



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

Conference Program 2015

**May 30-June 1, 2015
University of Ottawa, Ottawa ON**

Parallel sessions are in Simard (SMD 402, 429)

Keynote Address by Jennifer Henderson (May 30) is in SMD 425

Author Reading with Cyril Dabydeen (May 31) is in SMD 425

Joint Sessions with ACQL/ALCQ (May 31, June 1) are in SMD 422

Aboriginal Roundtable (June 1) is in ART 509

CACLALS Annual General Meeting (June 1) is in Simard (SMD 221)

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

SATURDAY, MAY 30TH

9:15-10:45

SESSION #1: GRADUATE STUDENT PRESENTATION PANEL (SMD 402)

Chair: Heather Smyth

1. Brandi Estey-Burt (Dalhousie)
The Ethics of Thievery and Mapping in Peter Carey's *Jack Maggs*
2. Jordan Gabriel Sheridan (McMaster)
"Mice and Men, Genes and Germs": the Entanglements of Race, Species, and Biocapital in Zadie Smith's *White Teeth*
3. Robert Pasquini (McMaster)
Exhausting Victorian Bio-Capital: Threatened Biota and the Working-Class Economics of Extinction

SESSION #2: CULTURAL CAPITAL AND THE NEO-LIBERAL STATE (SMD 429)

Chair: Robert Zacharias

1. Michael Minor (Manitoba)
Indigenization, Decolonization, and Capitalism: Finding Common Ground in the Poetry of Marvin Francis
2. Jason Sunder (Western)
Settlers of Colour, Indigeneity, and the Neoliberal State
3. Kathleen Fernando (Kenyon)
Airing Domestic Dirt: Mobility, Education, and Modernity in Sulekha Sanyal's *The Seedling's Tale* (Nabhankur)

10:45-11:00 BREAK

11:00-12 NOON (SMD 425)

KEYNOTE ADDRESS: Dr. Jennifer Henderson (Carleton University) with ACQL/ALCQ Settler Sense and Indigenous Resurgence

Abstract: The forty year mark in the life of ACQL and CACLALS is an opportunity to take account of changes in the way we approach the study of the literatures within these overlapping fields. From a broader perspective, we might also consider how massive shifts since the 1970s in popular assumptions about the role of the nation-state, what it means to be a citizen, how we are related to each other and to institutions of government, have altered the contexts for our work as critics and teachers. Market values have infiltrated and reshaped these contexts in spectacular and subtle ways. But rather than simply unfolding that thesis, this paper will explore the implications of its melancholy edge. The seismic historical shift of the market's triumphant second coming is 'sensed' by many in terms of loss: a loss of public things, of justifications for social provision, of egalitarian political horizons. This paper will consider the ambiguous implications of this orientation around what is lost, defunct, or dead. Specifically, what does it mean that this historical sense coincides with a moment of Indigenous renaissance or resurgence, with the living project of rebuilding Indigenous concepts, vocabularies, value systems and practices? Can the melancholic settler think and act in solidarity with Indigenous resurgence, and if so, on what bases?

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



12:00-1:30 CACLALS EXECUTIVE MEETING — LUNCH PROVIDED (SMD 402)

1:30-3:00

SESSION #3: INSTITUTIONAL VIOLENCE (SMD 429)

Chair: Pamela McCallum

1. Terri Tomsy (Alberta)
“Capitalizing on Terror”: Guantanamo Comedies and the Carnavalesque
2. Carrie Dawson (Dalhousie)
In Plain Sight: Documenting Immigration Detention in Canada

SESSION #4: SOUTH AFRICA AND COMMODITY CULTURE (SMD 429)

Chair: Susie O’Brien

1. Jesse Arseneault (Concordia)
The Politics of Magic, Mysticism, and Commodity Culture in Lauren Beukes’ *Zoo City*
2. Alice Brittan (Dalhousie)
Money and the Person
3. Katherine Hallemeier (Oklahoma State)
Collective Development in Zakes Mda’s *The Heart of Redness*

3:00-3:15 BREAK

3:15-4:45

SESSION #5: MEDIUM AND MESSAGE (SMD 402)

Chair: Brenna Clarke Gray

1. Pauline Wakeham (Western)
The Truth and Reconciliation Commission of Canada and the Traffic in Archives
2. Jasmine Spencer (British Columbia)
“[A]llomorphs of earth: More-Than-Allegory and Ethnopoetics as an Ecology of (A)e(s)th(et)ics in Yukon Kaska-Dena Historical Narratives
3. John C. Ball (New Brunswick)
Capital Offences: Satire’s Draw after *Charlie Hebdo*

SESSION #6: RACE AND EMBODIMENT I (SMD 402)

Chair: David Leahy

1. Sarah Waivisz (Carleton)
Embodied Memory Archives in Saidiya Hartman’s *Lose Your Mother*
2. Kasim Husain (McMaster)
Engendering Model Minority Subjectivity in Monica Ali’s *Brick Lane*
3. Nicole Birch-Bayley (Toronto)
Sensing Capital: Haptic Economies and the Embodiment of Labour in Hugh MacLennan’s *Two Solitudes* and Michael Ondaatje’s *In the Skin of a Lion*

7 PM GRADUATE STUDENT SOCIAL GATHERING

Black Thorn Cafe, 15 Clarence Street
RSVP to Kasim Husain at husainkg@mcmaster.ca

SUNDAY, MAY 31st

9:00-10:30 (SMD 402)

SESSION #7: NATURE CAPITAL/BIOCAPITAL

Chair: Carrie Dawson

1. Joanne Leow (Toronto)
Reading Singapore as Nature Capital
2. Bethany Daigle (New Brunswick)
“It is the Grass that Suffers”: Postcolonial Ecocriticism and M.G. Vassanji’s *The Book of Secrets*
3. Tania Aguila-Way (Ottawa)
“DNA both new and old”: Genetic Genealogy and Biosocial Activism in Larissa Lai’s *Salt Fish Girl*

SESSION #8: UNHEARD VOICES (SMD 429)

Chair: Brandi Estey-Burt

1. Heather Smyth (Waterloo)
“We nudge language into relations of becoming”: Collaborative Writing, Community-Building, and Canadian Literature
2. Jennifer Hardwick (Queen’s)
“It Happened to Me”: Twitter, Feminist Discourse and Digital Life
3. Chandrima Chakraborty (McMaster)
Communal Ghettos and Cosmopolitan Mumbai in Thrity Umrigar’s *The World We Found*

10:30-10:45 BREAK

10:45-12 NOON

SESSION #9: POLITICAL ECONOMY (SMD 402)

Chair: Jay Rajiva

1. Shelley Hulan (Waterloo)
Polemical Economy: An Indian Context for Sara Jeannette Duncan’s *The Imperialist*
2. Adnan Hamdi (Montréal)
Multitudes, Postcolonial Writings, and “The Means of Production”
3. Anna Guttman (Lakehead)
New Capital? Representing Bangalore in Recent Crime Fiction

SESSION #10: RACE AND EMBODIMENT II (SMD 429)

Chair: Dorothy Lane

1. Mark Libin (Manitoba)

“Paris is a big boy”: Fashion as Homosocial Capital in Alain Mabanckou’s *Blue White Red*

2. Heike Härting (Montreal)

Afropolitanism and Cargo Capital in Chika Unigwe’s *On Black Sister’s Street* and Chris Abani’s *Graceland*

12:00-1:15 LUNCH BREAK

1:15-2:45 PM

SESSION #11: THE BUSINESS OF LITERATURE (SMD 402)

Chair: Anna Guttman

1. Jeremy Haynes (McMaster)

Declarations of Nation, Illuminations of State: Tracing Exchanges of Capital Between State Politics and Canadian Literature

2. L. Camille van der Marel (Alberta)

Who Pays for Caribbean-Canadian Literature? New Economic Criticism and the Circulation of Diasporic Texts in Canada

3. Michaela Henry (Brandeis)

Global Literary Capital at the New South Asian Festival

SESSION #12: MOBILITY AND COSMOPOLITANISM (SMD 429)

Chair: John C. Ball

1. Jay Rajiva (Georgia)

“My second life, so far away from my first”: The Displacement of Cultural Capital in Naipaul’s *The Enigma of Arrival*

3. Barbara Romanik (Manitoba)

From Rodents to Edgewalkers and Treaty Busters: The Evolution of Mobility, Everyday Practice and Agency in Marvin Francis’ Writing through the Lens of Archival Research

3:30-4:15 *Studies in Canadian Literature* and ACQL Anniversary Event (SMD 125)

ANNOUNCEMENT OF GRADUATE STUDENT PRESENTATION PRIZE

CACLALS is delighted to collaborate with *Studies in Canadian Literature* in awarding prizes to the three finalists (**see Session #1**) 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>).

4:15-5:00 Author Reading by Cyril Dabydeen (SMD 425) with ACQL

CACLALS acknowledges the generous support of this reading by CFHSS.



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

7-10 P.M. CACLALS ASSOCIATION DINNER

Aroma Meze, 239 Nepean Street (<http://www.aromameze.com/>)

All are welcome; please join us! RSVP to dorothy.lane@uregina.ca

MONDAY, JUNE 1ST

9:00-10:30

SESSION #13: RACE AND POPULAR CULTURE (SMD 402)

Chair: Susie O'Brien

1. Gillian Roberts (Nottingham)

Salvaging the Slavery Subject: Postcolonial Film Adaptations of *Mansfield Park* and *Wuthering Heights*

2. Melissa Jacques (British Columbia)

The Project of Selfhood: Vampires, Race, and the Archive

3. Brenna Clarke Gray (Douglas)

"We the North": Interrogating Indigenous Appropriation as Canadian Identity in Mainstream American Comics

SESSION #14: CANADIAN LITERATURE: THE PAST FORTY YEARS—WITH ACQL/ALCQ (SMD 422)

Chair: Cynthia Sugars

1. Joseph Pivato

The Rise of Italian-Canadian Writing, 1975-2015

2. Camille Isaacs

Austin Clarke: Changing the Face of Canadian Literature

3. Anne Sophie Voyer

Of Her Own Volition: Barbara Godard as a Case Study of the Translator's Agency in Canada

10:30-10:45 BREAK

10:45-12:15

SESSION #15: CANADIAN LITERATURE: THE PAST FORTY YEARS II—WITH ACQL/ALCQ (SMD 422)

Chair: Herb Wylie

1. Frank Davey (Western)

Iconic Words: When Text is Visual Art

2. Len Findley (Saskatchewan)

Fracking Canada or Redefining It? Writers and Critics on the Way to the Current “Crisis”

3. Robert Zacharias (Waterloo)

The Spatial Politics of Canadian Literary Studies

12:15-12:45 BREAK

12:45-2:15

SESSION #16: ECOLOGY AND BIOCAPITALISM (SMD 402)

Chair: Joanne Leow

1. Lee Frew (York)

Settler Indigenization in “the world of shop-worn utilities”: Signaling Environmental Risk in the Canadian Wild Animal Story

2. Deena Rymhs (British Columbia)

Salvage Ecology: Annie Ross’ *Happy Birthday Super Cheaper*

3. Emily Kring (Western)

Consuming Rituals: Affect, Ecology, and Care in Thomas King’s *The Back of the Turtle*

SESSION #17: THAT SWIMMY FEELING: NAVIGATING THE FLOWS OF LIQUID CAPITALISM (MEMBER-ORGANIZED PANEL, SMD 429)

Chair: Susie O’Brien

1. Carolyn Veldstra (McMaster)

Surge and Inundation: Weighing the Buoyancy of Heroism in *The Impossible*

2. S. Trimble (Toronto)

On Boats and Bathtubs: Liquid Histories in *Beasts of the Southern Wild*

3. Susie O'Brien (McMaster)

"Something is going to spill over": Risk and Fragility in Lisa Moore's *February*

2:15-2:30 BREAK

2:30-4:00

15th ANNUAL ABORIGINAL ROUNDTABLE (ART 509)

Futures of Decolonization: Indigenous Literatures and Lifeways After the TRC

While our annual CACLALS conference is occurring on Algonquin territory in a city whose name trades on settler appropriation of Indigenous languages, the Truth and Reconciliation Commission of Canada is gathering in the same place to release their final report. In the midst of this convergence, this year's Aboriginal Roundtable asks the questions: What next? Where

next? What work lies ahead to further Indigenous intellectual, cultural, and political self-determination and how might literature play a role in this process? What does Indigenous literature have to say about history and the future? What strategies for envisioning a future of decolonization are made possible through the expressive arts? Please join us as we think through these ideas in conversation together.

Confirmed Speakers: Jennifer Adese, Niigaan Sinclair, Armand Garnet Ruffo, Sam McKegney, and Pauline Wakeham

4:30-6:00
CACLALS ANNUAL GENERAL MEETING (SMD 221)

Conference Abstracts

Tania Aguila-Way (Ottawa)

“DNA both new and old”: Genetic Genealogy and Biosocial Activism in Larissa Lai’s *Salt Fish Girl*

This paper examines Larissa Lai’s *Salt Fish Girl* in relation to recent debates surrounding the “geneticization” and biocapitalist exploitation of diasporic identities. I argue that Lai’s novel resists these phenomena by advancing a model of “biosocial activism” that hinges on forming biocultural coalitions between various constituencies affected by contemporary biocapitalism.

Jesse Arseneault (Concordia)

The Politics of Magic, Mysticism, and Commodity Culture in Lauren Beukes’s *Zoo City*

This paper examines Lauren Beukes’ use of magic and city space in *Zoo City*. The paper argues that, as the novel incorporates aspects of a dilapidated commodity culture, it ruptures the ostensible “magic” of the commodity (as described by Raymond Williams) and legitimates certain South African forms of mysticism.

John C. Ball (New Brunswick)

Capital Offences: Satire’s Draw after *Charlie Hebdo*

In the aftermath of the *Charlie Hebdo* massacre, and with reference to the Rushdie Affair, this paper will consider some paradoxes inherent in satire’s representational violence and its ability sometimes to prompt actual violence. Drawing on postcolonial and general theories of satire, it will ask how we can reconcile the divisive qualities of the satiric mode with its ability to draw defenders together as soon as the satirist becomes threatened by more deadly forms of violence than his own.

Nicole Birch-Bayley (Toronto)

Sensing Capital: Haptic Economies and the Embodiment of Labour in Hugh MacLennan’s *Two Solitudes* and Michael Ondaatje’s *In the Skin of a Lion*

This paper will explore the recent sensory turn towards the body through a reading of the aesthetics of touch, or haptic aesthetics, in two canonical Canadian texts concerned with the migrant’s experience with labour: Hugh MacLennan’s *Two Solitudes* (1948) and Michael Ondaatje’s *In the Skin of a Lion* (1987).

Alice Brittan (Dalhousie)

Money and the Person

The Southern African attempt to develop a Basic Income Grant (BIG) to mitigate mass poverty and unemployment meets with resistance from the people who stand to benefit most, and raises questions about how the very poor think about the relationship between money and social personhood.

Chandrima Chakraborty (McMaster)

Communal Ghettos and Cosmopolitan Mumbai in Thrity Umrigar's *The World We Found*

This paper examines Mumbai through the “unfinished past” of the Mumbai communal riots of 1992-93. It explores the lasting material and symbolic effects of the riots as represented in Thrity Umrigar's *The World We Found* through the creation of Muslim ghettos and the current harnessing of these ghettos within a post-9/11 ‘war of terror’ discourse.

Bethany Daigle (New Brunswick)

“It is the Grass that Suffers”: Postcolonial Ecocriticism and M. G. Vassanji's *The Book of Secrets*

M. G. Vassanji's *The Book of Secrets* explores the aftermath of The Berlin Conference, a primal example of worldwide imperialist rivalry and competitive capitalism. Depicting the harm inflicted upon East African environments and inhabitants because of resultant warfare, Vassanji illustrates the viability of postcolonial ecocriticism while critiquing imperialist capitalism.

Carrie Dawson (Dalhousie)

In Plain Sight: Documenting Immigration Detention in Canada

With reference to Tings Chak's graphic essay "UnDocumented: the Architecture of Migrant Detention" (2014) and to recent protests initiated by immigrant detainees, this paper problematizes the invisibility of immigration detention in Canada.

Brandi Estey-Burt (Dalhousie)

The Ethics of Thievery and Mapping in Peter Carey's *Jack Maggs*

Peter Carey's novel *Jack Maggs* uses cartography to conceptualize how early Victorians capitalized on geographical, social, and individual bodies. Jack resists the appropriation of his body through “stealing” his own narrative. This act parallels Carey's postcolonial pilfering of Dickens's writing, which functions as a meditation on the ethics of storytelling.

Kathleen Fernando (Kenyon)

Airing Domestic Dirt: Mobility, Education, and Modernity in Sulekha Sanyal's *The Seedling's Tale*

In this paper I suggest that in Sulekha Sanyal's novel *The Seedling's Tale*, she highlights that moral regulation that went into the making of the modern middle class women. That is, even though nationalist projects of modernity distinguished themselves from the colonizers through the woman question, Sanyal's novel highlights the collusions that took place across caste, class, and national boundaries to regulate women's bodies and minds. Transgression of this patriarchal social organization was viewed in terms of promiscuity, dirt, and degradation. Dirtiness, then, signals to women's desire for an alternate order.

Lee Frew (York)

Settler Indigenization in “the world of shop-worn utilities”: Signaling Environmental Risk in the Canadian Wild Animal Story

The Canadian wild animal story represents environmental risk by appealing to fantasies of settler indigenization. Although the value of nature in these works is conveyed in broader terms than capital, the discourses they rely on—progress, hygiene, and indigenous effacement—remain powerful enough that corporate interests employ them today.

Brenna Clarke Gray (Douglas)

“We the North”: Interrogating Indigenous Appropriation as Canadian Identity in Mainstream American Comics

This paper examines how indigenous bodies – as appropriated by primarily white mainstream comics artists – are coded as markers of Canadian identity in mainstream American comics. It

also considers the implications of scholarly assumptions about nationalist superheroes created and marketed by major American corporations.

Anna Guttman (Lakehead)

New Capital? Representing Bangalore in Recent Crime Fiction

This paper analyzes the representation of Bangalore in Anita Nair's *A Cut-Like Wound* and Zac O'Yeah's *Mr. Majestic*. I argue that as they draw the middle-class detective (and reader) into unseemly parts of the city, both texts work to call into question the logic of capital, both local and global.

Katherine Hallemeier (Oklahoma)

Collective Development in Zakes Mda's *The Heart of Redness*

This paper argues that Mda's *The Heart of Redness* interrogates models of economic development in post-transition South Africa. While the novel perhaps values grassroots organization over neo-liberal, American-centric national policy, it cautions against the critical habit of conceiving of these models as necessarily rivalrous.

Adnan Hamdi (Montréal)

Multitudes, Postcolonial Writings and "The Means of Production"

A major bone of contention among literary critics and cultural theorists in contemporary literary studies is the process of literary canonization and the different criteria on which this process is based. In the literary postcolonial context the idea of the canon becomes more challenging because it yokes together the literary, the cultural, the political and the social.

Heike Härting (Montréal)

Afropolitanism and Cargo Capital in Chika Unigwe's *On Black Sister Street* and Chris Abani's *Graceland*

Over the last decade, such scholars as Achille Mbembe, Taiye Tuakli-Wosornu, Simon Gikandi, Anthony Appiah, and J.K.S. Makokha have developed the notion of "Afropolitanism" to "rethink African knowledge outside the trope of crisis" (Gikandi) and recognize African identities as both being rooted in the local and transcending the local.

Jeremy Haynes (McMaster)

Declarations of Nation, Illuminations of State: Tracing Exchanges of Capital Between State Politics and Canadian Literature

In this essay I read famous claims to the nation through a new historicist lens to ask how these texts illuminate the historical frameworks that have shaped the Canadian national literature through nation-building and culture-building programs. What overlaps do they reveal between the discourses of the field and the economic concerns of the state? How can we as critics be savvier to the subtle influences of the state in the critical conversations we have, particularly at the expense of those already historically repressed.

Shelley Hulan (Waterloo)

Polemical Economy: An Indian Context for Sara Jeannette Duncan's *The Imperialist*

Duncan's 1904 novel *The Imperialist* has typically been read through the imperial federation movement and its campaign to integrate the settler-governed colonies' economies with Britain's. However, Indian political figures Dadabhai Naoroji's and Romesh Chunder Dutt's protests against British mismanagement of India's wealth also influenced *The Imperialist's* depiction of colonial economy.

Kasim Husain (McMaster)

Engendering Model Minority Subjectivity in Monica Ali's *Brick Lane*

I analyze gendered becoming in Monica Ali's *Brick Lane* (2003), arguing that the protagonist Nazneen's narrative trajectory—from impoverished village girl in Bangladesh to sexually liberated entrepreneurial selfhood—is defined against her husband's pathologized fatness and

obsolete credentials, producing the ex-Muslim woman as emblematic of racial neoliberal model minority subjectivity.

Melissa Jacques (British Columbia)

The Project of Selfhood: Vampires, Race, and the Archive

This paper looks at the first film the *Blade* franchise (1998) and Octavia Butler's last novel, *Fledgling* (2005), in order to explore the representation of slavery and miscegenation consider the ways that popular culture both reinforces the status quo (*Blade*) and provides radical alternatives (*Fledgling*).

Emily Kring (Western)

Consuming Rituals: Affect, Ecology, and Care in Thomas King's *The Back of the Turtle*

This paper engages the joyous affects surrounding rituals of consumer capitalism in Thomas King's *The Back of the Turtle*, arguing that the novel's concurrent regeneration of ecology and community post-environmental catastrophe works transform exchange and consumption from rote routines of capitalist life to conscious actions of interpersonal care.

Joanne Leow (Toronto)

Reading Singapore as Nature Capital

This paper considers two contemporary cultural texts produced in Singapore: the one billion dollar Gardens by the Bay and Kevin Kwan's global bestseller *Crazy Rich Asians* (2013), arguing that both the material site and the novel depict a neo-colonial mastery of nature that promotes spatial inequalities in the city.

Mark Libin (Manitoba)

"Paris is a big boy": Fashion as Homosocial Capital in Alain Mabanckou's *Blue White Red*

This paper examines the complex homosocial relationships between Congolese emigrants and the city of Paris as it is represented in Alain Mabanckou's novel, *Blue White Red*. Mabanckou's novel describes how the gendered capital of French fashion regulates a dichotomy between the masculine Paris and the feminized Congo, a dichotomy entrenched in a culture of male emigrants who shun the feminine to escape their African identities.

Michael Minor (Manitoba)

Indigenization, Decolonization, and Capitalism: Finding Common Ground in the Poetry of Marvin Francis?

Using Marvin Francis' poems "EDGEWALKER" and "children of the cement," this paper explores the role of capitalism in systems of settler-colonialism. Processes of decolonization and Indigenization have been slow moving. One explanation of this is that the role of capitalism in the oppression of Indigenous peoples has been underestimated.

**Susie O'Brien, Carolyn Veldstra, Sarah Trimble
(McMaster/McMaster/University of Toronto)**

That Swimmy Feeling: Navigating the Flows of Liquid Capitalism

Considering the elemental qualities of water as well as the properties of fluidity and circulation that characterize the dynamics of capitalism, this panel investigates what it feels like to live in the currents of "liquid" modernity. From human encounters with tsunamis to the metaphors of surfing, each of these papers considers the ways in which fictional characters' emotional worlds are shaped or reshaped through the navigation of liquid realities.

Robert Pasquini (McMaster)

Exhausting Victorian Bio-Capital: Threatened Biota and the Working-Class Economics of Extinction

By investigating the everyday experiences of species depletion in late-Victorian periodicals—hyperbolized and accurate accounts—I demonstrate how bio-capital understandings of animality and the extinguishment of biota cannot totally sever eco-critical considerations from

their critical frameworks. My archival research represents non-professional and working-class perspectives on the socio-cultural pervasiveness of extinction.

Jay Rajiva (Georgia State)

“My second life, so far away from my first”: The Displacement of Cultural Capital in Naipaul’s *The Enigma of Arrival*

The Enigma of Arrival capitalizes on the convention of life writing’s supposed transparency in order to problematize the distinction between colonial and postcolonial forms of literary capital.

Gillian Roberts (Nottingham)

Salvaging the Slavery Subtext: Postcolonial Film Adaptations of *Mansfield Park* and *Wuthering Heights*

Recent film adaptations of *Mansfield Park* (Rozema, 1999) and *Wuthering Heights* (Arnold, 2011) have foregrounded slavery as an essential context for their narratives. Rozema highlights the Antigua plantation’s underpinning of *Mansfield Park*’s wealth while Arnold’s casting of black actors to play Heathcliff underscores Britain’s role in the slave trade.

Barbara Romanik (Manitoba)

From Rodents to Edgewalkers and Treaty Busters: The Evolution of Mobility, Everyday Practice and Agency in Marvin Francis’ Writing through the Lens of Archival Research

Marvin Francis’ archived early poetry, plays, and papers show his changing perception of the urban environment. In Francis’ work, the city transforms from a bleak, racist and capitalist space to a place where underprivileged and Aboriginal urban dwellers exercise their agency and desires through mobility, everyday practices, and art.

Deena Rymhs (British Columbia)

Salvage Ecology: Annie Ross’ *Happy Birthday Super Cheaper*

Drawing on recent contributions to new materialism by Steven J. Jackson and Jane Bennett, this paper traces the affective and ethical connections that Annie Ross emphasizes among people, things, and their environments, and the broader ontological implications of the ecology suggested in her work.

Jordan Gabriel Sheridan (McMaster)

“Mice and Men, Genes and Germs”: the Entanglements of Race, Species, and Biocapital in Zadie Smith’s *White Teeth*

This essay argues that rhetorics of genetic inheritance and biological descent shape the identities of the characters in Zadie Smith’s *White Teeth* and reads the novel’s engagement with genetic engineering and animal testing as a critique of the entanglements race and species, and science within biotechnologies.

Heather Smyth (Waterloo)

“We nudge language into relations of becoming”: Collaborative Writing, Community-Building, and Canadian Literature

My paper explores the practice of collaborative and public authorship of literary texts in contemporary Canadian coalition and antiracist cultural work. I argue that collaborative writing, particularly those coalitional projects that deliberately cross cultural “lines,” uniquely tests the connections between cultural identity discourses and authorial discourses, and foregrounds both dialogism and dissonance in ways that are productive for contemporary Canadian literature scholarship.

Jason Sunder (Western)

Settlers of Colour, Indigeneity, and the Neoliberal State

This paper considers how the Canadian state’s instrumentalization of ethnic and racial “difference” has aggravated the antagonisms that characterize recent debates between Indigenous peoples and settlers of colour (e.g. Lawrence and Dua; Sharma and Wright).

Terri Tomsky (Alberta)

Capitalizing on Terror: Guantanamo Comedies and the Carnavalesque

This paper engages with recent comedic representations of Guantanamo and the War on Terror. I explore how these comedic misadventures use absurdism, excess, and slapstick to reveal the arbitrary logic of the War on Terror as well as to call attention to a broader culture of depoliticization.

L. Camille van der Marel (Alberta)

Who Pays for Caribbean-Canadian Literature? New Economic Criticism and the Circulation of Diasporic Texts in Canada

How do contemporary Caribbean-Canadian poetic works with anti-nationalist and often anti-capitalist content circulate through—and against—governmental funding, university curricula, and the traditional institutions of Canadian publishing? Works by Dionne Brand and M. NourbeSe Philip are used here to test the limits of new economic criticism, an approach that has traditionally overlooked poetic texts and other works that rebuff economic gain and widespread circulation.

Sarah Waisvisz (Carleton)

Embodied Memory Archives in Saidiya Hartman's *Lose Your Mother*

This paper discusses Saidiya Hartman's *Lose Your Mother: A Journey Along the Atlantic Slave Route* as an example of the genre of the diasporic maroon memoir. I am especially interested in the "repertoire" of embodied cultural knowledge (Taylor) that leaks out of Hartman's memoir.

Pauline Wakeham (Western)

The Truth and Reconciliation Commission of Canada and the Traffic in Archives

Since the Truth and Reconciliation Commission of Canada commenced in June 2008, the question of the archive has emerged as central to the commission's objectives as well as its limits. The TRC's mandate charges the commission to "create as complete an historical record as possible of the IRS system and legacy." In its effort to fulfill this responsibility, the commission has recently engaged in two high-profile cases brought before the Ontario Superior Court of Justice. This paper will read these cases not for their interventions into civil law but, rather, for their encoding of ideological norms regarding different forms of knowledge and their evidentiary weight.