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Chimo

The Newsjournal of the Canadian Association for
Commonwealth Literature and Language Studies

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Please address all membership correspondence to Gary Boire, Secretary-Treasurer.

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From the President

CACLALS finally moved to Wilfrid Laurier in late September when the files and disks arrived from Calgary as well as the first cheque transferring the CACLALS funds to the new Secretary-Treasurer. This was later than we would have liked, but normal. Although a change of regime officially occurs on July 1, after a three-year term, practice has shown that it is extremely difficult to wrap up the affairs of the Association in less than two months following the Learned Societies meetings. Not only do Executive members take off on a variety of summer excursions, but also the financial books cannot be closed quickly; bills continue to come in long after the Learned and so does some revenue.

A complicating factor in our succession planning is the fact that CACLALS is on the same cycle as ACLALS. Our Executive members change every three years, and the ACLALS Triennial Conference is held in the same year as the change takes place. At the CACLALS annual meeting in late May or early June--in the relevant year--a new Executive is elected to take office on July 1. The ACLALS Triennial Conference is usually held in the following August. The current President of CACLALS will then-officially--have been in office for just over a month, but will probably not yet have received the files or the money. Furthermore, the President of CACLALS is a member of the ACLALS Executive, and as such is expected to present a report on the previous three years' activities. Obviously it makes most sense for the just-past President of CACLALS to make such a report. Nevertheless, it is invidious for newly-current CACLALS Presidents to be excluded from the

international Executive body which will not meet again until after their terms of office have expired. Our way of handling the dilemma (blessed by ACLALS itself) has been to have both past and current CACLALS Presidents represent the Association at the ACLALS Executive meeting, but with one vote between them. The custom (at the Jamaican and the Sri Lankan conferences) has been for both to take part freely in the discussion, but for the current (new) President to do the voting should that be necessary. This, too, is less than entirely satisfactory.

And then there is the question of travel funds! ACLALS provides funding towards the cost of airfares for one President from each regional association. This year those funds were provided to Victor, the past President, and ACLALS --very kindly-- extended to me--the current President--the same local concessions as those enjoyed by other Presidents: free hotel accommodation and registration. Being an academic fat cat, I was able to secure travel funding from another source, but this will obviously not always be possible for future CACLALS Presidents.

The CACLALS Executive will be bringing to the Brock meetings a proposal to change this situation. It will probably require a slight constitutional change, but we have plenty of time before the next ACLALS Triennial.

That Triennial is not without its problems. In Sri Lanka, the ACLALS Executive voted to offer to the West African ACLALS the task of organising the next Triennial. This could be in Ghana, but the new Chair is based in Nigeria, the majority of the officials proposed by him were Nigerians, and his intention appeared implicitly to be to hold the next conference in Nigeria. CACLALS, through its current President, opposed this move, supported by the South Pacific ACLALS alone (Australia/New Zealand), although there was expression of considerable unhappiness over the decision from membership at large when the Executive decision was reported to the ACLALS General Meeting.

Since then the Nigerian tragedy has unfolded apace, and Nigeria has been suspended from the Commonwealth after the executions of Ken Saro-Wiwa and eight other activists. I responded within days by sending the following memorandum to ACLALS Executive members through the current ACLALS Chair, who remains in office until the end of the year. I have since spoken to him by telephone and understand that he is about to circulate my memo and await response. We cannot delay issuing Chimo. What the ACLALS Executive decides to do with my motion will probably not be recorded in this edition. If ACLALS does not rescind its invitation to Nigeria, the CACLALS Executive will be bringing a motion to the CACLALS business meeting at Brock to clarify our position.

Here follows the text of my memorandum. We shall announce the call for papers at the Brock meetings in another section of this issue.

Rowland Smith

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**MEMORANDUM TO ACLALS EXECUTIVE
COMMITTEE**

I am writing to move that the ACLALS Executive Committee formally rescind its

decision to invite the West African ACLALS to organize the next Triennial ACLALS Conference and form the ACLALS Management for the next three years.

With Nigeria suspended from the Commonwealth it is problematic to have the ACLALS Presidency housed in that country for the next three years. It is further quite unacceptable for planning to begin now (with Nigeria suspended) for a Triennial Conference to be held in Nigeria in three years time. I understand that the West African ACLALS could decide to locate the next Triennial Conference outside Nigeria; in Ghana, for example. No decision has been taken on that issue, and--I repeat--it is unacceptable to have the possibility of a Nigerian Committee planning a Triennial Conference in Nigeria after the suspension of Nigeria from the Commonwealth.

The nature of the Nigerian regime was, of course, known when ACLALS took the decision in Sri Lanka to invite West African ACLALS to organize the next Triennial Conference. Furthermore, it was known that Ken Saro-Wiwa was under arrest and charged with criminal offences. That ACLALS chose to ignore these issues is regrettable. Nevertheless, it would now be grotesquely inappropriate for a body promoting the study of commonwealth literature and language to take no action after the execution of Saro-Wiwa and eight other activists.

While states take measured steps to express their disgust (recall of Ambassadors and High Commissioners), while the Commonwealth suspends Nigeria, while Nigeria's most eminent writers, like Wole Soyinka, urge boycott and action, it would be absurd for the body charged with fostering the study of literature and language in the Commonwealth to do nothing at all. To argue that it does not normally rescind decisions, or does not normally instruct the ACLALS organising group how or where to hold the Triennial Conference, is to embrace impotence, and ignore the obviously exceptional circumstances of the Nigerian executions and subsequent suspension of Nigeria from the Commonwealth.

I fear that the future of ACLALS is itself at issue if no action is taken to rescind the invitation to a Nigerian-headed group to organize the next Triennial. Many national Associations will boycott the next conference and there is a very real possibility that ACLALS will split up. It is worth noting, in passing, that if the next Triennial is held outside Nigeria, Nigerian writers in exile would be able to attend it whereas they would be unable to attend such a conference in their native land.

I am sending this notice of motion to all ACLALS Executive members through Ranjan Goonetilleke. I imagine we can communicate among ourselves by mail, but would welcome any suggestions to do it more efficiently.

Rowland Smith
Chair
CACLALS

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**1994-95 Executive Committee:
Reports, AGM Minutes,
& Financial Statement**

PRESIDENT'S REPORT 1994-95

For most of the three years CACLALS was headquartered in Calgary, funding for Learned Associations was never rosy but at the same time it was never discouraging. The new headquarters at Wilfrid Laurier will face a far greater challenge during its term, and Rowland Smith and Gary Boire should be commended for taking on the responsibility of seeing the association through the imminent fiscal storms. In addition to SSHRC's progressive reduction of funding for Learned Societies over the next few years, the Ontario government is now requiring drastic budgetary cuts of the province's universities. CACLALS will have to find ways of reducing expenditures and/or increasing revenues. The next few years will certainly be demanding. Fortunately, at this time CACLALS is in a healthy financial position. The Calgary headquarters inherited just about \$500 from Guelph and is now passing on close to \$10,000 to Wilfrid Laurier. Membership has increased considerably since our last triennial application for funding from SSHRC. This increase will generate higher income through membership fees and will lessen the impact of SSHRC cuts since SSHRC grants to associations are based on the count of enrolled members.

Triennial Conference V: After much deliberation and with much reluctance, the Calgary conference committee has decided not to hold the Fifth Triennial in Calgary. Several reasons prompt this decision, but the most crucial is financial. In the last few years Alberta universities have experienced major cutbacks in funding. Given this harsh reality (which is now compounded by SSHRC and Ontario funding cuts), the new and the outgoing executives agreed to have Wilfrid Laurier host the conference. Calgary had considered hosting it in July 1996, but this would be too soon after the EACLALS Conference in Oviedo, Spain, in March, and right on the heels of the Brock Learned's in May/June 1996. Wilfrid Laurier will announce a date for this conference soon. (The \$10,000 transferred from Calgary includes \$5,000 that was allocated to the Calgary Triennial Conference.) We want to thank all those who responded to our call to participate in this aborted conference and trust they will be equally supportive of the conference at the new headquarters.

Montreal Learned's 1995: This was CACLALS's largest Learned's conference. There were 33 papers (plus a plenary lecture and reading session). For the first time, proposals and papers were vetted with authorship unattributed. It should be noted that of the 33 papers, 16 were by graduate students. The graduate students' involvement in our field and our association augurs well for both. Jennifer Kelly, our Graduate Representative, organized a successful graduate session on "Graduate School Negotiations." We informed CFH Women's Network, in response to their request for statistics on women's role in CACLALS, that 20 of the papers were read by women. Our Learned's representative in Montreal was David Leahy (of Concordia), who worked very hard organizing the conference. He and his assistants deserve our thanks.

Graduate Student Representatives: At the UQAM AGM, it was decided to add one more Graduate Representative to the Executive--an acknowledgement of the high number of graduate members and of their significant role in the association. Each representative will have a two-year term, and election will be staggered (one replaced every year) to allow for some continuity in graduate representation.

ACLALS Tenth Triennial (Sri Lanka) 1995: In spite of the ongoing civil war in Sri Lanka, the conference was well attended. The theme "Islands and Continents"

produced a rich variety of very good papers and some controversial and heated sessions. The next triennial will be organized by the West African executive. Nigeria was suggested as the venue, with the proviso that should the political problems there escalate, the conference site could be shifted to another West African country. (The recent execution of Ken SaroWiwa and eight other political activists and Nigeria's suspension from the Commonwealth makes a change of location a likely possibility at this time.)

Canadian Federation for the Humanities: The CFH carried out a sustained campaign against the anticipated budget cuts to SSHRC, with members lobbying Parliamentarians in Ottawa and making presentations before the House of Commons Finance Committee at its meetings across the country. One significant argument CFH developed against the cuts was that the study of foreign languages and different cultures is crucial to Canada's multicultural policy and to Canada's success in international trade.

I should like now to express my deep appreciation to all the members of the executive and the many members of the association who involved themselves in the activities and publications of the association and helped make our task easier at the Calgary headquarters during the last three years. And on behalf of the Association I want to thank also SSHRC/CFH and the Commonwealth Foundation for their continuing financial support and the Department of English, University of Calgary, for providing generous secretarial and clerical assistance.

Victor J. Ramraj
University of Calgary

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MINUTES OF THE CACLALS ANNUAL GENERAL MEETING

Held at UQAM
on May 30, 1995, 4:00 p.m.

Present: John Ball; Judy Barton; Paul Brophy; Cherry Clayton; A. Jill Didur; Jamal En nehas; Stefan Haag; Kelly Hewson; Shamsul Islam; Jennifer Kelly; Kwaku Larbi Korang; Dannabang Kuwabong; David Leahy; Amin Malak; Ashok Mathur; Linda MacKinley-Hay; Modupe Olaogun; Victor Ramraj; Mary Rimmer; Giffian Siddall; Rowland Smith; Aruna Srivastava; Neil ten Kortenaar; Veronica Thompson.

Before the agenda was adopted, Mr. Craig McNaughton, Executive Director of the Canadian Federation for the Humanities, spoke about the repercussions of funding cutbacks to the humanities and offered some suggestions about how societies like ours could survive despite these cuts. He ended his talk by asking the meeting what we, as a society, needed done politically. P. Brophy suggested the need to raise consciousness nationally about the importance of the humanities in order to counter the currently-favoured utilitarian models.

1. Adoption of the Agenda: Moved by Amin Malak; seconded by John Ball.
Approved Unanimously

2. Approval of Minutes of Previous AGM (Calgary): Moved by Shamsul Islam;
seconded by Cherry Clayton.

Approved Unanimously

3. Business A arising from Minutes: Shamsul Islam requested that this year's minutes include the names of participants in attendance at the AGM. Kelly Hewson duly recorded this advice and circulated an attendance sheet. Jennifer Kelly brought up the issue of formalising the election of the Graduate Student Representative. Who do interested students approach? How do they get on the slate? It was reiterated that the access to professionalisation such a position offers is important for graduate students. Ashok Mathur reopened the question of co-representation, the theory being that two students serving act as better representatives of the graduate student body. It was also suggested that staggering the service would accommodate the differences in student career paths. Jennifer Kelly suggested an on-site representative who could work on Chitno. The financial concerns of funding another executive member were raised. Alternate travel was suggested if the CACLALS budget proved too lean. The question of voting privileges when only one representative can attend the AGM was raised, but it was decided that the executive consider this and other issues on a case-by-case basis.

Motion (J. Kelly/S. Haag): That two graduate student representatives, with 1 vote each, serve on the CACLALS executive.

20 for; 4 abstentions

Carried

4. This was to be Craig McNaughton's talk.

5. The President's Report:

V. Rarnraj thanked the outgoing executive for keeping the association going. He commented on the financial solvency of the association since it was moved to Calgary. Guelph started Calgary off with \$500 dollars which we had to pay back: the balance of the organisation as of May 30, 1995 is approximately \$14,000. Of course, the considerable expenses of the Learned's were not included in this approximation.

V. Ramraj thanked the two secretary/treasurers, Pat Srebrenik and Kelly Hewson, for their efforts, and production assistant, Gord Salahor, for the inclusion of an e-mail list in the recent Chimo. He thanked Jennifer Kelly for her excellent work as graduate representative, and David Leahy for his organising work as the on-site Learned's representative. The president commented on the success of the blind-vetting by 5 readers of the 40 or so papers submitted for this conference. Mention was made of an extended deadline for proposals for the Tenth Triennial ACLALS Meeting in August in Colombo, Sri Lanka. Proposals will be accepted until the end of June. The triennial CACLALS will be held in June 1996 in Calgary; funding for this conference will come from the CACLALS treasury and SSHRC. The provisional theme of the conference is "Affinities and Differences."

Before the report was accepted, it was mentioned that it was not customary for the out-going executive to hold the triennial, and that it was necessary to get the conference back on the triennial track.

Report accepted

6. Secretary-Treasurer's Report: Kelly Hewson asked members to refer to the statement of Income and Expenditures included in the Spring 1995 issue of Chimo.

7. Reports from CFH Women Caucus Representative: Not available.

8. CACLALS Graduate Student Report: Jennifer Kelly gave thanks to Ashok Mathur, Jane Watt and John Ball for their help in organising the graduate student session. She would appreciate any comments on the graduate student session being forwarded to her.

9. Election of 1995-98 Executive:

A slate was offered to the AGM, with nominations accepted from the floor. Before the slate was considered there was confusion expressed over the constitution of the slate. A number of members were concerned that there was little discussion and sharing of information. Cherry Clayton suggested that the slate be circulated earlier as has been done in the past. Amin Malak stated that a call for nomination for the upcoming executive be published in the fall. It was drawn to the attention of the president that this process is in the CACLALS constitution, but he mentioned the problem and expense of mailing out separate calls for nominations. He also added that the executive members were consulted and made suggestions regarding the proposed slate. To ease the constitutional problems, several members suggested that the slate be erased and nominations be proposed. Instead, the following motion was made.

Motion (J. Ball/Shamsul Islam): That we conduct the election of the executive adhering to the process of the slate and nominations from the floor.

18 for; 2 against; 3 abstentions

The election proceeded and the slate was unanimously approved.

President: Rowland Smith (WLU)

Secretary-Treasurer: Gary Boire (WLU) Atlantic: Harold Barrat (Cape Breton)

Quebec: Modupe Olaogun (Concordia) Prairies: Carol Morell (Saskatchewan) B.C.:

Margery Fee (UBC)

Community College: Ranjini Mendis (Kwantlen)

Graduate Student Representatives: Jennifer Kelly (1 year); Laura Moss (2 years)

There will be a call for nominations put out if Laura Moss does not wish to serve as the second graduate representative as per last AGM's minutes.

10. CACLALS Meeting at Brock University 1996: The lack of senior participation was noted at this year's meeting. One member suggested the necessity for more panels on a variety of topics. No theme was decided upon for next year. It was suggested that the executive get in touch with Susan Spearey at Brock to act as the on-site organiser.

11. Other business: To the issue of graduate student representative election, it was suggested that interested students submit their names to the elected representative.

12. Adjournment: Moved by Amin Malak; seconded by Jennifer Kelly. Meeting was adjourned at 5:50 p.m.

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TRANSFER STATEMENT, SEPTEMBER 1995

BALANCE FORWARD, December 31, 1995: \$9,657.49

INCOME

| | |
|-----------------|-------------|
| Membership Fees | \$2581.58 |
| ACLALS Grant | \$2057.25 |
| SSHRC Grant | \$3690.00 |
| TOTAL INCOME | \$8,328.83 |
| BALANCE | \$17,986.32 |

EXPENDITURES

Chimo 28 & 29 (outstanding)
Printing \$1,013.45

Postage \$383.84 \$1,397.29
Chimo 30

Production \$265.00

Printing \$517.64
Postage \$398.42 \$1,181.06

UQAM Learneds
Participants travel \$3,500.00
Executive travel \$1,238.58
Special Sessions \$1,150.39
Student Assistants \$131.48 \$6,020.45

21
Bank Charges 6.79
Courier, Telephone, Photocopying,
Supplies 193.27
Lecture Tour Contribution
(Dr. K. Ramchand) 120.00
Grant to Calgary Triennial \$5,000.00
TOTAL EXPENDITURES \$13,918.86
REMITTED TO WILFRID LAURIER \$4,067.46

The figures provided in the statement above agree with the recorded transactions with the Bank of Montreal in every respect.

KELLY HEWSON, TREASURER
Mount Royal College, Calgary

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GRADUATE STUDENT REPORT 1994-95

This year was one of building on the foundation of graduate student involvement in

CACLALS that grew in 1992 with the creation of a graduate student position on the Executive Committee and with the inclusion of a Graduate Student Session at CACLALS at the Learned's in 1994. Following discussion at this year's AGM, graduate student representation on the committee has been increased from one position to two, and the term extended from one year(renewable) to two years. To maintain continuity of representation, the terms of the two representatives will be staggered, with an election occurring for one position each year. The process of choosing student representatives has also been clarified, and student representatives will be elected in the same manner as other executive members. Laura Moss, at Queen's, who expressed interest in the position at the AGM in Calgary, now holds the second position, for the period 1995-1997 (Laura's e-mail address is: <mailto:3lfem@qlink.queensu.ca>). My term will be completed in June 1996.

My attempt at getting student members' responses and suggestions as to the format of the graduate student session at this year's CACLALS at the Learned's was a stunning failure. (Of dozens of questionnaires sent out, I received five varied responses!) Nevertheless, the final result was a panel discussion in which four speakers made brief presentations, followed by discussion, and Laura Moss and I look forward to members' responses and suggestions for next year. (The session was not as well attended as it could have been, and I am concerned that there is a misperception that the session is for students only, which it is not.) I would like to thank Ashok Mathur, John Bail, and Jane Watt, who offered much-appreciated advice and help, Jennifer Andrews, Corey Coates, Glen Lowry, and Jamal En-nehas for their interesting and thought-provoking presentation, and Ashok Mathur for co-facilitating. Thanks also to Victor Ramraj and CACLALS, who made some funding possible for the panelists.

There has been some discussion about the creation of an email discussion group/list-serv for CACLALS student members, and it has been suggested that there be student campus reps for CACLALS across the country, which perhaps would work to increase membership as well as networking possibilities. Your thoughts on this would be appreciated, and Laura and I will try to keep you informed!

Jennifer Kelly
University of Calgary

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CACLALS
THE CANADIAN ASSOCIATION FOR COMMONWEALTH LITERATURE
AND LANGUAGE STUDIES

A membership form is inserted in this issue of Chimo. Please send it in with your membership fee as soon as possible. If you are a paid-up member, please pass on the form and the membership invitation letter to a colleague.

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BOOK REVIEW

Salman Rushdie. *The Moor's Last Sigh*. New York. Random House, 1995.

Admirers of Salman Rushdie's *Midnight's Children* (1981) and *The Satanic Verses* (1988) will be gratified to know that *The Moor's Last Sigh*, his long-awaited new novel, demonstrates no diminution of his formidable talent. Rushdie convincingly reaffirms Nadine Gordimer's ranking of him as "the most original imagination writing today." (The novel has been short-listed for this year's Booker prize.) Here, once again, is the eccentric story-teller of *Midnight's Children*, now named Moraes (the Moor), who delights in story-telling; here are another 1,001 tales and yarns and anecdotes, another scintillating gallery of historical and fictional individuals, more lively observations on issues of history, politics, literature, art, philosophy and religion, more layers upon layers of meaning, more daring images and metaphors, and, oh, such effortless command of language.

This is a saga of the da Gama dynasty, a Christian Indian family that traces its ancestry to Vasco da Gama (who landed on the Malabar Coast of India in 1498) and the Sultan Boabdil (the Moor who surrendered the keys to the Spanish fortress-palace of the Alhambra to the Catholic monarchs Ferdinand and Isabella). The grandfather amassed a fortune in the spice trade with Europe and the dynasty now influences Bombay's financial, political, and cultural life.

The central figure is Aurora, the narrator's mother, a talented, rebellious artist, who marries Abraham Zogoiby, a member of the Cochin Jewish community (established in 72 AD by Jewish refugees from Roman-dominated Jerusalem and infused with new blood by Jews fleeing the religious persecution in post-Moorish Spain). Aurora captures in her painting, like Rushdie in his prose, the intricacies of Bombay's throbbing political and cultural life and the passions and tragedies of her family as the da Gama empire crumbles under the control of Abraham.

When his mother falls to her death, the narrator suspects his father. "Did she, having been unfaithful, truly give Abraham cause for jealous rage--so that, after a lifetime of standing in her shadow, deferring to her whim ... he slew her, and then used her death's mystery to twist my mind, so that I'd slay his enemy too?" He finds the answers to these questions in Spain, in the macabre Alhambra-like dwelling of his mother's monstrous, diabolical artist lover.

The narrator wants to focus on the family, on their bickerings and rifts, their premature deaths, their thwarted loves and mad passions, on their gaining and losing money and power, on their seductions by art and music, but matters of state keep seeping in, even though the narrator reprimands himself for not stemming the tide. "To hell with high affairs of state! I have a love story to tell."

This assertion notwithstanding, issues of imperial-colonial and local politics and history are recurrently inscribed in this multi-layered novel. In 1835, Thomas Babington Macaulay, sent from Britain to join the Supreme Council of India, wrote his famous Minute on Indian higher education: "To form a class ... of persons, Indian in blood and colour, but English in opinions, in morals, and in intellect" who will be "interpreters between us and the millions whom we govern." *The Moor's Last Sigh* is about Macaulay's "minutemen," about the meeting of East and West, not at Kipling's

Judgment Seat, but in the psyches of those Indians who found themselves in the interstices of cultures.

Rushdie, the consummate novelist, approaches these individuals not as a homogeneous sociopolitical entity, but as a rich and varied world peopled by magnates and politicians and artists, by straddlers of Hinduism and Christianity and Judaism and Islam, by "nationalists whose favourite poets were all English," by anglophiles, some ambivalent, some confirmed even when news of the Amritsar Massacre "destroyed the Anglophilia of almost every Indian [and] the Nobel laureate Rabindranath Tagore, returned his knighthood to the King."

With this cultural hybridity in mind, Rushdie sets his early scenes in Cochin, the 15th-century meeting-place of Europe and India, the lagoon where Vasco da Gama made his second landing (after Calicut). The novel then shifts to Bombay, "the bastard child of a Portuguese-English wedding, and yet the most Indian of Indian cities. In Bombay all India met and merged Everything north of Bombay was North India, everything south of it was the South. To the East lay India's East and to the west, the world's West." This is "where worlds collide and flow in and out of one another." Rushdie focuses on contemporary Bombay, but the work soars in epic fashion over the Moorish conquest of and withdrawal from Spain, sweeps through the Mughal and European occupation of India and India's independence and post-independence, and circles back to Spain of today, to the Aihambra, "Europe's red fort, sister to Delhi's and Agra's."

It pleases me to see that Rushdie has not moderated his irreverent, impudent, at times sharply satirical tone. The agents of religious discord in Bombay (and many familiar with the political situation there will be able to read the work as a roman-a-clef, recognizing actual counterparts of the fictional personalities) are his chief butts, and Rushdie's prose reminds that he can be Swiftian in evoking grotesque scatological images and situations. He takes a side-swipe at fellow Booker winner V. S. Naipaul's interpretation of the Hindu razing of the mosque at Ayodhya as their "awakening to history." (Naipaul has noted that Indians, colonized for centuries, are only now becoming alert to their history and to their version of their history, and are now construing, for instance, the imperially-termed Indian Mutiny not as a mutiny but as the First War of Indian Independence).

The Moor's Last Sigh is story-telling at its best with a meandering but compelling narrative related by a skilful story-teller who effortlessly whips up the reader's curiosity about what happens next. But he is more than a story-teller, this historian, this poet preoccupied with living and writing life, who cries: "Suspiro ergo sum. I sigh, therefore I am. A sigh isn't just a sigh. We inhale the world and breathe out meaning. While we can. While we can." Is this perhaps why in magic realist fashion he ages "twice as rapidly as the old earth and everything and everyone thereupon?"

The magic realism of *Midnight's Children* can be read in the main for its own sake; in this novel the form takes on stronger allegorical or metaphorical significance. Aging "like a visitor from another dimension, another time-line," the narrator is imprisoned in a red fortress in Spain from which he escapes and spends his last days nailing pages of his story onto olive trees, with which he converses; "expelled from his story," he laments his "tumble towards history."

Are there resonances here of Rushdie's post-fatwah lot? Is the narrator's mother, Aurora (who as a child painted in her room a mural of the history of India and whom the narrator in exile addresses as "my unnatural mother, my nemesis, my foe beyond the grave")

a version of India past, of hybrid Indians? Is Nadia Wadia, the narrator's ex-fiance, whom different people see differently, the multiple faces of contemporary India? Is the narrator, "the offspring of a daemonic Aurora" and the "serpentine Abraham," who invades the narrator's Edenic home, a devilish incarnation?

Quick, where is my copy of the novel? I must have answers. I must start reading it again.

VICTOR J. RAMRAJ
University of Calgary

Cyril Dabydeen. *Stoning the Wind*. TSAR Books, 1994.

At age fifty, Cyril Dabydeen is at the peak of his poetic form. His most recent collection *Stoning the Wind* confirms, without question, the contention that Dabydeen is one of the most sophisticated poets produced by the Caribbean in a while. There is a confidence and clarity of vision in this collection that suggests that Dabydeen himself is quite assured of his craft and what he can do with it. But his position as a Caribbean poet is further enhanced by the fact that his voice is a distinctly Canadian one as well. Of the generation of Caribbean writers who have planted roots in the Canadian landscape, Dabydeen stands out as one of the most assured voices writing from that milieu. Finally, Dabydeen can stake a justifiable claim as a singular Canadian voice--void of hyphenations--in a society that is still trying to define itself. Dabydeen makes a profoundly compelling case for the centrality of the transcultural soul in what we can safely and rightly call the true Canadian sensibility.

The poems in *Stoning the Wind* are eclectic in their form and content and range from philosophical discussions about the place of hockey in shaping human psyche in Canada ("Desires") to intimations about sexuality ("Twosome"), love ("Wanderer"), loss ("The Drift") and exile ("Belly Mumma"). Yet there is always that now distinct Dabydeen distance, a certain restraint that should not suggest an absence of empathy (for there is much empathy in Dabydeen's verse), but an economy of emotion that seeks to foreground, not the passion, but the idea and the way the idea is rendered. A splendid example is the brilliant poem "Cogitating", a touching homage to Samuel Selvon, the late Trinidadian novelist. Here Dabydeen recalls having to share a room with Selvon after a reading. There is no sentimentality here, and yet the poem is so powerful in its evocation of the isolation and pathos of the writer's existence, and uncanny, but terribly human tension in the poet to be Christ-like: patient, willing to sleep through the disturbing snoring of the novelist friend who the poet clearly admires. Dabydeen's skill lies in his ability to render what clearly are complex emotions in a language that is at once ironic and deeply empathetic:

At two o'clock in the morning, unbearable time, dreadfully asleep
as you might be--waves lashing no less I too tread on water,
never like Christ, only salvaging more of memory before your departure the
next morning in a plane's sudden
but determined ascending!

(16)

The triumph of the last image is understood best once the allusion is appreciated. Here Selvon, like his fictional exiled hero in several of his novels, literally defies the challenges of his life and soars. It is a moment of possibility, the kind of possibility

that Selvon would evoke with magical consistency in his work. At the same time, Dabydeen's Christian allusions are not accidental for they speak eloquently to the ambivalence of the idol-worshipping that he is guilty of in his appreciation of Selvon. At once a moment of faith eroded and a moment of faith restored, this poem is a triumph of Dabydeen's ability as a charter of human complexities. It is quite simply brilliant!

And there are a few more of these incredible gems in this collection that display the assured maturity of Dabydeen's verse--the kind of assurance and daring that we come to associate with poets like Derek Walcott and Kamau Brathwaite in the Caribbean. There, for instance, is the absolutely well-honed rendition of the colonial experience in the poem "The Reverend Luker" which must be placed beside Walcott's "Ruins of a Great House", Naipaul's "The Loss of El Dorado" and Harris' "Palace of the Peacock" as superbly crafted articulations of the colonial condition. What Dabydeen does here is to distill a complex pool of histories, literatures and myths into a poem of sensitivity and candour. It is worth quoting in its entirety:

Dobson's "Cynana" in your veins, no other;
You pulling with a saw, hammering a further cathedral
In our midst, a colonial town's foundry--

Watching you steadfastly with a romanticism
My own as you establish murder once more
With a purchased voice, BBC's Beckett elocution

Or taperecorder's hum, close to the pulpit.
The commands you gave, inspiring us with words
Of praise, or pushing us to the limit at the Teachers'

College with Shakespeare and other stalwarts:

Amidst frogs croaking, crickets cheeping
In ghostly New Amsterdam; an alligator's cough

Coming from the darkwatered Canje creek;
The wider Berbice not far away, winding
In the night's stygian blackness. This quest

Or disbelief with other shapes and shadows-Mitteihoizer too hailing us from
afar;
Sawdust in your eyes, the hammer at your sleeves,

You stirred us with the anthem you created,
"Green Land..." and forged ties with England--
More than Raleigh ever could!

(11)

Here is Dabydeen at his best: entering the psyche of the presumed enemy, yet discovering in this creature a profoundly moving West Indianness that ultimately speaks of what it means to have belonged to that part of the world.

Like Walcott's Plunketts in Oineros, and David Dabydeen's Turner in his long poem Turner, Cyril Dabydeen's "teacher" becomes a larger symbol of the racial complexity that is the equation of West Indian existence.

And it is this quality that predominates in this collection lending it a very human texture--poems about people trying to be people amidst the political and social uncertainties of their histories and their presents. And it does not matter where he is or who he is writing about, Dabydeen eschews easy stereotypes and simple paradigms and leaps into the complications of speaking in the voices of others. That kind of daring confirms my feeling that he is at a place of poetic confidence that is enviable.

Divided into four parts, the book's shape is subtly defined by tidily realized connections between poems. It is refreshing to note Dabydeen's unwillingness to use the reality of his history of moving from the Caribbean to Canada as the structural basis for the poems. To do that would defeat the thesis of the collection which is that there is now at work in the poet a voice that has settled comfortably into the space of being a transcultural voice, one that thrives on the contradictions of being a creature with tendrils that spread across the Americas:

I mutter quietly to myself
Listening to newcomers talking about language:
Canada is a big place, says a sister-in-law
Visiting Ottawa for the first time, skirting
The Parliament Buildings.

My mother tries pronouncing
The name Macdonald as she stares at a monument,
The first Prime Minister ... I tell her to learn
His name well., she will soon become a Canadian citizen.
She smiles, and says when you visit someone
You must always take a present (it's our custom).

("I am becoming preoccupied with Canada"⁷⁴)

Many of the poems are about Dabydeen's various trips to other places of the world. In most instances, they do not read as "travel-poems"--poems, that is in which the poet embarks on a study of new societies and the ways of people in another place. Most of the time, Dabydeen allows the backdrop of a new landscape to construct new lenses through which he may observe himself and those close to him. Ultimately, each of these trips creates an epiphany, a moment of recognition that is deeply personal, but one that we empathize with because we trust the voice. In New York the poet seeks comfort and solace in the word--the world around him is too real, too profoundly disturbing for him:

as hands proliferate like leaves on a tree, this ruse of losing one's money and succumbing to art for art's sake-I flutter in this make-believe, clinging steadfastly to words!

In England, he discovers Wordsworth and lampoons the mimic in himself, and yet he is able to restore a certain dignity to the romantic figure--the figure of solitude and melancholy:

Wordsworth's own hand grinding coffee; a penny
for a cup proffered--he dispensed with a poet's
prolific

ease when loafers like me barge in with a request.
Ah, I couldn't truly tell in the mist,

hiking or winding uphill until some slopes converge: a meeting place with other visitors that summer,
declaring myself always a romantic as I wander lonely as a cloud in this prelude of events and rediscovering mountains chasing after me-Wordsworth's own fixed and permanent solitude. ("An Old Sky" 47)

Then in Paris, in the poem "Looking for Ghosts" the poet tells of a trip to the haunt of Maupassant to meet with a chap called George who likes to meet writers. The poet is trying to will himself into being a writer; it is an important moment, and yet it is constantly being undercut by an acute anxiety and self-doubt: "You too could be a writer of sorts;! you too could hold the sun under your armpits,/ hatching eggs of fire-like Maupassant." (23) Ultimately, the banal subsumes this brave flight of hope: George is a profound disappointment and the act of homage becomes a farcical anti-climax:

George appears as if from nowhere--like Hamlet's ghost: tall, Lincolnesque. "All day I've been meeting writers,"
he says, much too aloof. He doesn't ask my name, as I wave
my goodbye; still anonymous, I am yet doubtful of myself.
One healthy California girl, sauntering in, asks the clerk

loudly--"Do you have a copy of Les Miserables?"

This quality of gradually withdrawing the self, the ego from the foreground is central to Dabydeen's tone throughout the collection. The effect is a movement of poems that are subdued, very restrained, and sometimes with the quality of Canadian muteness that is quite simply, a way of sounding. And yet, it is to Dabydeen's credit that we are willing to take this plunge into such containment with him. However, his clarity of tone, albeit a subdued one, and his intensely scrutinized lines, generate poems that reflect a master-craftsman, a poet in control of his oeuvre. The poems will move the reader because these epiphanies, these moments of revelation, are not simplistic or contrived; they emerge from felt experience and from a sensitive soul that we want to trust.

I said at the beginning of this review that Dabydeen has achieved something very significant in this collection, an achievement that deserves full accolades--the kind of praise that he has long-deserved, but that has eluded him for years. The peculiar reality of Caribbean writing and Canadian writing is that both can no longer be studied from the limited perspective of cultural homogeneity. I mean that some the new and innovative writing emerging from both areas of study reflect a transcultural reality--writers moving from location to location and creating work that speaks to various spaces and worlds. Dabydeen forces us to accept this emerging paradigm of literary studies and he manages to do this by the sheer weight of his abilities as a poet.

KWAME DAWES
University of South Carolina at Sumter

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Conferences, Announcements, Calls for Papers

SIGN UP FOR CACLALS-L!

Student members of CACLALS have established an electronic discussion group (CACLALS-L) on the internet. We would like to invite all CACLALS members and anyone else interested in participating in discussions related to the commonwealth/post-colonial issues to join.

We imagine the list as a forum for discussing issues related to the study of commonwealth/post-colonial literature, theory and current events in Canada and transnationally. The list could also be a place to exchange information or ask questions about research interests, conferences and employment opportunities. Other successful formats on electronic discussion groups have included reading groups and electronic conferences. Ultimately, as an unmoderated discussion (i.e. no one prescreens postings to the list), it would be up to participants to define the form/content of the list.

To participate in CACLALS-L you must first have an Email account with internet access. To sign up to the discussion list you send an E-mail message to LISTSERV@YORKU.CA with the message: subscribe caclals-l [your name]. If all goes well, you should then begin to automatically receive messages as they are posted on the list. If you experience any technical difficulties signing on the list or otherwise, please do not hesitate to contact the list manager, Jill Didur, by E-mail at jdidur@yorku.ca.

Hope to hear from you in cyberspace!

* * *

THE COMMONWEALTH WRITERS PRIZE

Novels about two different wars have won both sections of the 1995 Commonwealth Writers Prize. The Best Book award has gone to Britain for the first time in the nine year history of the prize.

British writer Louis de Bernieres has won the £10,000 Best Book prize for *Captain Corelli's Mandolin* (Seeker & Warburg), a novel unanimously praised by the judges for its energy, humanity and humour. Set on an occupied Greek island during the Second World War, it has a large and colourful cast of characters who are portrayed both comically and tragically.

In what was a strong year for fiction, with some excellent contenders from throughout the Commonwealth, the judges awarded the prize to de Bernieres because of his extraordinary vision, accessibility and universal appeal. "De Bernieres is a born story teller," said Dr Humayun Khan, Director of the commonwealth foundation and a member of the international judging panel. "This novel makes a major contribution to the literature of war. And the author plays with language as lyrically as Corelli plays his mandolin.

J. M. Coetzee's *The Master of Petersburg* (Secker and Warburg) [reviewed in Chimo # 30] was a close contender -this remorseless portrait of a writer at odds with society and himself in 19th century Russia has contemporary parallels with pre-Mandela South Africa. Also shortlisted were V. S. Naipaul's *A Way in the World* (Heinemann) and Tim Winton's *The Riders* (Macmillan Australia).

Adib Khan, born in Dhaka, Bangladesh, and now resident in Australia, gained the £3,000 award in the Best First Book section for his novel *Seasonal Adjustments* published by Allen & Unwin. A fiction which moves between his native land and his adopted country, it explores dislocation and reconciliation between people and cultures.

"Khan has provided a Muslim voice to Australia's growing multicultural literature,' the judges said. "In what is believed to be the first work of fiction to emerge from the Bangladeshi war of independence, his novel will resonate with the growing numbers of migrants and refugees now struggling to adapt to new cultures without denying their own."

Also shortlisted were Derek Beaven's *Newton's Niece*, Hiromi Goto's *Chorus of Mushrooms*, and Margaret A. Ogola's *The River and the Source*.

The Commonwealth Writers Prize is funded by the Commonwealth Foundation and awarded annually to writers in four regions of the world: Africa, the Caribbean and

Canada, Eurasia, and South East Asia and the South Pacific. The eight regional winners receive awards of £1,000 each and are shortlisted for the overall prizes. In 1995 the final judging was undertaken by a distinguished panCommonwealth panel of judges in Harare, Zimbabwe. The awards were presented by Zimbabwe's Honourable Minister of Foreign Affairs, Dr. S. I. G. Mudenge, at the Cresta Jameson Hotel, Harare, on 5 October 1995.

THE STREET FARE JOURNAL

Posters featuring the work of Australian writers and artists will be displayed for six months (August 1995-February 1996) on buses in cities across America, including New York, Los Angeles, Chicago, Washington and Philadelphia.

Posters will include the work of Australian poets David Campbell, Robert Churnside, Laurie Duggan, John Kin sella, Oodgeroo and John Tranter. Artists illustrating the posters are Pinta Pinta Tjapanangka, Jeannie Nungarrayi Egan, Clarise Nampijinpa Poulson, Alec Mingelmanganu, Curly Bardkadubbu and Mick Kubarkku.

The US project was designed by The Streetfare Journal, a non-profit poetry and art project, which has displayed over a million poetry posters since it was established in 1984. Its primary goals are to expose a broad cross-section of the American public to modern poetry in order to expand the reading audience for poetry, and to encourage people to read by making good writing part of the public environment. As the Streetfare Journal project crosses several art-forms, the Australia Council itself approved \$50,000 towards this project as part of its international promotions program.

MOVING ART PROJECT

The Moving Art project in Melbourne ran from July 1995 to January 1996. It was a project created by the Ideas Counsel, designed to give maximum exposure to Australian poets and visual artists through posters in Melbourne's public transport system.

The posters were displayed inside trams and trains and on public transport shelters. Writers included Peter Bakowski, Serndipity, Anna Couani, Grant Caidwell and Emma Lew; featured artists included Albert Tucker, Kate Podger, Susan Purdy and Tim Webb.

Moving art grew from an Earlier project, Moving Words, in which 150 poems were duplicated and then placed in the advertising racks of trams and buses. Sponsorship funds for this project were raised by doorknocking over 300 businesses to pay writer's fees, and printing and placement. Moving Art is designed not only to promote writers and artists to the wider public, but to encourage business to support the arts and encourage new poets and artists.

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CALL FOR PAPERS

A Call for Papers for the first Biennial Conference of the Irish Centre for **Australian Studies. Australian Identities: History, Culture and Environment** is the title of the conference, which is to be held at University College, Dublin 3-6 July 1996. Proposals of papers should be sent to Professor David Day, Department of Modern History, University College Dublin, Belfield, Dublin 4, Ireland. Ph +353 1 706 8376; Fax +353 1 283 7022; E-mail: Dday@ollamh.ucd.ie

Australian Studies and the Shrinking Periphery: Surfing the Net for Australia

Preliminary Announcement and Call for Papers, Centre for Australian Studies in Wales, University of Wales, Lampeter, fourth Welsh Symposium, 8-10 July 1996.

Particular areas to be covered by the 1996 Welsh Symposium will be: Australian Studies and the Web; teaching and learning; electronic publication; access to information and data bases; communication and collaboration over the Net; The Web and Australian Studies the future. For further information please contact Dr Graham Sumner or Dr Andrew Hassam, Centre for Australian Studies in Wales, University of Wales, Lampeter, Dyfed, SA48 7ED. Graham Sumner tel: +44 (0) 1570 424760 or 424790, fax: +44 (0) 1570 424714. Andrew Hassam tel +44 (0) 1570 424764, fax: +44 (0) 1570 423634.

Email sumner@lamp.ac.uk or alh@www.lamp.ac.uk. Further information can be found at <http://www.lamp.ac.uk:80/oz/>

'FROM A TO B': An international AmCAS Conference at the University of Exeter on Aboriginal Arts and Identities, 25-28 April 1996

In the Spring of 1996, the West Country will host a series of exhibitions by contemporary Australian Aboriginal artists, and the University of Exeter will hold an associated conference on cultural identities, politics and visual arts. Outlines of papers are invited, especially on the following issues: cultural property and international law, indigenous peoples and the media, Aboriginal arts and educational politics, Aboriginalities: representations and representativeness, heritage and innovation in arts and/or education, politics and policy in artefact acquisition and display, values in the arts and in the market. Enquiries and outlines of papers: contact Dr Peter Quartermaine, Director AmCAS, Queen's Building, The Queen's Drive, Exeter EX4 4QH, Tel: 1392 264355, fax: 1392 264377.

Call for submissions for a Collection of Gay and Lesbian Studies of Postcolonial Literatures. Terry Goldie is preparing a collection of studies which employ gay and lesbian theory to consider postcolonial literatures. Any submissions are welcome and "literatures" will be considered in the widest possible sense. Priority will be given to those articles which have the most general interest. Submissions from those with significant experience of the cultures will be preferred, and there will be some attempt to achieve a reasonable gender balance.

January 31, 1996 is the deadline for submissions. Advance inquiries are preferred. Please address all correspondence to Terry Goldie, English Department, York University, North York, Ontario, Canada M3J 1P3 or email tgkelly@acsucalgary.ca

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SOCIETIES, JOURNALS, PUBLICATIONS

Wasafiri: Journal of Caribbean, African, Asian and Associated Literatures and Film concentrates on the publication of African, Caribbean and Asian writing. It is published twice yearly in over 80 pages per issue with a full colour gloss cover and hard spine and includes commentary on current writing, interviews with established writers and a large reviews section. Enquiries to: Editor: Susheila Nasta, Dept. of English, Queen Mary and Westfield College, Mile End Road, London E1 4NS, Telephone: 0171 775 3120 Fax: 0181 980 6200

Australian Cultural History is an annual journal, edited by David Walker (Faculty of Arts, Deakin University, Geelong, Victoria, Australia 3217), which aims to stimulate critical inquiry into the history of culture in Australia. Enquires to: David Walker, Faculty of Arts, Deakin University, Geelong, Victoria, Australia, 3217, Tel. 052 272695, Fax: 052 272427

Yasmine Gooneratne has published *The Pleasures of Conquest* (Penguin Books India, 1995).

Fifty years after Independence from British rule, the picturesque tropical island-nation we know as the Democratic Republic of Amnesia has come to terms with its imperial past. Amnesia's state of mind is symbolized by the famous New Imperial Hotel, a five-star hostelry for the international elite, which combines old colonial ambience with the last word in hi-tech luxury. Through the New Imperial's spacious lobby pass armies of new buccaneers, flight itineraries in their hands, lap-top computers in their luggage -- and conquest on their minds.

Susan Gingell has edited *Pursuits Amateur and Academic: The Selected Prose of E.J. Pratt* (Toronto: University of Toronto Press Incorporated, 1995), providing further background for the study of Pratt's poetry as well as other aspects of his life and work.

David Lowe, ed., *Immigration and Integration: Australia and Britain*. Available from Sir Robert Menzies Centre for Australian Studies, Institute of Commonwealth Studies, University of London, 28 Russell Square, London, WC1B 5DS.

Chelva Kanaganayakam has published *Configurations of Exile: South Asian Writers and Their World* (Toronto: TSAR Publications, 1995), a book of interviews with prominent South Asian authors writing in English, providing a theoretical framework for interpreting postcolonial literary texts.

George Seddon has published *Swan Song: Reflections on Perth and Western Australia 1956-1995* (Nedlands WA: The University of Western Australia, 1995), a collection of essays on Western Australia.

Bruce King, ed. Has published the second edition of *West Indian Literature* (London: Macmillan Education Ltd., 1995).

Ariel: A Review of International English Literature has published a special issue entitled *Postcolonialism and Its Discontents*, Volume 26, Number 1, January 1995, available for \$12.00 from The Department of English, The University of Calgary, Calgary N.W., Alberta, Canada T2N 1N4.

Caribbean Quarterly, Volume 40, Nos. 3 & 4, September/December 1994, is a special issue devoted to Ancestral Impulses and Caribbean Multi-Ethnicity.

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NEW MEMBERS OF CACLALS

News of Members

As of September 1, 1995, Dr. Linda Warley, formerly a SSHRC Postdoctoral Fellow at Queen's University, is an Assistant Professor of English specializing in Canadian Literature at the University of Waterloo (Dept. of English, University of Waterloo, Waterloo, Ontario, N2L 3G1).

From May 1, 1996, until mid June, Helen Tiffin will be the Whalley Visiting Professor at Queen's University. She will offer a graduate seminar in the Department of English, as well as present work-in-progress. CACLALS extends its warmest wishes!

CACLALS

THE CANADIAN ASSOCIATION FOR COMMONWEALTH LITERATURE
AND LANGUAGE STUDIES

Send us your news for inclusion in the next Chimo!

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CACLALS

THE CANADIAN ASSOCIATION FOR COMMONWEALTH LITERATURE AND
LANGUAGE STUDIES

Send us your news for inclusion in the next Chimo

CALL FOR PAPERS

CACLALS AT THE LEARNED SOCIETIES

Brock University (May 23 to 25, 1996)

We plan a varied program consisting of members' papers on current research; some joint sessions with ACCUTE and ACQL; special sessions organized by members, a graduate student session or sessions.

Those wishing to participate in the Graduate Student Session should contact Jennifer Kelly, Department of English, University of Calgary (<mailto:jgkelly@acsucalgary.ca>).

Those wishing to read papers in other sessions should submit either the completed paper or an abstract (200 to 500 words) to the Secretary-Treasurer by January 31, 1996. Those wishing to organize a special session should also write to Gary Boire by the same date, describing the session, listing the proposed participants, and offering abstracts of the papers to be read or of the topic to be discussed.

The address to which all this information should be sent is: Gary Boire, Secretary-Treasurer, CACLALS, Department of English, Wilfrid Laurier University, Waterloo, ON, N2L 3C5, Canada. Telephone (519)884-1970, Fax: (519)7462472.

IN MEMORIAM

**KEN SARO-WIWA
DR. BARINEM KIOBEL
SATURDAY DOBEE
PAUL LEVURA
NORDU EAWO
FELIX NUATE
DANIEL GBOKOO
JOHN KPUINEN
BARIBOR BERA**

**The Canadian Association for Commonwealth Literature and
Language Studies**

The Canadian Association for Commonwealth Literature and Language Studies (CACLALS) is the only association in Canada that concentrates on the burgeoning field of Commonwealth literature (or, in its recent manifestations, International English literature, Anglophone literature, New Literature in English, World Literature Written in English, and Postcolonial literature).

CACLALS brings together critics, scholars, teachers, students, and writers who share a common interest in the Commonwealth and Postcolonial literatures and the versions of the English language they employ. And it provides members with an international context for studying Canadian literature, introducing a deeper understanding of other cultures and of Canada's multicultural tradition. The association organizes each year a three-day conference at the Learned Societies. Members, including graduate students, share their research in sessions that feature papers, panel discussions, readings, and workshops. It regularly sponsors joint sessions with other societies such as ACCUTE and ACQL in areas of common interest. At the annual conference, members and guests have opportunities to meet each other informally. The wine-and-cheese reception and the informal dinner (that often features Commonwealth fare) are both lively occasions.

CACLALS organizes triennially a major international conference at the current headquarters of the association. These conferences attract writers and academics from all over the world. They have been held in Montreal, Winnipeg, Wolfville, and Guelph. The next is scheduled for Wilfrid Laurier University in 1997.

CACLALS, which celebrated its twentieth year in 1993, is a member of the Canadian Federation for the Humanities (CFH) and an affiliate of the international Association for Commonwealth Literature and Language Studies (ACLALS). Members of CACLALS automatically acquire membership in the international body, ACLALS, which currently has its headquarters at the University of Kelaniya, Kelaniya, Sri Lanka, the venue of the tenth triennial conference of ACLALS., 14-18 August 1995.

CACLALS publishes a newsjournal, Chimo (the Inuit word for greeting?), twice a year. It is distributed free of charge to members. In addition to brief articles and reviews, calls for papers, news of members, and executive committee reports, Chimo

provides information on CACLALS and other affiliated associations: EACLALS (Europe), IACLALS (India), MACLALS (Malaysia), SAACLALS (Southern Africa), SACLALS (Singapore), SPACLALS (South Pacific), WAACLALS (West Africa), and WIACLALS (West Indies). Chuno also carries reports on undergraduate and graduate course offerings in Canadian universities, on visiting Commonwealth writers and academics, and on national and international conferences, such as the recent EACLALS Triennial Conference in Graz, Austria.

Please consider renewing or taking out membership in CACLALS.

A membership form is inserted in this issue of Chimo.

CACLALS

THE CANADIAN ASSOCIATION FOR COMMONWEALTH LITERATURE
AND LANGUAGE STUDIES

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| | |
|--------------------------|---------------------------|
| (1 year) | (2 year) |
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| Calgary, Alberta T2N 1N4 | Kingston, Ontario K7L 3N6 |

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ATLANTIC REP. Rowland Smith
Department of English
Dalhousie University
Halifax, Nova Scotia B3H 3J5

Note: By a decision of the A.G.M. held at Laval University in 1989, those representatives elected in absentia will be nominated for confirmation in their positions at the A.G. M. to be held at the University of Victoria in May, 1990. If confirmed, the above executive committee will serve until Spring 1992.

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CACLALS

Canadian Association for Commonwealth
Literature and Language Studies

MEMBERSHIP FORM

Name
Renewal New membership
Membership for 19 -19

PROFESSIONAL INFORMATION

Title

Department
Institution
Address
Telephone

FIELDS OF INTEREST

PLEASE CHECK

Membership Fee \$25.00

Graduate Student \$15.00

Please detach this form, and send with cheque payable to CACLALS, to:

Patrick Holland
Sec./Treasurer CACLALS
Department of English
University of Guelph
Guelph, Ontario N1G 2W1

Note: The CACLALS membership year runs from June 1 to May 31.

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