



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

**Conference Program 2014**

**Brock University, St. Catharines ON**

**Parallel sessions are in East Academic (EA) 305 & 307**

**Keynote Presentation by Daniel Coleman (May 25) & BRCAKE  
Interdisciplinary Panel (May 26) are in South Block 203**

**Aboriginal Roundtable & Graduate Student Presentation Prize  
Announcement (May 26) are in Sankey Chamber, Mackenzie-Chown A**

**CACLALS Annual General Meeting is in East Academic (EA) 305**

**CACLALS 2014 is dedicated to the memory of Renate Eigenbrod (1944-2014). She was too soon taken from us, but we are grateful for and enduringly enriched by her animation of our Association's turn to Indigenous Studies through the Aboriginal Roundtable—inaugurated with Jo-Ann Episkenew in 2000—and through enhanced programming related to Indigenous literatures and storytelling. Her passion for Indigenous literatures and its politically engaged and aesthetically attentive study was continuous with her work towards justice and equity for Aboriginal peoples.**

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

**SATURDAY, MAY 24<sup>TH</sup>**

**9:00-10:15**

**SESSION #1: OLD BOUNDARIES, NEW CONFIGURATIONS (EA 305)**

Chair: Susie O'Brien (McMaster)

1. Philip Mingay (King's)  
Faith and Art in Andrea Levy's *The Long Song*
2. Michael Minor (Manitoba)  
"Bad Writing" vs. "The White Liberal Snot Fest" (Johanson): *Indigena Awry* as Transgressive Poetry

**SESSION #2: WRITING PARTITION (EA 307)**

Chair: Brenna Clarke Gray (Douglas)

1. John C. Ball (New Brunswick)  
The Memory and Legacy of Partition in M.G. Vassanji's Writings on India
2. Gillian Roberts (Nottingham)  
*Midnight's Children* across Borders: Adapting Rushdie's Novel

**10:15-10:30 BREAK**

**10:30-12 NOON**

**SESSION #3: CROSSING INTO THE CANADIAN CANON (EA 305)**

Chair: Alec Follett (Guelph)

1. Naava Smolash (Simon Fraser/Douglas)  
Laid Across a Chasm: A Contrapuntal Reading of Sinclair Ross's *As For Me and My House* and Maria Campbell's *Halfbreed*
2. Lee Frew (York)  
"Not real can tell us about real": Boundary Crossings, Second World Postcolonialism, and Margaret Atwood's MaddAddam Trilogy
3. Nora Stovel (Alberta)  
Parallel, Parody and Praise: Carol Shields's *The Stone Diaries* and Margaret Laurence's *The Stone Angel*

**SESSION #4: TRANSGRESSING DISCURSIVE BOUNDARIES (EA 307)**

Chair: Susan Gingell (Saskatchewan)

1. Brenna Clarke Gray (Douglas)  
Borders and Gutters: Transgressing National Borders and Their Visual Representations in Contemporary Canadian Comics
2. Jasmine Johnston (British Columbia)  
"Grandson, / this is meat": A Case Study of Meat and Metonymy in François Mandeville's *This Is What They Say*

**12:00-1:30 CACLALS EXECUTIVE MEETING (East Academic 305)—LUNCH PROVIDED**

**1:30-3:00**

**SESSION #5: POPULAR CULTURE (EA 305)**

Chair: Philip Mingay (King's)

1. Sarah Trimble (Toronto)  
On Borderlands and Bathtubs: The Edge of the New World in *Beasts of the Southern Wild*
2. Danielle Wong (McMaster)  
James Bond vs. The Asian Future: Techno-Orientalized Postracialities in *Dr. No* and *Skyfall*

**3. Zara Rix (Connecticut)**

Pushing the Boundaries of Government: Canadian Young Adult Literature and the Borders of Fantasy

**SESSION #6: TRAUMA AND (RE)MEMBERING (EA 307)**

Chair: Susan Spearey (Brock)

1. Kathleen Fernando (Kenyon)

The Aesthetics and Politics of Violence in Michael Ondaatje's *Anil's Ghost*

2. Nandini Thiyagarajan (McMaster)

"Guard the ones you love": The Cost of Self-Preservation and Human-Animal Intimacy in Madeleine Thien's *Dogs at the Perimeter*

**3:00-3:15 BREAK**

**3:15-4:30**

**SESSION #7: MIGRATIONS AND TRANSMIGRATIONS (EA 305)**

Chair: Kasim Husain (Western)

1. Sharon Morgan Beckford (Rochester)

Can a Black Man Ever Be Free?: Richard Wright's Flight to Freedom into Bordered/Boundaried Elsewheres

2. Anyaduba Chigbo Arthur (Manitoba)

Dwelling on a Liminal Dead End: Ben Okri's Iconoclastic Abiku Mythopoesy in *The Famished Road*

3. Camille Isaacs (OCAD)

Insect Transmigration: No Turning Back in Rawi Hage's *Cockroach*

**7 PM GRADUATE STUDENT SOCIAL GATHERING (LOCATION TBA)**

**SUNDAY, MAY 25<sup>TH</sup>**

**9:00-10:15**

**SESSION #8: TROUBLING AND TRANSGRESSING BOUNDARIES (EA 305)**

Chair: Pamela McCallum (Calgary)

1. June Scudeler (British Columbia)

n̄isok̄apawiwak: René and Tomson Highway's Performance Collaborations

2. Susan Gingell and Sarah Patrick (Saskatchewan)

Border-Crossing Aesthetics and Politics in Shailja Patel's *MigrITUDE: The Interplay of Verbal and Visual Signifiers in a Book of Spoken-Word Theatre*

## **SESSION #9: BORDERS AND DIASPORAS (EA 307)**

Chair: Marci Prescott-Brown (Toronto)

1. Denise Handlarki (Trent)  
Blurring and Bordering: The Postcolonial Jew
2. Robert Zacharias (Waterloo)  
“We Live Like Ghosts”: Toward Mapping a Transnational Mennonite Identity

### **10:15-10:30 BREAK**

### **10:30-12 noon: KEYNOTE ADDRESS (South Block 203)**

**Dr. Daniel Coleman (McMaster)**

#### **Between Indigeneity and Diaspora**

**Abstract:** The originary trauma of diaspora is severance from an Indigenous home. The threat to Indigeneity is becoming or being engulfed by diaspora. Both Indigeneity and diaspora share a history of violated connections to land, but rather than finding solidarity and shared purpose, diasporans and Indigenous peoples have rarely found common political cause. Diasporans, especially refugees, often long for the comforting embrace of citizenship within a welcoming nation-state, while Indigenous peoples resist the stifling embrace of enforced citizenship within nation-states. For many diasporans who have encountered injustice in place after place, belonging has been severed and abstracted from location. For many Indigenous peoples, belonging is focused on daily, ceremonial, multigenerational re-connection to a specific, vulnerable place that is constantly threatened by corporations' and nation-states' practices of resource extraction and privatization. Diasporans who were displaced by political or economic upheaval often seek to find a new life within the very political and economic structures that are threatening the existence of Indigenous peoples. And then there are Indigenous diasporans, who never had Indigenous status or a connection to an ancestral homeland, not to mention diasporic nativists who identify so strongly with their place of arrival that they gladly engulf and displace its original inhabitants. No wonder scholars and cultural workers in Indigenous Studies and Diaspora Studies have tended to keep to their own domains. This talk will attempt to chart out what Cree philosopher Willie Ermine calls an “ethical space of engagement” between Indigenous and Diasporic perspectives, hoping that by attending to the uncommon ground between them, scholars of literary culture in Canada might contribute to and enhance new forms of dialogue and the possibilities for new alliances.

### **12:00-1:30 LUNCH BREAK**

### **1:30-2:45 PM**

## **SESSION #10: INDIGENEITY AND THE SPOKEN WORD (EA 305)**

Chair: Nicole Birch-Bayley (Toronto)

1. Jill Scott & Alana Fletcher (Queen's)  
In Conversation with Haudenosaunee Women: Indigenous Cultural Revitalization and Ongoing Journeys of Reconciliation
2. Margery Fee (British Columbia)  
Rewriting Rhetoric: Indigenous “Story Theory”

### **SESSION #11: CULTURE AND MULTIMODALITIES (EA 307)**

Chair: Brenna Gray (Douglas)

1. Jocelyn Smith (McMaster)  
The "Man Band": An Exploration of the Boundaries of Masculinity, Sexuality and Adulthood within the Boy Band Parody Performance
2. Jessica Langston (Concordia)  
Refusing borders in *Red: A Haida Manga*
3. Jennifer Blair (Ottawa)  
A Press in Kitamaat: Methodism, Print Culture, and "Free Access," 1898, 2013

### **2:45-3:00 BREAK**

### **3:00-4:30**

### **SESSION #12: GRADUATE STUDENT PRESENTATION PRIZE (EA 305)**

Chair: Mariam Pirbhai (Wilfrid Laurier)

1. Stephanie Oliver (Western)  
The Politics of Scattering Seeds: Cultivation and Diasporic Settlement
2. Andy Verboom (Western)  
Comparative Genocidal Theory: Macaulay's Minute and the Davin Report
3. Tania Aguila-Way (Ottawa)  
"as pollution erodes these lines/ no sense in food or rhyme": Nature/Culture Binarism and "Seed Freedom" Activism in Rita Wong's *Forage* and Annabel Soutar's *Seeds*

### **SESSION #13: (RE) MEMBERING TRAUMA (EA 307)**

Chair: Susan Spearey (Brock)

1. Pauline Wakeham (Western)  
Settler Colonialism, Slow Violence, and the Time of Idle No More
2. Aubrey Jean Hanson (Calgary)  
Stories Outside Boundaries: Memory, Truth, and Survival in *Indian Horse* and *Porcupines and China Dolls*
3. Farah Moosa (McMaster)  
Trauma, Memory and the Second Generation in Recent Canadian Writing

### **PRESIDENT'S RECEPTION (5-7 P.M.)**

### **CACLALS ASSOCIATION DINNER (Chang Noi Thai Restaurant)**

<http://www.changnoi.ca/>

6:30-9:00 pm, set menu (CAD 20-25)

**All are welcome; please join us!**

## MONDAY, MAY 26<sup>TH</sup>

**9:00-10:15**

### **SESSION #14: MEMORIALIZATION (EA 305)**

Chair: Susan Gingell (Saskatchewan)

1. Mariam Pirbhai (Wilfrid Laurier)  
'Chanting Denied' Intra-Imperial Borders: The *Komagata Maru* and Contemporary South Asian Canadian Historical Fiction
2. Chandrima Chakraborty (McMaster)  
Remembering "a Canadian Tragedy", Mourning Air India Flight 182

### **SESSION #15: BORDERS AND THE CITY (EA 307)**

Chair: John Ball (New Brunswick)

1. Joanne Leow (Toronto)  
Counter-cartographies: New Literary Urbanisms in Contemporary Singapore
2. Ela Przybylo (York)  
John Thomson's London: Dirt, Race, and Disappearance
3. Alec Follett (Guelph)  
Expanding City, Inhaling Body: The Borderless Environment and Environmental Justice in Michael Ondaatje's *In the Skin of a Lion*

**10:15-10:30 BREAK**

**10:30-NOON**

### **BRAZIL-CANADA KNOWLEDGE EXCHANGE PANEL (South Block 203)**

#### **Translating Contexts of Indigeneity: Contesting Representations, Imaginaries, and Realities**

##### **Conveners:**

Diana Brydon, Canada Research Chair in Globalization and Cultural Studies, Centre for Globalization and Cultural Studies, Manitoba, Canada

Lynn Mario de Souza, Professor of Language Education, Department of Modern Languages, São Paulo, Brazil

##### **Panelists:**

Sean Meades, PhD Candidate in Linguistics and Applied Linguistics, York, Canada

Jessica Jacobson-Konefall, PhD Candidate in Cultural Studies, Queen's, Canada

Jamille Pinheiro Dias, PhD Candidate in Modern Languages, São Paulo, Brazil

Scott Benesiinaabandan, Anishinaabe Artist, Montreal, Canada

**Description:**

This panel reflects the collaborative work of the BRCAKE project: Brazil-Canada Knowledge Exchange: Building Transnational Literacies. In this vein, our focus is on translating contexts of indigeneity. Responsive to the mobilizations and enunciations of indigenous peoples at various sites and scales—the Newfoundland Mi'kmaq, Anishinaabe artist Scott Benesiinaabandan, and Amazonian Indian Aulahu Wauja—we advance their original and self-determined translations as they unfold within spatial, specular, discursive, and imaginative regimes. In this our panel's focus concerns specific translations of indigeneity and the contexts in which these occur. As well, as situated agents in academia, we consider how our own readings in turn re-write these foci. In our conversation we foreground these multi-sited and contextual relationships within public discourse and news media, legal proceedings, contemporary art, and the academy. Here “trans” in translation highlights ubiquitous border crossings as a ground upon which we tease out the construal of indigeneity through specific mediums and relationships of power.

With these aims in mind, we dialogue with specific enunciations, social movements, and artistic compositions of indigenous peoples in transnational contexts – Montpellier, France, Xingu, Brazil, and Newfoundland and Montreal, Canada. Jessica Jacobson-Konefall discusses Scott Benesiinaabandan's interactive video sculpture *Blood History Psychic Memory*, which stages Indigenous civic space, layering data in a computing logic that mimics the physical imprints of an Indigenous transindividual consciousness. Sean Meades analyses the ways in which Newfoundland Mi'kmaq have mobilized for recognition of their rights and status in the creation of the Qalipu Mi'kmaq, a landless band representing numerous historic communities. He also discusses how the registration process for the band was controversially suspended in 2013 by Aboriginal Affairs because of the high volume of applications for membership. His study underscores how, in the federal government's rationale for its handling of the membership crisis, a number of mythologies of indigeneity are at work which have no legal basis, either with mainland Canada or Newfoundland. Finally, Jamille Dias will discuss how a specific translational insight from the Amazonian Indian Aulahu Wauja sheds light on some of the challenges of translating across Amerindian and modern Euro-American cosmologies, in light of work in academia and documentary film. In our analyses we seek to reframe prevailing notions of both indigeneity and translation that articulate in civic, governmental, and scholarly environments. To these ends, our panel explores the complex interconnections between and across each of these contexts.

**CACLALS acknowledges the generous support of this panel by the Interdisciplinary Sessions Fund of CFHSS.**



**10:30-11:45**

**SESSION #16: (RE) MEMBERING TRAUMA (EA 305)**

Chair: Chandrima Chakraborty (McMaster)

1. Marci Prescott-Brown (Toronto)  
Free Soil? Reading Drew's *The Refugee* through the Eye of the Law
2. Andrea Medovarski (York)  
Genres Without Boundaries: Transatlantic Slavery and Cultural Representations of the *Zong* Massacre

**12:00-12:45 LUNCH BREAK**

**12:45-2:15**

**SESSION #17: SHARED GROUND (EA 305)**

Chair: Andrea Medovarski (York)

1. Kaitlin Debicki (McMaster)  
Sharing Citizenship with the Land in Thomas King's *Truth & Bright Water*
2. Nancy Van Styvendale and Jade McDougall (Saskatchewan)  
Reading Experience: Aboriginal Literatures and Community Service-Learning

**SESSION #18: UNSETTLING CITIZENSHIP (EA 307)**

Chair: Pamela McCallum

1. Elena Basile (Toronto)  
Jagged Ecologies of Citizenship in Translation: Probing Borders in the Work of Erin Mouré, Gail Scott and Rachel Zolf
2. Liani Lochner (Concordia)  
Precariousness and the Self-owning Subject: Challenging Neo-liberalism's Borders in Aravind Adiga's *The White Tiger*

**2:15-2:30 BREAK**

**2:30-4:00**

**14<sup>th</sup> ANNUAL ABORIGINAL ROUNDTABLE (Sankey Chamber, Mackenzie-Chown A)**

We are saddened at this time to announce that our dear colleague, mentor and friend, Renate Eigenbrod, has passed away suddenly on May 8th, 2014 at her home in Winnipeg. Renate worked with Jo-Ann Episkenew to organize the first Aboriginal Roundtable at CACLALS in 2000 in Edmonton and was part of the steering committee that established the Indigenous Literary Studies Association (ILSA) in Vancouver in October 2013. As we meet at the 2014 Roundtable, we will reflect together on how the ethics of mentorship, connection, responsibility, and support, which Renate embodied, can best be brought to Indigenous literary studies in the years ahead.

In acknowledgement of the territories on which we gather and as a way to uplift people's minds and spirits, we will follow Haudenosaunee protocols for our opening and closing, led by Rick Monture. During the Roundtable, Sam McKegney will speak about the vision and

objectives of ILSA, and Niigaan Sinclair will announce the establishment of a bursary in Renate's name to honour her contribution to our field and the many ways she touched our lives.

A memorial for Renate will be held on Saturday, May 31st, 2014 from 3:00-5:00 p.m. at the Neechi Commons, 865 Main Street, Winnipeg, Manitoba. Renate's children will release the official announcement shortly with further details.

In lieu of flowers, donations via cheque or money order may be made to either one of the areas Renate cared deeply about and worked devotedly for:

- 1) the "Renate Eigenbrod Bursary for Indigenous Graduate Students" c/o The University of Manitoba, 179 Extended Education Complex, Winnipeg, MB, R3T 2N2
- 2) The Aboriginal Writers Collective of Manitoba c/o The Department of Native Studies, The University of Manitoba room 204 Isbister Building, Winnipeg, MB, R3T 2N2

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**CACLALS Aboriginal Roundtable & the Birth of ILSA:  
A New Organization, New Beginnings, New Ways of Relating**

**Coordinators:** Deanna Reder (Simon Fraser) and Sam McKegney (Queen's)

**Participants:** Sophie McCall (Simon Fraser), Rick Monture (McMaster), Susan Gingell (Saskatchewan), Niigaanwewidom Sinclair (Manitoba)

For over a decade CACLALS has been a comfortable home for the study of Indigenous literatures. There was an understanding between the Third and Fourth Worlds, both having experienced the ravages of colonialism and their literatures having been shaped by them. Yet, despite the commonalities between Postcolonial and Indigenous Literatures, there are significant differences. While the Third, now the Developing, World has said good-bye to its European colonizers, Fourth World people continue to live as minorities within their own territorial borders. And, ironically, many authors and scholars from the Developing World have immigrated to Canada where they, too, occupy Indigenous lands. Although CACLALS has provided a home for Indigenous literatures, it has not always been a perfect fit.

CACLALS provided a safe place to explore issues relating to the study of Indigenous literatures that have troubled the Canadian literary community. Are they "real" literary works or merely ethnographic narratives? How do we review them? How do we teach them? As scholars examined these questions, they have taken them up in their classrooms and, eventually, have begun to produce cohorts of graduate students who specialize in the new emerging field. Today there are over 100 scholars teaching Indigenous literatures in their classrooms, and CACLALS can take pride in its contribution to this new field. That said, it has become clear to scholars of Indigenous literatures that there is a need for a new scholarly organization dedicated to the study of Indigenous literatures. As a result, the Indigenous Literary Studies Association (ILSA) was born in October 2013.

This birth of ILSA calls upon us to re-examine our old relationships, not with a goal of abandoning them but rather to determine how we will relate in the future. How will we continue as both friends and equal partners? How can we collaborate? How can we ensure that the birth of ILSA does not damage CACLALS, which has been such a good friend to our field? These will be the questions that we will discuss at this year's Aboriginal roundtable.

After the Roundtable the University of Manitoba Press will launch the first book in its new *First Voices First Texts* series: a Critical Edition of Anahareo's *Devil in Deerskins*, edited by Sophie McCall. Also announced at this book launch will be the next book forthcoming in this series: George Kenny's *Indians Don't Cry*, edited by Renate Eigenbrod.

**4:00-4:30**

**ANNOUNCEMENT OF GRADUATE STUDENT PRESENTATION PRIZE & BOOK LAUNCH**

For the first year since the institution of the Graduate Student Presentation Prize, CACLALS is delighted to collaborate with *Studies in Canadian Literature* and University of Manitoba Press in awarding prizes to the three finalists (**see Session #12**) and the winner of this year's prize. All three finalists will be given a year's subscription and, if on a topic related to Canadian literature, are invited to submit their expanded papers to *Studies in Canadian Literature* to be considered for publication (<http://journals.hil.unb.ca/index.php/SCL/index>).

**4:30-6:00**

**CACLALS ANNUAL GENERAL MEETING (East Academic 305)**

**Conference Abstracts**

**Tania Aguila-Way (Ottawa)**

**“as pollution erodes these lines/ no sense in food or rhyme”: Nature/Culture Binarism and “Seed Freedom” Activism in Rita Wong’s *Forage* and Annabel Soutar’s *Seeds***

This paper examines how Rita Wong's ecopoetry collection *Forage* and Annabel Soutar's documentary play *Seeds* use their aesthetic form to disrupt the nature/culture binarism that runs through popular manifestations of the seed sovereignty, or “Seed Freedom,” movement.

**Anyaduba Chigbo Arthur (Manitoba)**

**Dwelling on a Liminal Dead End: Ben Okri’s Iconoclastic Abiku Mythopoesy in *The Famished Road***

Readings of Ben Okri's *The Famished Road* have not usually focused on the liminal dead end the author's deployment of the abiku myth has informed in discussions of postcolonial experience. The proposed paper will argue that Okri's abiku mythopoesy is an expression of existential stasis and artistic pessimism.

**John C. Ball (New Brunswick)**

**The Memory and Legacy of Partition in M.G. Vassanji’s Writings on India**

In recent fiction and travel writing on India, M.G. Vassanji returns obsessively to the violent events and subsequent effects, memories, and legacies of India's 1947 Partition. The ancestral India with which Vassanji identifies — an un-partitioned nation marked by non-essentializing forms of belonging — has been severely attenuated by divisive communalist ideologies.

**Elena Basile (Toronto)**

**Jagged Ecologies of Citizenship in Translation: Probing Borders in the Work of Erin Mouré, Gail Scott and Rachel Zolf**

This presentation explores the work of Erin Mouré, Gail Scott, and Rachel Zolf as contemporary poets who grapple with how borders impinge on the regulation of biological, environmental, geopolitical and linguistic bodies -- violently determining their intelligibility and constraining their agency. Specifically, I argue that these poets' strategic staging of stratified linguistic diversity eschews exclusive and dichotomous inscriptions of corporeality, citizenship and belonging, enabling readers to start thinking through new ecologies of being.

**Sharon Morgan Beckford (Rochester)**

**Can a Black Man Ever Be Free?: Richard Wright's Flight to Freedom into Bordered/Boundaried Elsewheres**

This paper focuses on Richard Wright's anti-colonial views and argues that by the end of his life, Wright, like Fanon, advocated for a new humanism where individuals are "bounded" by human dignity and not by the colour of their skin, their native land, or even the land of their ancestors.

**Jennifer Blair (Ottawa)**

**A Press in Kitamaat: Methodism, Print Culture, and "Free Access," 1898, 2013**

Addressing key examples from *Na-Na-Kwa*, a Methodist newspaper published at the Kitamaat mission from 1898-1907, and also material from Reverend George Raley's archives, I will show how the notion of "free access" to information has specific colonial roots and motivations in Canada.

**Chandrima Chakraborty (McMaster)**

**Remembering "a Canadian Tragedy", Mourning Air India Flight 182**

By juxtaposing official remembrances against collective remembrances of the bombing of Air India Flight 182, this paper points to the critically important memorializing work being done by members of racialized communities to produce "local histories" that urge the Canadian nation to reflect on its past in order to move forward.

**Kaitlin Debicki (McMaster)**

**Sharing Citizenship with the Land in Thomas King's *Truth & Bright Water***

Thomas King's *Truth & Bright Water* represents a land-centered conception of citizenship – citizenship rights for the earth and citizenship defined by a relationship with the earth – that challenges internalized colonial borders (nativism/assimilation) as well as colonial-imposed national borders.

**Margery Fee (British Columbia)**

**Rewriting Rhetoric: Indigenous "Story Theory"**

In "Simon Occam as Writing Instructor: Searching for an Intertribal Rhetoric" (2008), Kimberly Roppolo draws on Indigenous epistemology to analyse Occam's famous sermon. I will extend her search for an intertribal rhetoric by showing how some Indigenous literary critics in Canada have begun to revise the generic and disciplinary conventions of academic literary criticism.

**Kathleen Fernando (Kenyon)**

**The Aesthetics and Politics of Violence in Michael Ondaatje's *Anil's Ghost***

In this paper, I suggest, rather than attempting to produce an historical novel, Ondaatje seems to aesthetically reproduce the feeling of violence and what it means to live in the throes of violence. Using theories by Hannah Arendt and Walter Benjamin to frame my discussion, I argue that Ondaatje imagines a nation in which all "consent" and "power" have eroded into a state of what Arendt calls "violence". That the "law preserving violence" (Benjamin) overwhelms everyday life and actively represses the space for debate or dissent is a dominant theme of the novel. Shot through with tropes of literal violence, death, and trauma, this imaginary of the nation evokes colonial/Orientalist images of the "violent" colony in need of "civilization." Decolonization is thus imagined as not only being an incomplete project but one that is crucially constituted by violence.

**Alec Follett (Guelph)**

**Expanding City, Inhaling Body: The Borderless Environment and Environmental Justice in Michael Ondaatje's *In the Skin of a Lion***

This paper addresses the veiled environmentalism within Michael Ondaatje's *In the Skin of a Lion*. The novel depicts an expanding Toronto that harms both the worker's body and the surrounding environment. Drawing on recent developments in ecocriticism, I argue that the novel's immigrant labourers resist urban expansion and bodily illness.

**Lee Frew (York)**

**"Not real can tell us about real": Boundary Crossings, Second World Postcolonialism, and Margaret Atwood's MaddAddam Trilogy**

Margaret Atwood's MaddAddam trilogy can be read in terms of the wild animal story, a Canadian genre she helped define in her 1972 study *Survival*. In keeping with convention, moments of border crossings within her MaddAddam novels participate in indigenizing fantasy and rehearse the disavowal of Second World cultural nationalism.

**Susan Gingell and Sarah Patrick (Saskatchewan)**

**Border-Crossing Aesthetics and Politics in Shailja Patel's *Migritude*: The Interplay of Verbal and Visual Signifiers in a Book of Spoken-Word Theatre**

Our presentation explores the interplay of verbal and visual signifiers in Shailja Patel's textualizing of her spoken-word theatre piece, *Migritude*. We focus on transnational subjects' challenges to the persistent power of national borders and on Patel's border-crossing strategies for representing multisensory orality in textuality and for making the borders of book and page signify.

**Brenna Clarke Gray (Douglas)**

**Borders and Gutters: Transgressing National Borders and Their Visual Representations in Contemporary Canadian Comics**

In this paper, I suggest that any conversation about borders in contemporary literature without an engagement with the way borders function in comics and graphic narratives is incomplete. In both the literal and figurative senses, gutters (the empty spaces between panels in a comic) are borders, and who and what transgresses those borders – and why – is always significant.

**Denise Handlarki (Trent)**

**Blurring and Bordering: The Postcolonial Jew**

This paper addresses the Jew as a postcolonial figure; that is, one who fits with the parameters that guide postcolonial discourse and thought. Some of these thematics and polemics include the nature of diaspora and exile, histories of migration, questions of nation and ethnicity, assimilation, racism, and cosmopolitanism.

**Aubrey Jean Hanson (Calgary)**

**Stories Outside Boundaries: Memory, Truth, and Survival in *Indian Horse* and *Porcupines and China Dolls***

This paper examines portrayals of residential school abuse and survival in two Indigenous novels. It argues that stories of survival are shaped outside the boundaries imposed by colonial and institutional violence. The novels' protagonists breach those boundaries – reclaiming their memories, truths, selves, and lives – to create space for their futures.

**Camille Isaacs (OCAD)**

**Insect Transmigration: No Turning Back in Rawi Hage's *Cockroach***

This paper will explore the boundaries between humans and insects, through an examination of Rawi Hage's *Cockroach*, ultimately concluding that such borders are not fluid. Once "otherness" has been conceived of as "insectness," there is no turning back to a human form.

**Jasmine Johnston (British Columbia)**

**"Grandson, / this is meat": A Case Study of Meat and Metonymy in François Mandeville's *This Is What They Say***

In this paper, I propose to track the "carnal" in François Mandeville's narrative, "The Man Who Became a Wolf" (Mandeville 157-73), to uncover the metonymical figure of flesh, particularly animal flesh—as meat and the eating of meat—using cognitive linguistic theory to access "cross-border" of epistemological transformation through embodiment.

**Jessica Langston (Concordia)**

**Refusing borders in *Red: A Haida Manga***

First Nations writer Michael Yahgulanaa's adoption of the Japanese manga genre in *Red: A Haida Manga* speaks to a blurring of national borders, and his adaptations to the genre speak to a refusal of literary boundaries. My paper will consider why Yahgulanaa might have chosen this genre and what the changes he enacts upon it might signal about the Haida experience of occupation.

**Joanne Leow (Toronto)**

**Counter-cartographies: New Literary Urbanisms in Contemporary Singapore.**

Recent literary urbanisms by younger Singapore writers provide alternative ways of imagining the city through their unconventional literary forms. Using spatial theory as a critical lens, my close readings will demonstrate how dissident texts resist the blueprint of Singapore's capitalist success by reclaiming the affective, the indeterminate, and the unquantifiable.

**Liani Lochner (Concordia)**

**Precariousness and the Self-owning Subject: Challenging Neo-liberalism's Borders in Aravind Adiga's *The White Tiger***

This paper examines the challenge Butler's notion of precariousness poses to the self-owning subject by reading Aravind Adiga's *The White Tiger* against neo-liberal discourses on globalization. By staging capital as the norm for the performance of social identity, the novel subverts the rhetoric of freedom and agency surrounding the liberal subject.

**Andrea Medovarski (York)**

**Genres Without Boundaries: Transatlantic Slavery and Cultural Representations of the *Zong* Massacre**

A comparative examination of NourbeSe Philip's long poem *Zong!* and Fred D'Aguiar's novel *Feeding the Ghosts*, using Turner's 1840 painting of the *Zong* massacre as a theoretical and aesthetic framework. These texts have all been studied in isolation, but I propose a comparative study to stage a broader conversation about cultural representations of the Middle Passage.

**Philip Mingay (King's)**

**Faith and Art in Andrea Levy's *The Long Song***

Andrea Levy's 2010 novel *The Long Song* revisits colonial history to give voice to Jamaican slaves during the 1831 Baptist Wars. However, the novel also raises questions about the necessity of stereotypical figures that shoulder the evils and misgivings of a colonial historical process.

**Michael Minor (Manitoba)**

**"Bad Writing" vs. "The White Liberal Snot Fest" (Johanson): *Indigena Awry* as Transgressive Poetry**

This paper discusses Annharte's book *Indigena Awry* as a work of transgressive poetry. I will discuss four poems. Two are transgressive in the standard sense that they cross established social boundaries. Two are transgressive in the sense that they create new boundaries.

**Farah Moosa (McMaster)**

**Trauma, Memory and the Second-Generation in Recent Canadian Writing**

This paper examines and compares several Asian and South Asian Canadian literary texts that address issues of second-generation identity, cultural memory and inherited trauma. My contention is that literary texts that address second-generation identity, particularly in regards to cultural memory, not only reveal connections and commonalities, but open up productive possibilities for reconsidering the boundaries and limits of “Asian Canadian.”

**Stephanie Oliver (Western)**

**The Politics of Scattering Seeds: Cultivation and Diasporic Settlement**

My paper examines the relationship between diaspora and indigeneity through the lens of cultivation. Drawing on diaspora’s etymological connection to the process of scattering seeds, I conceptualize what I call “diasporic settlement” as a framework for understanding how diasporic communities may be complicit in ongoing structures of colonialism.

**Mariam Pirbhai (Wilfrid Laurier)**

**‘Chanting Denied’ Intra-Imperial Borders: The *Komagata Maru* and Contemporary South Asian Canadian Historical Fiction**

On May 23, 1914, the South Asian passengers aboard the *Komagata Maru* were denied entry into Canada. Tariq Malik’s *Chanting Denied Shores: the Komagata Maru Narratives* and Anita Rau Badami’s *Can You Hear the Nightbird Call?* are the first works of South Asian Canadian historical fiction to memorialize this historic incident.

**Marci Prescott-Brown (Toronto)**

**Free Soil?: Reading Drew’s *The Refugee* through the Eye of the Law**

Analysing Benjamin Drew’s *The Refugee*, this paper considers the instability of 19<sup>th</sup>-century English freedom in legal and financial practice and how the fugitive’s purported “indebtedness” via the Fugitive Slave Law (1850) followed him/her into Canada: ultimately, those who escaped to Canada often assumed some degree of unfreedom on arrival.

**Ela Przybylo (York)**

**John Thomson’s London: Dirt, Race, and Disappearance**

The pursuit of this essay is to examine John Thomson’s photographic collection *Street Life in London* (from 1877) in order to assess how dirt functions to demark a class-based racism that has at its heart a project of disappearance.

**Zara Rix (Connecticut)**

**Pushing the Boundaries of Government: Canadian Young Adult Literature and the Borders of Fantasy**

I consider what the absence/presence of governmental bodies means for understanding borders within two works of Canadian young adult fantasy, and what light that sheds upon understanding adolescents as citizens.

**Gillian Roberts (Nottingham)**

**Midnight’s Children across Borders: Adapting Rushdie’s Novel**

This paper examines Deepa Mehta’s 2012 film adaptation of Salman Rushdie’s novel *Midnight’s Children* (1981), discussing the effect of this transnational production’s representation of the original text’s politics and poetics, given the contexts of production for the film and the foregrounding of Rushdie as narrator.

**Jill Scott & Alana Fletcher (Queen’s)**

**In Conversation with Haudenosaunee Women: Indigenous Cultural Revitalization and Ongoing Journeys of Reconciliation**

In the proposed paper, we ask how revitalizing nation-specific cultures and traditions—the stories, songs, dances, ceremonies, medicines, governance structures and languages—in

Indigenous communities in Canada can influence the future of Indigenous-settler relations. Through our conversations with three Haudenosaunee women, we contextualize the archive of experiential knowledge held by each speaker.

**June Scudeler (British Columbia)**

**nīsokāpawiwak: René and Tomson Highway's Performance Collaborations**

Using unpublished archival materials for René and Tomson Highway's performance pieces *The Sage, the Dancer* and *The Fool and New Song...New Dance*, I will illustrate how they negotiated borders between being Woods Cree from northern Manitoba and their artistic lives in the urban setting of Toronto.

**Jocelyn Smith (McMaster)**

**The "Man Band": An Exploration of the Boundaries of Masculinity, Sexuality and Adulthood within the Boy Band Parody Performance**

This paper examines the performance of "Afternoon Delight" by boy band One Direction and the Channel 4 News Team from the Anchorman films on Saturday Night Live, specifically looking at male celebrities' performances of homosociality as a part of their "star texts," and at how humour works within these performances.

**Naava Smolash (Douglas/Simon Fraser)**

**Laid Across a Chasm: A Contrapuntal Reading of Sinclair Ross's *As For Me and My House* and Maria Campbell's *Halfbreed***

Through a contrapuntal reading that brings together Sinclair Ross' *As For Me and My House* and Maria Campbell's *Halfbreed*, this paper explores the possibility of a Métis subtext in Ross' canonical novel.

**Nora Foster Stovel (Alberta)**

**Parallel, Parody and Praise: Carol Shields's *The Stone Diaries* and Margaret Laurence's *The Stone Angel***

Parodying *The Stone Angel* in *The Stone Diaries* emphasizes its iconic status. Such intertextual resonance illustrates Shields's challenging the borders between fiction and criticism, breaking taboos: she enjoys "undermining the novel form a little bit," as she confesses to Eleanor Wachtel. *The Stone Diaries* is not merely a meta(auto)-biography, then, but a parody of autobiography.

**Nandini Thiyagarajan (McMaster)**

**"Guard the ones you love": The Cost of Self-Preservation and Human-Animal Intimacy in Madeleine Thien's *Dogs at the Perimeter***

This paper considers the role that intimacy with non-human animals plays in the construction of (post)colonial diasporic identities and the reconciliation of historical and personal traumas by examining Madeleine Thien's novel *Dogs at the Perimeter*.

**Sarah Trimble (Toronto)**

**On Borderlands and Bathtubs: The Edge of the New World in *Beasts of the Southern Wild***

Locating "The Bathtub"—the submerged Louisiana bayou community in Benh Zeitlin's *Beasts of the Southern Wild* (2012)—at the intersection of black diasporic and Indigenous American histories, this paper examines how these histories articulate with the possible futures taking shape in the figure of Beasts' six-year-old black and gender-queer protagonist.

**Nancy Van Styvendale and Jade McDougall (Saskatchewan)**

**Reading Experience: Aboriginal Literatures and Community Service-Learning**

Our paper theorizes a community-based approach to reading and teaching Aboriginal texts, reflecting on the experience and outcomes of a community service-learning class on Aboriginal literatures from the perspectives of graduate student and instructor.

**Andy Verboom (Western)**

**Comparative Genocidal Theory: Macaulay's Minute and the Davin Report**

This paper compares the economic imperatives underwriting the genocidal agendas of Thomas Macaulay's "Minute on Indian Education" (which promotes linguistic assimilation of Indian children into a bureaucratic native elite) and Nicholas Davin's "Report on industrial schools" (which promotes industrial assimilation of Indigenous Canadian children into a domestic native elite).

**Pauline Wakeham (Western)**

**Settler Colonialism, Slow Violence, and the Time of Idle No More**

This paper analyzes settler colonialism as a form of what Rob Nixon calls "slow violence" and argues that the grassroots social movement Idle No More offers interruptive temporalities of resistance and resurgence that may be an effective counter to the attritional and accretive forces of settlement's long emergency of invasion.

**Danielle Wong (McMaster)**

**James Bond vs. The Asian Future: Techno-Orientalized Postracialities in *Dr. No* and *Skyfall***

This paper argues that the James Bond films *Dr. No* (1962) and *Skyfall* (2012) anticipate a future that is marked by the blurring of national borders and by an orientalised postraciality – a fantastical state of transnationalism that redefines the postmodern and postracial as Asian, and renders East Asia the site of immoral globalization.

**Robert Zacharias (Waterloo)**

**"We Live Like Ghosts": Toward Mapping a Transnational Mennonite Identity**

This paper examines an intertextual debate about the representation of Mennonite ethno-religious difference, juxtaposing Canadian Mennonite Miriam Toews's novel *Irma Voth* (2011) and Mexican filmmaker Carlos Reygadas' award-winning film *Silent Light* (2007)—which featured Toews in its starring role—as a case study in transnational cultural identity.