



Canadian Association for Commonwealth Literature and Language Studies/
Canadian Association for Postcolonial Studies (CAPS)

Conference Program:
Temporal Shifts in Postcolonial Critique
June 15-June 18, 2022
Online at KPU via Zoom (all times are MDT)

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

Conference Program Chair: Asma Sayed (President, CACLALS)
Conference Secretary-Treasurer: Jesse Arseneault (Secretary-treasurer, CACLALS)
Graduate Student Roundtable organized by: Sara Rozenberg and Shalika Sivathanan
Graduate Student Prize Adjudication Committee: Anindo Hazra, Copen Rose, Sue Spearey
Tech Support: Ajaypal Cheema (KPU)

CACLALS acknowledges the generous support of Kwantlen Polytechnic University, *Canadian Review of Comparative Literature*, and *Ariel: A Review of International English Literature*

Special Events (all times in MDT):

- June 15, 9:00 to 10:30** – Prayers with KPU’s Elder-in-Residence, Lekeyten
Keynote: “Architectural Kinships” by Julietta Singh
1:00 to 2:00 – Plenary: Re-placing Literature: Mobilizing Emergent Strategy to Decolonize our
Institutional Practices
- June 16, 9:30 to 11:00** - Graduate Student Prize Panel
- June 17, 9:30 to 10:30** – Roundtable 1: “A Shifting Field: The Place of Postcolonial Studies Today”-
Organized by Graduate Students
- June 18, 11:30 to 12:30** – Roundtable 2: “The Future of the Association”
1:00 to 02:30 - Annual General Meeting and Elections

Zoom links for all the events will be emailed to *registered* participants. For cyber security reasons, please do not share the links. For registration details, please see: <http://caclals.ca/caclals-conference-registration/>

All attendees must be registered. All presenters must be registered and paid members of CACLALS.
Don’t forget to follow us on twitter @caclals_ca for conference highlights. Our official hashtag this year is #caclals22.

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



Day 1 Wednesday, June 15

9:00 a.m. to 10:30 a.m.: (Zoom Room 1)

Opening Prayers with KPU's Elder-in-Residence, Lekeyten

Keynote: "Architectural Kinships" by Julietta Singh

10:30 to 11:00 - Break

11:00 to 12:30 Sessions 1 and 2

<p>Session 1 – Migration, Refugeeism and Precarious Citizenship (Zoom Room 1)</p> <p>Chair: Asma Sayed</p> <p>Casco-Solis, Sara: "National Security, Resilience and Happiness in Refugee Fiction"</p> <p>Acharya, Pushpa: "Mapping the Nation in the Nepali Adventure Romances"</p>	<p>Session 2 – South African Narratives (Zoom Room 2)</p> <p>Chair: Jesse Arseneault</p> <p>Coplen Rose: "Kaleidoscopic Visions of South Africa: A Study of State and Station in Imraan Coovadia's <i>Tales of the Metric System</i>"</p> <p>Gugu Hlongwane: "Seductive Metaphors and 'Cruel Optimism' in Archbishop Desmond Tutu's Writings and Speeches"</p> <p>Jill Planche: "A Particular Present' and the Paradox of Decolonization: Magnet Theatre's <i>Cargo: Stating Slavery at the Cape</i>"</p>
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12:30 to 1:00 – Break

1:00 to 2:00 – Session 3 (Zoom Room 1)

Session 3 – Plenary: Re-placing Literature: Mobilizing Emergent Strategy to Decolonize our Institutional Practices

Chair: Asma Sayed

Participants: The Reckoning, Repairing, and Reworlding Research Collective

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

Day 2: Thursday, June 16

9:30 to 11:00 – Session 4 (Zoom Room 1)

Session 4 - Graduate Student Prize Panel

Chair: Anindo Hazra

Jumoke Verissimo: The Hate You Spread: Examining Ubuntu Relationship in Festus Iyayi's Heroes

Mariam Mabrouk: "The Moment is a Wound": Perpetual Temporality of War and Occupation in Sinan Antoon's *The Book of Collateral Damage*"

Jonathan Nash: Time Lost in "the Jungle": Reclaiming Time Through Companionship, Solidarity, and Care

Thomas Hanson: "Reading 'The Grammar of Animacy': Robin Wall Kimmerer's Reparative Resistance"

11:00 – 11:30 – Break

11:30 to 12:30 – Sessions 5 and 6

Session 5 – Rupturing War Mythologies (Zoom Room 1)

Chair: Anna Guttman

Fahey, Alicia: "Tsawalk: Rupturing the Colonial Mythology of the First World War in *Redpatch*"

Shabnam, Shamika: "Women's Testimonies, Activism, and Solidarity: An Alternate Understanding of 1971 Bangladesh Liberation War"

Session 6 – Pedagogies and Methodologies (Zoom Room 2)

Chair: Jesse Arseneault

Kris Singh: "Mourning and Meaning: Teaching Bessie Head's "Looking for a Rain God" and Lee Maracle's "Charlie""

Jennifer Hardwick: "Embodied Storytelling and Decolonial Methodology in the Work of Virago Nation"

12:30 to 1:00 – Break

1:00 to 2:30 – Sessions 7 and 8

Session 7: South Asian Postcolonialisms I (Zoom Room 1)

Chair: Ranjini Mendis

Asma Sayed and Jacqueline Walker: "Speaking Truth to Power": Reading Racial Injustice and Othering of Muslims in Uzma Jalaluddin's *Hana Khan Carries On*

Rajendran, Susan: "Anti-Imperialist Aspirations: Responding to the Spectre of the Postcolonial Self"

Kaur, Ramanpreet: "The Politics of Self-Representation and Representation: A Comparative Analysis of Piro's *Kafian* and Swarajbir's *Shairee*"

Session 8: Rupturing Legal Frameworks (Zoom Room 2)

Chair: Anindo Hazra

Jesse Arseneault: "Interspecies Intimacies in South African Law and Literature"

Arshad Said Khan: "The Stories of Graveyards and Apocalypse: Exploring Hijra Commons in Hindu Nationalist Times"

Rajeshwari Nandkumar: "Examining the Continued Influence of Colonial Legislations in the Framing of Laws that Influence the Social Condition of Sex Workers During the Covid-19 Pandemic"

Day 3: Friday, June 17

9:30 to 10:30 – Session 9: Roundtable 1 (Zoom Room 1)

“A Shifting Field: The Place of Postcolonial Studies Today” - Roundtable organized by Graduate Students

Panelists: Sadie Barker, Sheetala Bhat, Jennifer Hardwick, Priscilla Jolly, Geoffrey MacDonald
Moderators: Shalika Sivathanan and Sara Rozenberg

10:30 to 11:00 – Break

11:00 to 12:30 – Sessions 10 and 11

<p>Session 10 – Anthropocentric Imaginaries and Critiques (Zoom Room 1) Chair: Jason Sandhar</p> <p>Handlarski, Denise: “Teaching, learning, and reading during a climate crisis”</p> <p>Šlapkauskaitė, Rūta: “On the Finny subject(s) of Richard Flanagan’s ‘Gould’s book of Fish’”</p> <p>McCracken, Brennan: “Tokarczuk’s tender narrator and anthropocentric Critique”</p>	<p>Session 11– Theoretical Underpinnings (Zoom Room 2) Chair: Susie O’Brien</p> <p>Shlensky, Lincoln: “Messianic postcolonial time? Walter Benjamin, Nadav Lapid and Apocalyptic History”</p> <p>Sarra-Davis, Alexander: “Dreams of intervention: Reception as rewriting in Ruth Ozeki’s <i>A Tale for the Time Being</i>”</p> <p>Law, Andrew Harding: “‘Repetition becoming a haunting’: The Poetic Intersection of Hauntology and Conceptualism in <i>Zong!</i>”</p>
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12:30 to 1:00 Break

1:00 to 2:30 - Sessions 12 and 13

<p>Session 12: South Asian Postcolonialisms II (Zoom Room 1) Chair: Anindo Hazra Chakraborty, Chandrima: “National History and Public Memory: South Asian Diasporic Literature in a Canadian Classroom”</p> <p>Joseph, Clara: “Is the Church to Blame for Early Modern Colonialism? A Postcolonial Critique of Travelogues in India”</p> <p>Sandhar, Jason: “Traumas Remembered, Ruptured Selves in Sunjeev Sahota’s <i>China Room</i>”</p>	<p>Session 13: Literary and Media Narratives (Zoom Room 2) Chair: Jennifer Hardwick Blair, Jennifer: “The Underground Railroad and the Embodiments of Book History”</p> <p>Wong, Rachel: “Coalitions, Community, and Counter-Histories: (Re)Reading Historical Ruptures Through the <i>Pender Guy</i> Broadcast”</p> <p>Ventimilla, Alex: “(Neo)Colonial Conservation: The Documentary, Endangered Species, and Dehumanized Life”</p>
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2:30 to 3:00 – Networking (Zoom Room 1)

Day 4: Saturday, June 18

9:30 to 11:00 – Sessions 14 and 15

<p>Session 14 – Rupturing Patriarchy and Colonial World Systems (Zoom Room 1)</p> <p>Chair: Coplen Rose</p> <p>Maddi Chan: “Making Meaningful Contact: Close Reading as a Feminist Praxis of Touch”</p> <p>Sheetala Bhat: “Performing Love Songs Against Hungry Listening: On Resistance to Colonial Recognition in <i>Vigil</i> and <i>Draupadi</i>”</p> <p>Alessandra Capperdoni: “Animal Time: On the Temporal Logic of Reminders”</p>	<p>Session 15 – Biopolitics, Disease, and Settler-Colonial Violence (Zoom Room 2)</p> <p>Chair: Jason Sandhar</p> <p>Stephanie Oliver: “Rupturing the “Pulmonary Commons”: Toxic Strangulations in Rita Wong’s Poetry”</p> <p>Frances Grace Fyfe: “State Re-Members Itself: On Vaccines, Memory, and the National Archive”</p>
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11:00 to 11:30 – Break

11:30 to 12:30 – Roundtable 2 (Zoom Room 1)

“The Future of the Association”

Panelists: John C. Ball, Susie O’Brien, Jason Sandhar
Moderator: Asma Sayed
Respondent: Jesse Arseneault

12:30 to 1:00 - Break

1:00 to 2:30 – Annual General Meeting and Elections - open to all CACLALS members (Zoom Room 1)

2:30 to 3:00 – Networking (Zoom Room 1)



CACLALS 2022 ABSTRACTS

Keynote Abstract - Singh, Julietta: “Architectural Kinships”

How do colonial histories and decolonial legacies inhabit our most intimate dwelling spaces? How are we, in turn, inhabited by them? This keynote takes the form of an extended meditation on the force of settler colonial narratives and the possibilities of decolonial life through attention to where and how we dwell. Turning attention to the spaces that house us as sites of revolutionary possibility, this meditation considers the architectures that shape our lives, studying them as guides toward queer family-making, nonbiological and atemporal kinships, and intimate structures of un-belonging.

Roundtable 1: “A Shifting Field: The Place of Postcolonial Studies Today”

This roundtable explores the shifting significance of postcolonial studies, and what it means to be a postcolonial scholar today. From institutional support to interdisciplinary collaborations, participants and attendees are encouraged to reflect on the promises, limitations, and innovative potential that postcolonial studies offers in and for the current moment, and what continues to draw new students to the field.

Roundtable 2: “The Future of the Association”

Set to coincide with CACLALS formally changing its name to the Canadian Association for Postcolonial Studies (CAPS), this panel inaugurates this change by exploring the history of our association and the possible future directions it may take. Panelists will speak about the changes that have taken place in our association’s nearly five-decade history, and the scholarship that has taken shape over this period. Of particular importance to the panel will be the ways in which CACLALS’ former “Commonwealth” frame generated (for better and for worse) a model of postcolonial studies distinct from the American model, assembling a home for the then-burgeoning field of postcolonial literature. Equally, the panel will consider the importance of moving away from the commonwealth designation for its exclusionary significations. Panelists will speak about how the current movement toward CACLALS’ name change has evolved, with particular attention to our ongoing relationship with ACLALS and its various global associations. Ruminating on CACLALS’ transition to CAPS—a move that has long been called for by members—panelists will also reflect on the possibilities and foreclosures of this new frame as we look toward the future of postcolonial studies in what many call Canada.

Plenary Panel: “Re-placing Literature:” Mobilizing Emergent Strategy to Decolonize our Institutional Practices

This panel explores the in-progress collaboration of a decolonial learning/unlearning circle as we generate a co-edited special issue of an open-source journal through the tenets of adrienne maree brown’s *Emergent Strategy* (2017) and other lineages of abolitionist and liberation praxis, and as we attempt to reshape certain iterative institutional practices that reproduce colonial and capitalist disruptions of connection.

PANEL ABSTRACTS:

Acharya, Pushpa Raj: “Mapping the Nation in the Nepali Adventure Romances”

In the Nepali adventure romances, the wandering protagonists map the Nepali territory—a journey that creates a sense of wonder by mixing the familiar with the strange, traditional with modern, scientific with magical and art, and the British colonial cities with the villages and the shamanic spaces.

Arseneault, Jesse: “Interspecies Intimacies in South African Law and Literature”

This paper explores the legal regulation of interspecies sex in South Africa from the eighteenth century to the present, foregrounding how interspecies sex forms a central part of governing settler sexuality in the region.

Bhat, Sheetala: “Performing Love Songs against Hungry Listening: On Resistance to Colonial recognition in Vigil and Draupadi”

Through a comparative study of two theatrical performances, Rebecca Belmore's (Anishinaabe) *Vigil* from Turtle Island, and Kalakeshtra Manipur's *Draupadi* from India, this paper examines resistance to state recognition in settler colonial and "postcolonial" contexts together to unearth political and aesthetic strategies within decolonization efforts, and new forms of colonial oppressions.

Blair, Jennifer: "The Underground Railroad and the Embodiments of Book History"

Featuring archives that document the books that travelled on the underground railroad, this paper asks how a book history approach informed by materialist-oriented critical race theory might critique the "structures of materiality" that, in Kathryn Yusoff's words, "perpetuate antiblackness in its forms of subjugation, as well as ongoing settler colonialism."

Capperdoni, Alessandra: "Animal Time: On the Temporal Logic of Reminders"

This paper discusses Amitav Ghosh's *The Hungry Tide* (2004) and Lee Maracle's *Ravensong* (1993) as novel which, despite differences in style and thematic preoccupations, address past and present trauma, ecocide, and collision of the local with world systems through a re-signification of memory and history.

Casco Solís, Sara: "National Security, Resilience and Happiness in Refugee Fiction"

Resilience has been used by neoliberal governments on behalf of national security to exert power over the forcibly displaced. Through the analysis of Sharon Bala's *The Boat People*, this paper problematizes this use of resilience and its effects on individuals who fantasize about achieving happiness in a country where they are forced to remain imprisoned.

Chan, Maddi: "Making Meaningful Contact: Close Reading as a Feminist Praxis of Touch"

If the Western academy is a site of continued colonization, close reading is located within world(s) developed, conditioned, and sustained by colonialism. The practice of close reading is constrained by colonial modes of discipline in the Western academy, reproducing the hierarchization and erasure of bodies for knowledge production.

Chakraborty, Chandrima: "National History and Public Memory: South Asian Diasporic Literature in a Canadian Classroom"

Remembrance pedagogy can create openings for conversations on legacies of the 1985 Air India bombings that are being erased by official forms of remembering in Canada. Teaching South Asian history through the lens of a "Canadian tragedy" that resonates with few, helps to historicize the presence of racialized students in the classroom.

Fahey, Alicia: "Tsawalk: Rupturing the Colonial Mythology of the First World War in *Redpatch*"

Raes Calvert and Sean Harris Oliver's play *Redpatch* contextualizes the First World War and its ruptures in the broader histories of colonialism in Canada. At Vimy Ridge, Indigenous soldier Private Woodrow experiences a moment of ontological crisis that effectually destabilizes the formative mythology of Vimy Ridge.

Fyfe, Frances Grace: "State Re-Members Itself: On Vaccines, Memory, and the National Archive"

This paper aligns the technologies of mass vaccination and national archive production, both of which create in citizens "memories in advance" to consider the disruptive potential of vaccine side effects: the fevers that ascribe agency on the body to vet, analyze, and reconsider the memories it takes for granted.

Handlarski, Denise: "Teaching, learning, and reading during a climate crisis"

This paper examines *The Marrow Thieves* by Cherie Dimaline, *Gun Island* by Amitav Ghosh, and the poetry and fiction of Olive Senior, arguing that the practice of reading postcolonial literature helps enact the very antidote to climate change: low carbon work, circles of trust, and an ethic of care.

Hanson, Thomas: “Reading 'The Grammar of Animacy': Robin Wall Kimmerer's Reparative Resistance”

This essay explores how the grammatical and taxonomical interventions of Robin Wall Kimmerer’s chapter “Learning the Grammar of Animacy” from *Braiding Sweetgrass* (2013) might enact a critical mode that disengages from combative or competitive forms of resistance.

Hardwick, Jennifer: “Embodied Storytelling and Decolonial Methodology in the work of Virago Nation”

This presentation will draw on the embodied storytelling of all-Indigenous Burlesque Virago Nation to argue that ethical scholarly engagement with resurgent, decolonial works and stories is not simply about reading, watching, and listening; it about finding ways to mobilize narratives to claim spaces, make silenced histories visible, and challenge colonial structures.

Hlongwane, Gugu: “Seductive Metaphors and ‘Cruel Optimism’ in Archbishop Desmond Tutu’s Writings and Speeches”

The paper will explore how the writings and speeches of Archbishop Desmond Tutu perpetuate Lauren Berlant’s “cruel optimism.” Given the intoxicating effects of metaphors like “the rainbow nation,” the following question will be central to the paper’s development: how useful is Berlant’s ambient citizenship for the special case of South Africa?

Joseph, Clara: “Is the Church to Blame for Early Modern Colonialism?: A Postcolonial Critique of Travelogues on India”

According to some scholars, the Church cannot be held responsible for colonial injustice. Therefore, a papal apology may be presented on behalf of select erring members, not the Church. This paper studies travelogues of Europe and India from the early modern period to illustrate how such a view is untenable.

Kaur, Ramanpreet: “The Politics of Self-Representation and Representation: A Comparative Analysis of Piro’s *Kafian* and Swarajbir’s *Shairee*”

This paper analyzes the politics of self-representation and representation through the lenses of caste and gender in life writings of Piro, a nineteenth-century Punjabi poet, dancing girl, and consort of the head of a marginal religious sect and Swarajbir’s play *Shairee* (2004).

Khan, Arshad Said: “The Stories of Graveyards and Apocalypse: Exploring Hijra Commons in Hindu Nationalist Times”

This paper examines literary representations of hijra commons in contemporary India. Hijras are a South Asia specific subaltern transfeminine group. This paper explores how hijra commons as discussed in certain literary works speak back from the margins and construct alternative political frameworks to dissent against Hindu nationalism, besides forging solidarities.

Law, Andrew Harding: ““Repetition Becoming a Haunting:” The Poetic Intersection of Hauntology and Conceptualism in *Zong!*”

This paper will argue that conceptualist writing techniques are used in many contemporary poems as a way to engage with the influence of the past on the present and the future. To that end, it will consider the intersection of hauntology and conceptualism within M. NourbeSe Philip’s *Zong!*.

Mabrouk, Miriam: ““The Moment is a Wound:” Perpetual Temporality of War and Occupation in Sinan Antoon’s *The Book of Collateral Damage*”

In my paper, I will argue that Sinan Antoon’s novel uses narrative techniques to outline a conception of coloniality that is inextricably linked to temporality, in order to show its effects on Iraqis and how it was weaponized to justify the invasion. He does so by instrumentalizing his narrators, who contend with a perpetual present of violence, affecting their sense of time and history, while chronicling a history of US involvement in the region.

McCracken, Brennan: “Tokarczuk’s Tender Narrator and Anthropocentric Critique”

This paper examines the entangled histories of humanitarian and ecological violence in Olga Tokarczuk’s novel *Drive Your Plow Over the Bones of the Dead* and asks how Tokarczuk’s narrative technique—which figures narration as both complicit and potentially catalyzing—foregrounds her critique of anthropocentric, instrumentalist relations with the non-human world.

Nandkumar, Rajeshwari: “Examining the Continued Influence of Colonial Legislations in the Framing of Laws that Influence the Social Condition of Sex Workers during the COVID 19 Pandemic”

By examining the alienation faced by sex workers in India, during the late nineteenth century, with the enforcement of the Contagious Diseases ACT (CDA) and by comparing it to the marginalization of Indian sex workers during the current COVID 19 pandemic, this paper examines how colonial legislations are instrumental in shaping the existing abolitionist attitudes towards sex work in India.

Nash, Jonathan: “Time Lost in “the Jungle”: Reclaiming Time Through Companionship, Solidarity and Care”

A great deal of postcolonial scholarship has emphasised the spatial aspect of enclosures like “the Jungle,” which demarcate a place outside the commons of the nation through walls, fences, and surveillance (Mbembe 2019, Rifkin, Agier 2018, Wheliye 2014, Woolley 2014, Morgensen 2011, Farrier 2011, Rifkin 2009). However, much more can be said about refugees’ relations and experiences with time within these enclosures. Situating this presentation within the stories of “the Jungle,” I argue that its residents alongside volunteers ruptured both the spatial and temporal borders of the enclosure and in doing so imagined alternative ways of being together for the future.

Oliver, Stephanie: “Rupturing the “Pulmonary Commons”: Toxic Strangulations in Rita Wong’s Poetry”

Expanding studies of *undercurrent* and “the hydrocommons,” this paper reads Wong’s poetics and ethics in relation to the “pulmonary commons.” Using poetic language and syntax that defamiliarizes the breathing process, Wong exposes the links between micro and macro forms of toxic strangulation, rupturing the often-unconscious realm of breathing to expose the toxicity of Canada’s “settler atmospherics” (Simmons 2017).

Planche, Jill: “‘A Particular Present’ and the Paradox of Decolonization: Magnet Theatre’s *Cargo*: Staging Slavery at the Cape”

Seeking to challenge decolonization’s hermeneutic discourse, I engage Fanon’s notion of decolonization, “dialectics of time, life and creation,” and Deleuze’s non-chronological concept of time, dynamic processes of differences and fluctuations, with *Cargo*, Magnet Theatre’s “mnemonic provocations,” where fragments of the past in the present create a “narrative of restitution.”

Rajendran, Susan: “Anti-Imperialist Aspirations: Responding to the Spectre of the Postcolonial Self”

Postcolonialism suggests the break with a particularly burdensome “past”, but, at the same time, signals the emergence of something undefined yet haunted by the spectre of that very “past”. It implies a void at both the beginning and “end” of colonialism. I explore the “postcolonial” as conflicted both in theory and in practice

Rose, J. Coplen: “Kaleidoscopic Visions of South Africa: A Study of State and Station in Imraan Coovadia’s *Tales of the Metric System*”

This paper discusses the narrative structure of Imraan Coovadia’s *Tales of the Metric System* (2014). Drawing on language employed by Karina Magdalena Szczurek in her review of Coovadia’s novel, this paper argues for the necessity of a kaleidoscopic lens to explore the fissures and fractures created by apartheid violence.

Sandhar, Jason: “Traumas Remembered, Ruptured Selves in Sunjeev Sahota’s *China Room*”

Sunjeev Sahota’s 2021 novel, *China Room*, features two stories, set 70 years apart, about a family farm in Punjab. This paper argues that Sahota’s juxtaposition of these two stories rethinks connections and ruptures between memory and trauma, (present) self and (ancestral) other, and origin and return in the Indian diasporic novel.

Sarra-Davis, Alexander: “Dreams of Intervention: Reception as Rewriting in Ruth Ozeki’s *A Tale for the Time Being*”

When postcolonial fiction builds narratives out of experience, questions of authenticity and ethics haunt any escape that authors or readers desire from their fiction’s historical context. This paper argues *A Tale for the Time Being* offers readers and writers a path towards radical futures through radical readership.

Sayed, Asma and Walker, Jacqueline: ““Speaking Truth to Power”: Reading Racial Injustice and Othering of Muslims in Uzma Jalaluddin’s *Hana Khan Carries On*”

Drawing on postcolonial, critical race, and Islamic feminist theories, this presentation explores the ways in which Uzma Jalaluddin’s romantic comedy novel, *Hana Khan Carries On* (2021), represents empathy-based kinship and social cohesion in the face of Islamophobic hatred. We argue that at a moment in Canadian history when attacks on Muslim women are on the rise, looking closely at anti-Muslim racism as it is represented in the novel allows for a reading that not only critiques the Canadian multicultural model but that also questions the global complacency in not urgently addressing Islamophobia.

Shabnam, Shamika: “Women’s Testimonies, Activism, and Solidarity: An Alternate Understanding the 1971 Bangladesh Liberation War”

My paper focuses on how women’s testimonies and fictional stories on the 1971 Bangladeshi Liberation War become counter-histories that complicate the nationalist masculine history of the war. I analyze the ways in which women establish imagined forms of solidarity with past places as well as women activists and leaders in order to rupture national territorial demarcations.

Shlensky, Lincoln Z.: “Messianic Postcolonial Time? Walter Benjamin, Nadav Lapid and Apocalyptic History”

This paper argues that Walter Benjamin’s messianism, when read alongside a recent film by the Israeli director Nadav Lapid, must be reconsidered for its heuristic value to postcolonialism. Lapid’s film *Ahed’s Knee* actualizes a paradox in Benjamin’s “Theologico-Political Fragment” that suggests the possibility of a messianically postcolonial inflection of history.

Singh, Kris: “Mourning and Meaning: Teaching Bessie Head’s “Looking for a Rain God” and Lee Maracle’s “Charlie””

This essay considers the stakes of mourning in the classroom and in response to the latest manifestations of climate change. I argue that Bessie Head’s “Looking for a Rain God” and Lee Maracle’s “Charlie” study loss and act as pedagogical guides to public mourning.

Šlapkauskaitė, Rūta: “On the Finny Subject(s) of Richard Flanagan’s “Gould’s Book of Fish””

The paper examines the use of the fish trope in Richard Flanagan’s historical novel “Gould’s Book of Fish” in relation to the narrative agency of the comic and the fantastic as modes of epistemic intrusion into colonial ecologies of space and time.

Ventimilla, Alex: “(Neo)Colonial Conservation: The Documentary, Endangered Species, and Dehumanized Life”

This paper analyzes human-animal relations in documentaries positing the plight of an endangered species as ecological emergencies through a close analysis of *The Ivory Game*. It argues this narrative framing of

conservationist efforts dehumanizes the people that inhabit and contest these environments, most of whom are citizens of postcolonial states.

Verissimo, Jumoke: “*The Hate You Spread: Examining Ubuntu Relationality in Festus Iyayi’s Heroes*”

My presentation draws on the entangled representation of transmitted animosity in Festus Iyayi’s *Heroes*, within the broader narrative of the War, to explore how the inability to confront negative emotions from the traumatic event amount to social distrust and continued discontent in the present. I draw attention to ways unrecognised, yet existing negative emotions from the past distort the temporal. I argue that war narratives capture a fragmented ubuntu through the deployment of negative emotions in their characters, implying that concerns of reconciliation and forgiveness are entangled in the social contradictions of unresolved emotions embodying how we remember the past.

Wong, Rachel: “Coalitions, Community, and Counter-Histories: (Re)Reading Historical Ruptures Through the Pender Guy Broadcast”

This paper explores conversations currently taking place within Asian Canadian studies as it relates to coalitional spaces and community building. Specifically, I look at a coop radio program from Vancouver called Pender Guy. This paper argues for the ways in which Pender Guy utilized a coalitional space to foster initiatives and activities that actively resisted censorship from mainstream media, and attempted to rewrite hegemonic, settler colonial historical narratives from within a settler state.

CACLALS 2022 PARTICIPANT BIOGRAPHIES

Keynote Speaker: Julietta Singh – Julietta Singh is a decolonial scholar and nonfiction writer whose work engages the enduring global effects of colonization through attention to ecology, inheritance, race, gender, sexuality, and disability. She works and teaches across postcolonial and decolonial studies, queer studies, the ecological humanities, and experimental feminisms. Singh is the author of three books: *Unthinking Mastery: Dehumanism & Decolonial Entanglements*, *No Archive Will Restore You*, and most recently, *The Breaks*.

Bios of Presenters

Acharya, Pushpa Raj: Pushpa Raj Acharya is a doctoral candidate in Comparative Literature and South Asian Studies at the University of Toronto.

Arseneault, Jesse: Jesse Arseneault is an Assistant Professor of global Anglophone literatures at Concordia University in Montreal and co-director of SPAM—the Society, Politics, Animals, and Materialities Centre, cohosted by Concordia and Simon Fraser University. His work primarily looks at South African literature and culture through the lenses of animal studies, the environmental humanities, queer theory, and decolonial thought. His latest research involves an FRQ-funded research project on pests in contemporary African literature, as well as a collaborative project on the legal prosecution and punishment of animals.

Ball, John C.: John C. Ball has been attending CACLALS conferences since 1991 and ACLALS since 1992, when he was a PhD student at the University of Toronto. He is now professor and chair of English at the University of New Brunswick, where he has written or edited three books, including *Imagining London: Postcolonial Fiction and the Transnational Metropolis* (UTP 2004), as well as many articles and book chapters. He served as editor or co-editor of *Studies in Canadian Literature* for 17 years and on the CACLALS executive for 11.

Barker, Sadie: Sadie Barker is a PhD student at Concordia University, working at the intersections of postcolonial studies, cultural studies, and aesthetic theory. With Priscilla Jolly, she co-founded and currently co-

edits *Refractions: A Journal of Postcolonial Cultural Criticism*. Her work can be found (or is forthcoming) in *Canadian Literature*, *Postcolonial Interventions*, and elsewhere.

Bhat, Sheetala: Sheetala Bhat is a doctoral candidate at Western University. She is from India and is the author of *Performing Self, Performing Gender*. She won the 2020 Helsinki Prize from the International Federation of Theatre Research, and the 2019 David G. Hartwell Emerging Scholar Award from the International Association for the Fantastic in the Arts.

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Hazra, Anindo: Anindo Hazra is a contract faculty member at York University and has taught courses in several departments (DLLL; English; Humanities). Anindo completed his PhD at the Department of English, York University in 2015. His dissertation, and monograph-in-progress, analyses selected works of two queer Indian writers: Mahesh Dattani and R. Raj Rao. With Theodore W. Goossen, he is editor of *Human Rights and the Arts in Global Asia: An Anthology* (Lexington Books). Born and raised in Calcutta, India, Anindo received his undergraduate degree in English Literature from the University of Bristol, UK, and his Master's degree in English Literature from Queen's University in Kingston. Anindo's ongoing work extends the critical discourse on queer Indian subjectivities, tracing the shifting contours of "queer India" in the contemporary period.

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O'Brien, Susie: Susie O'Brien is a Professor in the Department of English and Cultural Studies at McMaster University, where her teaching and research focus on postcolonial environmental humanities. In addition to co-authoring, with Imre Szeman, *Popular Culture: A User's Guide*, she has published work on slow and local food movements, scenario planning, environmental futurity, resilience, and the temporality of globalization. She is currently completing a monograph tentatively titled "Unsettling resilience stories".

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