. Seeking to tease out Kiyooka's broader conceptualization of strangers and friends, this paper ponders the role (imagined) friendship may play in forming solidarities to disassemble colonial practices.

Ball, Tyler: “Insurgent Sea: Political Ecologies of the Indian Ocean”

This paper places Indigenous critical theorists of the Pacific Islands in conversation with contemporary Indian Ocean literature in order to foster oceanic imaginaries that activate networks of alliance through the shared space of the ocean and offer a corrective to the insular logics of national and anthropocentric approaches to literary studies.

Barker, Sadie: “Hearing Dissonance: Subaltern Singularity and Humanist Harmony in Indra Sinha's *Animal's People*”

This paper takes a sonic approach to Indra Sinha's *Animal's People* to explore its underlying questions of subaltern representation, reception and readerly-hermeneutics. Attending to the dissonant preformativity of its protagonist, Animal, this paper thinks through the novel's sonic spectrum and distinctions between noise and melody, dissonance and harmony, and the theoretical resonances of those distinctions towards the relationship between subaltern studies and transcendental theory.

Bhatia, Nandi: “Courtesans and the 1947 Partition”

This paper analyzes Krishan Chander's “Ek Tawaif ka Khat” (A Tawaif's Letter) and Suraiya Qasim's, “Where Did She Belong” to examine how these stories recover tawaifs as Partition's “Others” who, while displaced during the forced migration following the division of India into India and Pakistan in 1947, are largely left out of critical scholarship.

Blanchard, Kaitlin: “This Malleable Anthropocene: Plastic’s Material Intimacies”

This paper reads Rita Wong’s *Undercurrent* and her public statement prior to her sentencing with attention to the way in which disableism and ecoheteronormativity re-assert colonial hierarchies of sexuality, gender, and ability. I argue that an understanding of intersex materiality as a zone of toxicity is both symptomatic and diagnostic of the endemic of auto-immunity in the plastisphere.

Bodkin, Michael: “Third-Space for Dummies: Indigenous Spatial Resistance through Zine Culture”

Atrocities Against Indigenous Canadians: For Dummies interrupts settler normalization through the collision of Indigenous kitsch with brutal historical fact. This paper weaves the post-colonial discourse of Homi Bhabha with Adela Licona’s work on zine culture to subvert the impulse of colonial kitsch to perished semiotics.

Bogle, Cornel and Chan, Courtenay: “‘belonging nowhere else but in a story’: Reading Mixed Race Women’s Life Writing in Canada”

This paper reads recent publications by Vancouver-based poet Mercedes Eng and Guyanese-born Canadian writer Tessa McWatt together to assert how aspirations towards cross-racial solidarities necessitate acknowledgement and incorporation of mixed race subjectivities which complicate essentialist conceptualizations of race in Canada.

Capperdoni, Alessandra: “Sylvan Thinking and Oceanic Alliances: Shared Worlds and Resistance in Animal Fiction in the Age of the Anthropocene”

This paper discusses Zakes Mda’s *The Whale Caller*, Yann Martel’s *Life of Pi*, and Doris Lessing’s short story, “Story of Two Dogs,” as literary works that show examples of multispecies intercommunication, shared symbols and zoosemiotics, place-based knowledge, and animals as active and affective agents that unsettle socially constructed hierarchies of speciesism, (post)colonial racism, and anthropocentrism. In so doing, these works also open up a space for understanding the possibility of ecological alliances between human animals and other life forms to resist the thanatological politics of our age and imagine a different “humanimal bond.”

Chakraborty, Chandrima: “COVID-19 and Asian Canadians: Why Does Race Matter?”

This paper argues that the rise in anti-Asian racism during the COVID-19 pandemic must be understood in the context of the long histories of racial violence in Canada that have actively made certain bodies vulnerable to disease, while blaming others as originators or carriers of disease.

Croll-Baehre, Marta: “‘Pale Flesh from Skin and Bone’: On Queer Necropolitical Ghosts, Meat Consumption, and Liquidity in Bernardine Evaristo’s *The Emperor’s Babe* and Sarah Moss’ *Ghost Wall*”

My paper probes the rich and resonant seams of corporeal, gustatory, and elemental imagery in Bernardine Evaristo’s *The Emperor’s Babe* and Sarah Moss’ *Ghost Wall* as queerly radical interventions into British cultural memory that illuminate ‘heritage’ as something complex, multiple, and infinitely varying.

Cuadrado Payeras, Lidia Maria: “‘Thou Shalt Not Cook Us in a Smelly Bone Soup’: Interspecies Co-Operation in Contemporary Canadian Speculative Fictions”

In keeping with this year’s conference theme, this paper explores instances of inter-/transspecies alliance in contemporary Canadian speculative fictions, including Atwood’s *MaddAddam* trilogy and Larissa Lai’s *The Tiger Flu*, proposing that these novels trace a path for broadening the notion of solidarity to fit a critical posthumanist worldview.

Diehl, Lindsay: “Towards a Postcolonial Ecofeminism: A (Re)Reading of Flora Nwapa’s *Efuru*”

This paper engages with visions of ecological and feminist empowerment often overlooked in mainstream ecocriticisms. Rereading Flora Nwapa’s *Efuru*, it demonstrates how the protagonist’s gendered struggles result

from colonial encroachments, not Igbo culture. The paper argues that *Efuru* resists the devaluation of traditional subsistence-based living, critiquing Western formulations of industrialization.

Eguibar-Holgado, Miasol: “The Cosmopolitan Stranger in Speculative Fiction by Postcolonial Writers”

This paper focuses on representations of the destabilizing figure of the cosmopolitan stranger in short stories by postcolonial writers of speculative fiction. Analysing the stranger and his/her interaction with speculative urban spaces will throw light on current practices of exclusion, as well as on the emergence of strategies of resistance.

El Mekkawi, Lara: “Decolonizing the Anthropocene through *The Marrow Thieves*”

Examining the speculative repercussions of the Anthropocene through Climate Fiction reveals the pressing need to acknowledge the historical tensions of settler-colonialism with respect to the future implications of climate change. In Cherie Dimaline’s *The Marrow Thieves*, the relationship between capitalism and environmental decay uncovers the threat of further othering and exploitation of indigenous knowledges.

Estev-Burtt, Brandi: “Embodying the Posthuman in Postsecular Times: Violence and Monstrosity in Marjorie Liu and Sana Takeda’s *Monstress*”

I suggest that Marjorie Liu and Sana Takeda’s comics series *Monstress* explores possibilities for a postsecular understanding of posthuman embodiment. Drawing on the work of Achille Mbembe, Zakiyyah Iman Jackson, and Manav Ratti, I argue that this postsecular posthumanism challenges the techno-scientific racism that structures the politics in *Monstress*’ world.

Fang, Lucy and Feng, Sophie: “Unsettled Spectacles: Anti-colonial stagings in Tayeb Salih’s *Season of Migration to the North* (1966) and Jamaica Kincaid’s *A Small Place* (1988)”

This paper explores literature as stagings of anti-colonial practices and narratives. Literature as staging manipulates and retells dominant narratives – as a form of engaging with Western authority – but not without limits, dissonances, and frictions.

Gerber, Lizette: “Writing “undisciplined”: Elements of Critical Fabulation in Afua Cooper’s *The Hanging of Angélique*”

This paper analyzes Afua Cooper’s *The Hanging of Angélique* through Saidiya Hartman’s critical fabulation method, arguing that Cooper’s text undermines the dominance of a single authoritative narrative by creating what Hartman calls a “clash of voices.” Through this mode of engagement, Cooper resists Canada’s erasure of its history of slavery without presuming to speak for the enslaved.

Hernandez, Deborah: “The Spirit of *Bayanihan*: A Filipino Concept of Resilience and Its Reinforcement of Neoliberal Governmentality”

I will examine the contemporary usage of *bayanihan*, an indigenous Filipino word used to signify a form of small scale social resilience and how invocations of this term after a disaster by politicians and other influential local and global actors uphold a neoliberal governmentality that exploits the most vulnerable communities of the Philippines by ignoring the root causes of their vulnerabilities.

Hlongwane, Gugu: “Signs of the Times: Black Bodies and the New Apartheid”

Bruce Gilley alarmingly makes a “case for colonialism” in his assertion that this system of oppression was “objectively beneficial and subjectively legitimate.” The proposed paper will examine the policing of Black bodies and the continuities of apartheid in the public signage of the so-called “new” South Africa.

Hubel, Teresa: “Contextualizing Courtesan Studies”

Because of the historical exclusion of the courtesans from India’s public sphere, the study of the representation of courtesans in literature, popular culture, and historical texts is a relatively new area of scholarship. In my paper I will introduce this scholarship and contextualize it specifically in terms of our ongoing SSHRC-funded project and its various outcomes.

Ismail, Ishrat: “Home, Identity and Migration in Maria Chaudhuri’s *Beloved Strangers: A Memoir*”

Analyzing ideas of home, identity, and diasporic imagination in Maria Chaudhuri’s *Beloved Strangers: A Memoir*, this study examines how Chaudhuri recognizes home behind life chaos, behind ‘us’ and ‘they’ debate, and how she reflects on identity, rootlessness, exile, trauma, memory, and global citizen in terms of border and boundaries.

Jefferess, David: “Radi-Aid’s Mission to End Stereotyping in Development Marketing and the Affirmation of White Innocence.”

This presentation analyzes how the Radi-Aid initiative constructs the relation between the Northern humanitarian and those in the global South who are understood as “in need.” Focusing on the annual Rusty and Golden Radiator Awards, I argue that Radi-Aid approaches the problem of systemic racism in terms only of consciousness and tone.

Jolly, Priscilla: “Material and Historical Residues in Indra Sinha’s *Animal’s People*”

This presentation will explore how historical residue and material residue interreact to create hybrid bodies in Indra Sinha’s *Animal’s People*. Employing the novel as a starting point, the presentation will focus on the concept of residue and how residue can be instrumental in bringing together the historical, material and the temporal.

Joseph, Clara: “India’s First Travelogue: The Politics of Bridges”

My paper shows how a literary source, the first travelogue of India, poses a challenge to scholarship that presumes that Christianity was pro-colonial and that Indian Christians entered the freedom struggle rather late. The paper contributes to colonial studies and the study of religion and literature in the eighteenth century.

Karpinski, Max: “Matters of Language: The Extractive Poetics of Adam Dickinson’s *Anatomic*”

In *Anatomic* (2018), Adam Dickinson performs biomonitoring and microbiome testing on himself, measuring the presence of chemicals and microbes in his blood, urine, and feces. I suggest that Dickinson’s poetics of appropriation operates as a hinge between local and global scales, simultaneously representing the planetary effects and the cellular contaminations of contemporary petroculture.

Kaur, Ramanpreet: “Social Reform and the ‘Dancing Girls’ of Punjab”

By examining Christian Literature Society’s pamphlet “Nautches: An Appeal to Educated Hindus” (1893), and Behramji M. Malabari’s “The Dancing Girl” in *The Rambles of a Pilgrim Reformer* (1888), this paper explores how reformists condemned tawaifs’ performative practices and appealed to colonial officials to abstain from organizing and attending “nautch” parties because they defiled notions of ideal womanhood and domestic virtuosity.

Kirumira, Feisal: “Decolonizing Black Spaces in Academia Through Anticolonial Literacies of Resilience-Resistance-Liberation”

This paper uncovers the colonizing agency of White-stream inclusivity by juxtaposing lived experiences of the Black African anti-colonialists unto lived experiences of decolonizing toxic Black spaces in Canadian academia. I suggest a pedagogy of counterpointed resilience-resistance-liberation that is intricately linked to the colonial concepts of love, cruelty, and civilization.

Lebel, Brianna: “‘La’es—Go down to the bottom of the ocean’: Beyond Colonial Boundary Making in Eden Robinson’s *Monkey Beach*”

By juxtaposing 19th century colonial maps of what is now called British Columbia with Hasila, land-based story-telling techniques woven throughout Eden Robinson's *Monkey Beach*, this paper will highlight the critical tensions that persist when lands and boundaries are negotiated by peoples with distinct and overlapping histories.

Liu, Zhen: ““Liberation in Fakery” in Larissa Lai’s Novels”

In her novels, Lai points out that authenticity is over-rated whilst fakery should be embraced and celebrated with regards to hybrid identities/cultures. I argue that rather than simply seeking authenticity or, alternatively, playing with the possibilities of fakery, Larissa Lai meditates upon the creative possibilities that are opened up by putting pressure on the “authentic versus fake” binary.

Lupin, Kem-Laurin: “The Rhetoric of Pedestrians Narratives in the Anthropocene”

Humans societies throughout the ages have depended on narratives to record their ever-changing ontological predicament; pedestrian narratives are no different. Situating pedestrian narratives as a rhetorical tool, giving voice to pedestrians in the present, can inform more comprehensive, cross disciplinary directions for addressing some of the issues of the Anthropocene.

MacDonald, Katherine: ““I am not making it about race”: The Making and Un-Making of Meaning in *Collective Amnesia*”

This presentation will explore the (in)formal linguistic techniques deployed in the work of Koleka Putuma to expose and resist the ways in which colonial and patriarchal violence are embedded in the institution of language itself. By destabilizing the binary between language and silence, Putuma’s establishes poetry as a site of disruptive epistemic production.

Malton, Kevin: “The Impossibility of Empire’s End in David Mitchell’s Novels”

This paper examines the imaginative and political weaknesses of David Mitchell’s *Ghostwritten*, *Cloud Atlas*, and *The Bone Clocks*. Despite being ostensibly speculative works, and despite envisioning collective struggles that stretch beyond geographical and temporal bounds, these novels ultimately fail to imagine world without an imperial power.

Masamaka, Jerome: “Regional Inflections in Climate Change Poetry: A Comparative Reading of the Poetry of Alice Major and Kathy Jetnil-Kijiner”

While climate change poets are in alliance in addressing the global climate problem, their diverse climate experiences influence their focus. This paper compares the poetry of Alice Major and Kathy Jetnil-Kijiner to argue that post/colonial undercurrents in climate adversities problematize a univocal alliance in the artistic call for climate action.

McCracken, Brennan: “‘The day was always new’: Chafing temporalities and historical interruptions in Jamaica Kincaid’s *Among Flowers*”

This paper investigates the numerous figurations of time in Jamaica Kincaid’s plant-hunting memoir *Among Flowers: A Walk in the Himalaya*. I examine Kincaid’s destabilized temporal sensibility, other experiences of time in the text—from the ecological to the embodied—and the interruption of global history to demonstrate the entanglement of multivalent temporal sensibilities in an emergent, (post)colonial global order.

Meaning, Lindsay and Gnaniah, Vanya: “Commonwealth Literature & The Postcolonial Digital Humanities: Applications and Methodologies”

We describe the digital methodology developed for the purposes of a comparative study of food scarcity in late colonial Indian and Canadian literature. Exploring the use of digital tools for supporting and extending close readings by postcolonial literary scholars, we search for opportunities to decolonize digital literary archival projects.

Morgan, Jaclyn: “#OctaviaToldUs and It’s Time to Start Listening: Grappling with Climate Change and Ecological Ethics in *Parable of the Sower*”

ABSTRACT: TBA

Mountford, Bridget: “Girl Bodies and The Law of The Daughter”

This paper takes up Gabeba Baderoon’s “The Law of The Mother” as a piece formed by and responding to South Africa’s ongoing Rape Crisis. I contrast Baderoon’s poetry with normative discourses of sexual violence in South Africa and propose that her poetic mode constitutes a survivor-centric representational intervention.

Mussi, Francesca: “Settler-colonialism, Indigenous Cosmovisions and Fantasies of the Apocalypse”

This paper reflects on Indigenous understandings of climate change and on how this has been impacted by colonial violence. Exploring a selection of Indigenous speculative/sci-fi short stories, I discuss how these stories portray apocalyptic scenarios of an ecologically damaged Earth and feature Indigenous memory, history and traditional values in opposition to (colonial) Western approach to natural resources.

Neigh, Janet: “The Politics of Infrastructural Change in Anglophone Caribbean Literature”

Through an examination of two Caribbean texts that focus on the disappointments of the postcolonial era—Paule Marshall’s *The Chosen Place, The Timeless People* (1969) and Jamaica Kincaid’s *A Small Place* (1988)—this presentation establishes the importance of bringing greater attention to the infrastructural landscapes of Caribbean literary texts.

O’Brien, Susie: “Emergent Strategy for Climate Crisis: Octavia Butler’s *Parable of the Sower*”

Against calls to quietly accept the imminent death of the human portended by climate crisis (Bringhurst and Zwicky, Scranton), this paper analyzes the dynamic of persistence-through-change articulated in Octavia Butler’s 1993 novel, *Parable of the Sower*. Tracing connections to political models of resilience articulated in decolonial and anti-racist movements such as Black Lives Matter, the paper also considers the novel’s formal disruption of conventions of agency, scale and temporality as a form of “emergent strategy” (adrienne maree brown).

Olbey, Christian: “The Tie That Binds: Identity and Difference on the Canadian Margins and The Possibilities for Alliance in David Chariandy’s *Brother*”

This paper argues that David Chariandy’s *Brother* interrogates and poses answers to questions on what role/s art and culture, specifically literature and music, might play in the promotion of both intra- and inter cultural alliances within and between marginalized communities?

Oliver, Stephanie and Brown, Emmarie: “Conversing Refugees: Recognizing Refugee Knowledge in Warsan Shire’s “Conversations about home (at a deportation centre)”

This paper reads Warsan Shire’s 2011 poem “Conversations about home” as a counter-narrative in which the speaker responds to and reframes conversations about refugees in Western contexts. By challenging attempts to define a preconceived figure of “the refugee,” Shire constructs a new framework for what can be “made legible” (Limbu) within refugee discourse.

Oluseye, Abiodun: “Oil Ecology, the Niger Delta and the Crisis of Survival in Ogaga Ifowodo’s *The Oil Lamp* (2005)”

This paper deals with the unrelenting degradation of the Niger Delta region in Nigeria, as a result of unrestrained oil exploration and utter disregard for the people and the environment. This act has generated an unending crisis for the region, Nigeria and indeed the whole world at large.

Parmar, Prabhjot: “Rhythms of Resistance: Farmers Protest and Aesthetics of Poetry”

This paper argues that the poetry of selected Punjabi poets in response to farmers' protest continue the Punjabi tradition of aestheticization of protest and politics. I draw from Punjabi literary criticism and aesthetics to scrutinize narratives of oppression and social justice, Sikhism and sacrifice, Punjabiyyat and *insaniyat* [humanity] that underpin selected verses.

Pirzadeh, Saba: “Postcolonial Development and Ecological Violations in Pakistani Fiction”

This paper argues that Mohsin Hamid's *Moth Smoke* and Uzma Aslam Khan's *Trespassing* narrativize slow violence inflicted upon psyches, bodies, and communities due to the indiscriminate adoption of neoliberal modes of consumption and colonization. This narrativization, in turn, highlights how neoliberal development engenders (indefinite) crisis for humans, non-humans and natural spaces in Pakistan.

Purewal, Tavleen: “A Place Archived for Utopian Desires in Cecily Nicholson's *From the Poplars*”

This paper follows the counter-archival form of Cecily Nicholson's long poem, *From the Poplars* (2014), as it ties Black diasporic and Coast Salish histories together through allusion and intertextuality. These narrative techniques produce an imaginary of a Black and Indigenous entangled existence that is lost to colonial accounts of Poplar Island.

Rabbani, Sifat-E: “Resilience Models to Survive Anti-blackness in David Chariandy's *Brother*”

This paper focuses on Chariandy's novel *Brother*, coupled with Sharpe's observations to bring in forefront the fact that even though racial subjugations have been abolished in paperwork, their effect or essence still linger on through the blatant and often times subtle form of discriminations and prejudices that demand different levels and modes of resilience, specially from the colored diaspora of west.

Rose, Copen: “From Rockets to Robots: The Function of Science Fiction Icons in Ashwin Singh's *Duped*”

This paper explores the intersection between science fiction and postcolonial theory in Ashwin Singh's *Duped* (2011). Focusing specifically on the spaceship in Singh's play, this paper discusses how the airship connects to past and present examples of colonial violence in South Africa.

Roy, Rumi: “What lies ‘below the surface’? The Agential Power of Oil in *Oil on Water*”

Contrary to “the naturalized representation of oil” (Riddle 64) in Helon Habila's *Oil on Water*, this paper examines how the literary representations of oil in the text concretize this naturalization of oil by ascribing the agential forces to it “within and against which social, cultural and political life is played out” (Szeman 282).

Sanderson, Jerika: “The Representation of Temporal and Geographical Displacement in Dionne Brand's Works”

This paper will explore how Dionne Brand's *Ossuaries* (2010), “An *Ars Poetica* from the Blue Clerk” (2017), and *A Map to the Door of No Return* (2001) work together to draw attention to the complex relationship between diaspora and displacement, environmental concerns, and the violence of the Anthropocene.

Sandhar, Jason: “‘A Boy for Your Dog, a Horse for Your Man’: Humans and Other Animals in Edward H. Aitken's *Subaltern Menagerie*”

This paper analyzes how the writings of Edward H. Aitken, an amateur naturalist and Anglo-Indian civil servant based in the Bombay Presidency, deployed animal figures to maintain a boundary between the “human” colonizer and “subhuman” colonized even as he questioned empirical assumptions about species boundaries in the biological sciences.

Saroukhani, Henghameh: “Can the Ship Speak? Journalism, Materiality and the Windrush Scandal”

This paper examines recent journalistic writing on the 2018 Windrush scandal as marking a distinctive shift in the ideological representation of British immigration history. Using a material culture studies lens, I argue that

contemporary reporting on the scandal focuses on the materiality of the *SS Empire Windrush* as a ship, rather than a mythos of national uplift, in order to enable new avenues for juridical recognition and social justice.

Sarra-Davis, Alexander: “Self Writing Others: Contradictory Allyship in J. M. Coetzee’s *Foe*”

My proposed paper reads J. M. Coetzee’s *Foe* as a landmark along the trajectory of his writing: it is in this novel, through its layered narrative of struggle, that the author acknowledges his inability to be the storyteller he wishes to be, even as he goes on telling others’ stories.

Selby, Ishaan: “Critique, Climate and Crisis: Prolegomena to any Future Interspecies Subaltern Studies”

This paper explores the intersections between critical animal studies and minority discourse in troubling the essentialist vision of the human that grounds dominant understandings of the Anthropocene. I use assemblage theory to challenge dominant taxonomies and species reason and develop an ontology of contamination against the strict human-animal divide.

Sewali-Kirumira, Jane Elizabeth: “Molestation of Black Women’s Dignity Through Police Brutality in North America and Uganda”

This paper examines the vulnerability of Black (African) American women to racial-gender-sexual violence by police through the legitimizing discourse of Black female non-compliance to Black-White-male dominance. Drawing from Black Feminist theory, the researcher examines the brutal arrests of Sandra Bland and Ingrid Turinawe to foreground the inviolability of Black women’s dignity.

Shaw, David: “The Asymmetric Anthropocene: Representing Climate Change in Thomas King’s *The Back of the Turtle*”

This paper will examine how Thomas King’s *The Back of The Turtle* deploys dramatic irony to undermine the breadth of the term “Anthropocene” and examine the asymmetric distribution of the consequences of anthropogenic environmental crises in a postcolonial context.

Shaw, Justin: “The Military-Industrial-Media Complex and Hollywood War on Terror Memoirs to Film Adaptations”

War on Terror memoirs, such as *American Sniper* (2014) and *12 Strong* (2018), frame American warfare as a sublime underdog narrative, which downplays American technological superiority, over-exaggerates and maligns the threat of Iraqis and Afghans through colonialist tropes of “evil” Islamist “savagery,” and marginalizes their numerous casualties under American firepower.

Sheldon, Jordyn: “Resilient Desires in *NDN Coping Mechanisms: Notes from the Field* by Billy-Ray Belcourt”

By examining select poems from *NDN Coping Mechanisms: Notes from the Field* by Billy-Ray Belcourt, focusing specifically on references to desire, I strive to expose how resilience might be reconfigured as a desire-based framework. Through his narratives of queer desire and desire motivated imagination, pathways towards resistance, resurgence, and liberation may become realizable.

Singh, Kris: “Forms, Failures, and Valeria Luiselli’s *Tell Me How It Ends*”

Tell Me How It Ends exposes both the impossibility of fitting the children’s experiences into bureaucratic documentation and its own inability to represent their stories. It constantly interrupts readers’ expectations by foregrounding its failures, but it simultaneously demands more from readers as we contend with the question of what forms our retelling must take.

Sivathanan, Shalika: “Decolonial Solidarities in Refugee Fiction: Jenny Erpenbeck’s *Go, Went, Gone*”

Through its complex layering of contemporary African refugee narratives with past and present expressions of German colonial domination, this paper reads Jenny Erpenbeck's celebrated novel *Go, Went, Gone* (2015) as articulating the necessity of explicitly decolonial approaches to the theorization and performance of solidarity with the forcibly displaced.

Slapkauskaite, Ruta: “Funny Bones: The Posthuman Humour of Chris Flynn’s *Mammoth*”

Abstract: My paper considers the contradictions of the comic mode as an ecocritical premise and promise organising the fossil-driven narrative dynamics of Australian author Chris Flynn's novel *Mammoth*.

Solis, Sara Casco: “Forced Migration: Vulnerability and Resilience in Lawrence Hill’s *The Illegal*”

Refugees are subject to severe and exclusionary immigration procedures that threaten their humanity and force them to live in a state of uncertainty. By analyzing Lawrence Hill's *The Illegal*, this paper attempts to challenge the negative stereotype of refugees as passive and vulnerable beings while demonstrating their capacity to regain agency and build up resilience.

Speary, Susan: “Keeping open possibilities for alliance in divided times: resistance and regeneration in Richard Powers’ *The Overstory*”

This paper explores the strategies of form, representation and address according to which Richard Powers, in his 2018 novel *The Overstory*, critically examines notions of resistance (as oppositional politics and as denialism of ecological catastrophe) in order to keep open complex figurations of alliance that might catalyze healing and regeneration.

Sur, Sanchari: “The Subaltern Ghost Speaks in Soraya Peerbaye’s *Tell: poems for a girlhood*”

This paper engages with Reena Virk's subaltern ghost in Soraya Peerbaye's *Tell* (2015), in the context of relationality between Indigenous people and racialized others in Canada, using the lens of the subaltern in the context of haunting. Theorists referred to are Avery Gordon, Dina Georgis, Gayatri Chakravorty Spivak, and others.

Sweny, Alexandra: “Answering to the Shadows: Power and Visibility in Thando Mgqolozana’s *Unimportance*”

This paper puts South African novelist Thando Mgqolozana's *Unimportance* in conversation with Jacques Derrida's “The Principle of Reason: The University in the Eyes of Its Pupils” in order to elucidate the relationship between power and visibility on the University campus. Doing so allows us to consider the architecture of the story as metatextually tied to its narrative form, in which what is presented, and what is concealed, reflects sociohistorical illusions of rationality.

Turner, Christina: “Water Futures in Cherie Dimaline’s *The Marrow Thieves*”

This essay places Black studies theorizations of water in conversation with Indigenous theories of kinship as dramatized in Métis author Cherie Dimaline's 2017 novel *The Marrow Thieves*. I contend that water in Dimaline's novel signifies doubly: first as extractable resource and second as the conduit of kinship.

Ventimilla, Alex: “Jaguars, Bean Stew, and Hyperobjects: Eliciting Public Action Against the Global Ecological Crisis Through Interspecies Alliances”

This paper analyzes the visual and rhetorical strategies deployed by Greenpeace U.K.'s “There's a Monster in my Kitchen.” It argues that the ad evokes a sense of alliance with charismatic megafauna built upon vegetarianism by effectively situating human carnivory as a key contributor to the global ecological crisis. The merits of this strategy are weighed.

CACLALS 2021 PARTICIPANT BIOGRAPHIES

Keynote Speaker: Billy-Ray Belcourt

Billy-Ray Belcourt is a writer and academic from the Driftpile Cree Nation. He is an Assistant Professor in the Creative Writing Program at the University of British Columbia. A 2018 Pierre Elliott Trudeau Foundation Scholar, he earned his PhD in English at the University of Alberta. He was also a 2016 Rhodes Scholar and holds an M.St. in Women's Studies from the University of Oxford and Wadham College. In the First Nations Youth category, Belcourt was awarded a 2019 Indspire Award, which is the highest honor the Indigenous community bestows on its own leaders. He is the author of three books: *This Wound is a World*, *NDN Coping Mechanisms: Notes from the Field*, and *A History of My Brief Body*.

Respondent: Daniel Heath Justice (BIO TBA)

Annual Indigenous Roundtable on Black/Indigenous Solidarities (BIOS TBA)

Tasha Beeds

Otoniya Juliane

Okot Bitek

Erica Violet Lee

Barbara McNeil

Smokii Sumac

Roundtable: Solidarity Through Scholarship

Panelists: TBA

Participant Bios:

Arseneault, Jesse: Jesse Arseneault is an Assistant Professor of Global Anglophone Literature at Concordia University in Montreal, Canada. His work primarily focuses on postcolonial ecologies in Southern African cultural studies.

Austen, Veronica: Veronica Austen is an Associate Professor at St. Jerome's University in the University of Waterloo who specializes in Canadian and Caribbean literatures. Her current work considers how representations of the visual arts are deployed in contemporary Canadian literature to navigate experiences of (un)belonging.

Ball, Tyler: Tyler Scott Ball is a doctoral candidate and SSHRC Joseph-Armand Bombardier research scholar in the Department of English at York University. He specializes in contemporary literatures of the Indian Ocean with a focus on the impacts of oceanic environments on cultural production in the region's various littoral zones.

Barker, Sadie: Sadie is a second-year PhD student in Concordia's English Department, working at the intersections of postcolonial and decolonial theory, sound studies, aesthetics and multimedia.

Bhatia, Nandi: Nandi Bhatia is a Professor in the department of English and Writing Studies at Western University. Her research and teaching includes Postcolonial literatures and diasporas, the 1947 Partition, and theatre and performance. She is the author of *Acts of Authority/Acts of Resistance: Theater and Politics in Colonial and Postcolonial India* (University of Michigan Press, 2004) and *Performing Women/Performing Womanhood: Theatre, Politics and Dissent in North India* (Oxford University Press, 2010).

Blanchard, Kaitlin: Kaitlin is a PhD student in Cultural Studies at McMaster University. Their doctoral work yokes together queer ecologies, crip theory, biopolitics, and (new) materialisms, offering an exploration of the material and theoretical affordances of plastics and plasticity in the colonial governance of life. Kaitlin's doctoral work is supported by a Vanier Canada Graduate Scholarship.

Bodkin, Michael: Michael Bodkin is a PhD Candidate at the Centre for the Study of Theory & Criticism at Western University. An active runner, musician, barista, and avid vinyl collector, Michael's current research hones in on the spatial theory of Starbucks' evolving sense of the third place.

Bogle, Cornel: Cornel Bogle is a PhD student in the Department of English and Film Studies at the University of Alberta. Their essay "The Spatial Politics of Homosociality in Austin Clarke's *In This City*," appearing in *Studies in Canadian Literature*, was awarded the 2018 Herb Wyile Prize in Canadian Literature.

Brown, Emmarie: Emmarie Brown is a third-year student completing an undergraduate degree in English at the University of Alberta's Augustana Campus. Funded by a Don Mazankowski Summer Research Assistantship, her research thus far has focused on refugee voices in contemporary literature. She is also interested in writing pedagogy and creative writing.

Capperdoni, Alessandra: Alessandra has been teaching at SFU since 2003, first as instructor in the Department of English and currently as Lecturer in the Department of Humanities. Her work focuses on modern and contemporary Literature, critical theory (including feminism, poststructuralism, psychoanalysis, Marxism, and postcolonial studies), continental philosophy, animal studies, space studies, and translation studies.

Chakraborty, Chandrima: Chandrima Chakraborty is University Scholar and Professor in English and Cultural Studies, and Director of the Centre of Peace Studies at McMaster University. Her research is on the literatures and cultures of South Asia and the South Asian diaspora. Her books include *Masculinity, Asceticism and Hinduism: Past and Present Imaginings of India* (2011), *Mapping South Asian Masculinities* (2015) and the coedited anthology, *Remembering Air India: The Art of Public Mourning* (2017). She has been conducting interviews with Air India family members and gathering materials from family members and other critical witnesses for the first-ever Air India archival collection and open online archive to be hosted by McMaster Library.

Chan, Courtenay: Courtenay Chan is a PhD student in the Department of English and Film Studies at the University of Alberta. Her research attends to the intersections of critical race and mixed race theories, Chinese Canadian studies, and Canadian literature.

Croll- Baehre, Marta: Marta Croll-Baehre is a first-year PhD student in the English and Cultural Studies program at McMaster University. Marta's firm poetic, literary, and visual arts background has informed their previous academic research on spatial practices, consumption, and mythology with the Radical Faeries of Amber Fox. Their current research probes the complex intersection of identical twins, medicalization, and the metaphysical from the late-nineteenth to the twenty-first century, with the intention of not only troubling the commonplace representation of twins as floating signifiers of the uncanny, but also revealing how twins perturb the chronology of Western scientific thought.

Cuadrado Payeras, Lidia Maria: Lidia María Cuadrado Payeras is a Young Researcher and awardee of a National Competitive Scholarship (FPU17/05519) at the University of Salamanca, working on her PhD in Canadian Literature under the supervision of Dr. Ana María Fraile-Marcos. She holds a Master's in English Studies, for which she was awarded the Premio Extraordinario [Special Award] for academic achievement, and is currently completing a Master's in Translation and Intercultural Mediation. Her research interests include contemporary Canadian speculative fiction and its intersection with the preoccupations of the philosophical strand(s) of posthumanism. She has partaken of a number of research groups at the University of Salamanca and presented her work at national and international conferences. Her doctoral thesis is provisionally set to be read in January 2022.

Diehl, Lindsay: Lindsay Diehl is the W.P. Bell Postdoctoral Fellow at Mount Allison University. Her research examines the interlocking systems of oppression currently characterizing the postcolonial world. Her work has appeared in *Postcolonial Text*, *English Studies in Canada*, and *Canada & Beyond*. She is working on a Routledge book, entitled *Asian Canadian Literature*.

Eguibar-Holgado, Miasol: EGUÍBAR-HOLGADO, Miasol, holds a degree in English Philology from the University of Oviedo, Spain. In 2011, she followed a Master's Degree on American Literatures in Trinity College, Dublin and she was awarded her PhD in 2015 from the University of Oviedo, for which she received a pre-doctoral scholarship. She currently works as Assistant Lecturer in English in the same university. Her research focuses on Canadian literature and postcolonial literature by Afro-Canadian and Afro-Caribbean writers.

El Mekkawi, Lara: Lara El Mekkawi is currently a PhD student in English at the University of Waterloo. She completed a BA (English) at Notre Dame University- Louaize, and an MA (English Literature) at the American University of Beirut. She is the recipient of the Provost Doctoral Entrance Award for Women (2019). Her research interests are in Cosmopolitanism and World Literature; Lara studies the complicated connotations behind being a part of the world. She also freelances as a book editor. She has edited Nadia Tabbara's debut book *Harness Your Creativity* (2018) and Nour Abou Fayad's debut novel *The Complete Opposite of Everything* (2019), and co-edited a poetry collection titled *And We Chose Everything* (2018).

Estey-Burt, Brandi: Brandi Estey-Burt, PhD, is an Assistant Professor (CLT) in the Department of English & Theatre at Acadia University as well as a research associate with the Centre for Interdisciplinary Research on Narrative at St. Thomas University. She has published in *ARIEL* and *Literature & Theology* and written for the popular culture website *Women Write about Comics*. She focuses on how anti- & postcolonial and postsecular literary approaches can be brought into productive interplay, especially in challenging Eurocentric notions of secularism.

Fang, Lucy: Lucy is an MA candidate from the Centre for Comparative Literature at the University of Toronto. She holds a B.A. in English and Human Geography and her research is on transnational feminism, postcolonial theory and affect.

Feng, Sophie: Sophie is a PhD student from the Centre for Comparative Literature at the University of Toronto, where she works on the intersection between trauma and vulnerability in contemporary racialized women's literature under the supervision of Professor Barbara Havercroft. Her recent work is on the ways in which geographic imagery reflects the role of literature in reckoning with forms of institutional violence.

Gerber, Lizette: Lizette Gerber is a SSHRC-funded PhD student in the department of English and Film Studies at the University of Alberta. She is interested in speculative fiction and black temporalities.

Gnaniah, Vanya: Vanya Rachel Gnaiah is a PhD candidate whose research interests include Animal Studies, Posthumanism, Food Culture and Media Theory. She previously completed an Integrated MA in English Studies with a minor in Development Studies at the Indian Institute of Technology, Madras. She was also the

recipient of the Erasmus Mundus scholarship and was selected for an exchange program to Aarhus University, Denmark. She currently holds the Exceptional Doctoral Student Scholarship and her PhD research examines the conditions that make the animal killable in the abattoir and the biopolitical consequences of technological innovations centered around lab-grown meat and plant-based proteins.

Hernandez, Deborah: Deborah Hernandez is a graduate student in the Department of English and Cultural Studies at McMaster University. She is interested in Southeast Asian studies, diaspora and theories of decolonization.

Hlongwane, Gugu: Gugu Hlongwane is an Associate Professor of English at Saint Mary's University, Halifax. Her collection, *Electric Fences and Other Stories*, was published by Mawenzi House in 2016. She is currently working on a novel. Her articles, in the field of postcolonial theory and literatures, appear in *Muziki: Journal of Music Research in Africa*, *African Identities*, *Journal of Black Studies*, *Alternation*, *Journal of Postcolonial Writing*, *Studies in Canadian Literature*, *Ariel: A Review of International English Literature*, *Postcolonial Text* and *the Journal of Literary Studies*. She is a Research Associate at the University of the Free State in South Africa.

Hubel, Teresa: Teresa Hubel is Professor and Chair of the Department of English and Cultural Studies at Huron University College in London, Ontario, Canada. She has written a book and many essays on a variety of subjects, most of which have arisen out of her continuing captivation by the literature, dance, film, and history of India.

Ismail, Ishrat: Currently a Comparative Literature PhD candidate at Western University, Md. Ishrat Ibne Ismail is a Faculty of English at Shahjalal University of Science & Technology, Bangladesh. He received his MA in English, Film and Theatre from University of Manitoba. His research interests include Partition Literature, Human Rights in Literature, Postcolonial Literature, and Queer Studies.

Jefferess, David: David Jefferess is a white settler-situated scholar, living in unceded syilx territory. His current research focuses on critically analyzing how the humanitarian is produced as a subject in development NGO marketing and humanitarian life writing.

Jolly, Priscilla: Priscilla Jolly is a doctoral candidate at Concordia University. Her research interests include landscape studies, posthumanism and contemporary science fiction. She is particularly interested in how spaces and bodies interact to produce new modes of being.

Joseph, Clara: Clara A.B. Joseph is the author of *The Agent in the Margin* (WLUP 2008), *The Face of the Other* (2016), *Dandelions for Bhabha* (Brisbane 2018), and *Christianity in India: The Anti-Colonial Turn* (Routledge 2019). A professor at the University of Calgary, she coordinates the interdisciplinary Postcolonial Studies Research Group.

Karpinski, Max: Max Karpinski holds an Izaak Walton Killam Memorial Postdoctoral Fellowship in the Department of English and Film Studies at the University of Alberta. His critical work has appeared in *Canadian Literature* and *Pictura: Essays on the Work of Roy Kiyooka*, published by Guernica Editions.

Kaur, Ramanpreet: Ramanpreet Kaur is a Ph.D. student at the Department of Comparative Literature, Western University. She is writing her dissertation on gender politics in the androcentric historiography of Punjabi theatre. Her research interests are Postcolonial Literature and Theory, Indian Theatre, and the History of Punjab. In addition to her research, she develops tools, games, and interactive methods for teaching Hindi and Punjabi.

Kirumira, Feisal: Feisal is a doctoral student (Secondary Education), University of Alberta. His area of interest is curriculum studies with an emphasis on antiracist pedagogy informed by African wisdom teachings with a

slice of philosophical hermeneutics. This culminated in his candidacy proposal entitled: *Desecration of Black Resilience Through Post-Secondary Racial Restructuring: Toward Kigandan-inspired Extricare Inquiry*. Feisal was a sessional instructor for German at Augustana Campus (2006-2021) where he as Special Advisor to the Dean, Augustana Campus, University of Alberta (on international student programming). He was the Faculty Advisor for the Diversity Working Group, Afro-Youth Club, Muslim Students Association, and the Asian Pacific Students Club at Augustana Campus. Feisal organized Black History Month events at Augustana Campus from 2016 – 2020. He conducted antiracism workshops for Augustana staff and students using Kigandan proverbs and folklore. Feisal was a member of the Alberta Antiracism Advisory Council (2019 – 2021), and is a member of the City of Edmonton Antiracism Advisory Committee.

Lebel, Brianna: Attempting to interrupt her primary framework as a literary settler scholar, Brianna is interested in the experiential, relational dynamic between expressions of food, land and story. Her research explores disjunctures between settler and Indigenous epistemologies in an effort to better understand how to decolonize contemporary Canadian food systems. She is currently pursuing a PhD in Interdisciplinary Humanities at Concordia University.

Liu, Zhen: In 2016, Zhen Liu obtained a PhD in English Studies from the University of Strathclyde, Glasgow, with a thesis titled “A Liberating Inheritance: Chinese Canadian and Japanese Canadian Literature, 1970s-2000s”. She is now teaching at Shandong University, China.

Lupin, Kem- Laurin: Kem-Laurin Lupin is PhD student at the University of Waterloo in the XDM Stream of the English department. She completed an Honours BA at the University of Ottawa and her M.A at the University of Waterloo. She is primarily interested in the broader space of Walking, with a deeper focus on walking in small agrarian developing cities and the distinctive narratives that emerge from such cities in the midst of urbanization. Kem-Laurin is broadly interested in the broader theme of the Anthropocene. She has also worked in the space of Information Technology and Experience Design, leading teams building software with a focus on the human user. She is also author of the book, *User Experience in the Age of Sustainability* (2011), which focuses on the economic, sociological and environmental movement that necessitates that all products, including digital ones be designed with sustainability as the north star. Her research trajectory represents a departure from digital spaces into physical ones.

MacDonald, Katherine: Katherine MacDonald is a graduate student at Concordia University, based on the unceded territory of Tiohtià:ke, known as Montréal. Her research is invested in representations of queer and postcolonial identities, space and place, and sex work.

Malton, Kevin: Kevin Malton is a PhD candidate at McMaster University. His work uses the lens of contemporary British speculative fiction to examine how melancholy and nostalgia operate within leftist political thought.

Masamaka, Jerome: Jerome Masamaka is a Creative Writing PhD student at Murdoch University, Australia. He is interested in Postcolonial/African literature, Caribbean literature, utopian literature and ecocriticism. As a climate change apologist, his poetry reflects environmentalist apprehensions.

McCracken, Brennan: Brennan McCracken is a master’s student in the Department of English at Concordia University. His work investigates the reimagining of the neoliberal subject in contemporary narratives of retreat, situating texts in a field of scholarship that includes theoretical ecology, anthropocene studies and ecofeminism, wild and queer theory, and critical posthumanism. He is also interested in slowness, infrastructure, and attention.

Meaning, Lindsay: Lindsay Meaning is a PhD candidate in the English department at the University of Waterloo and a member of the Games Institute. She previously completed an MA in Experimental Digital

Media at the University of Waterloo and holds an Ontario Graduate Scholarship. Her doctoral research looks at the material traces of settler colonialism and imperial ideologies in single player role-playing games.

Morgan, Jaclyn: Jaclyn Morgan is an M.A. Student in the Department of English and Writing Studies at the University of Western Ontario. Her areas of interest are situated in Women's Studies, Cultural Studies, Postcolonial Studies, and Mad Studies. She completed her B.A. Honours in English from Memorial University of Newfoundland in 2019 and was selected as a recipient of a SSHRC Canada Graduate Scholarship in 2020.

Mountford, Bridget: Bridget Mountford is an undergraduate student in Concordia's English Literature and Creative Writing Program and living in Montreal's Mile End.

Mussi, Francesca: Francesca Mussi is a Leverhulme Early Career Fellow in the Department of Humanities at Northumbria University, UK. She has published on the intersections between fiction and trauma, and between fiction, truth-telling and reconciliation. Her research interests include gender, trauma and postcolonial studies, transitional justice and Indigenous storytelling, especially within the context of South Africa and Canada.

Neigh, Janet: Janet Neigh is an Associate Professor of English at Penn State Behrend. She is the author of *Recalling Recitation in the Americas: Borderless Curriculum, Performance Poetry, and Reading* (2017). Her research has also been published in *Ariel: A Review of International English Literature*, *The Cambridge Companion to Postcolonial Poetry*, *Feminist Formations*, the *Journal of Modern Literature*, the *Journal of West Indian Literature*, *Modernism/modernity*, and *sx archipelagos: a small axe platform of digital practice*.

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