

***Chimo* No. 34**

Chimo

The Newsjournal of the Canadian Association for
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Chimo

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

CHIMO (Chee'mo) greetings [Inuit]

TABLE OF CONTENTS:

1997 Learneds, Memorial University

[Programme](#)

[Notice of Motion](#)

[Call for Nominations](#)

[Abstracts of Papers](#)

Executive Committee Reports:

[Treasurer's Report](#)

[Calls for Papers](#)

[News Of Members](#)

[Directory of CACLALS Members 1997](#)

[CACLALS](#)

*Canadian Association for Commonwealth
Literature and Language Studies*

1997 LEARNEDS, MEMORIAL UNIVERSITY

Programme

*CACLALS sessions will be held in Rooms S2000 (May 31, 1997), 52036 (June 1, 1997),
and 53060 (June 2, 1997) as indicated.*

Saturday, May 31 - Room S2000

10:00 - 1:00 Registration: CACLALS Desk in the
Registration Area

1:00 - 2:30 Session A

Chair: Heather Smyth (Alberta)

a) John C. Ball (UNB): West Indian
Monstrosities: The *Frankenstein* Intertext in V.S. Naipaul's "A Flag on the
Island"

b) John Muise (UNB): Derek Walcott's *Omeros*: Using the Art of Bricolage
or *Language-Making* in an Effort to Go Beyond Metaphor

c) **Lance Callahan** (UNB): Free Falling: The Notion of Self in Errol John's *Moon on a Rainbow Shawl*

3:00 - 4:30

Session B:

Chair: Samuel Durrant (Queen's)

a) **Maureen Moynagh** (St. F.X.): Nancy Cunard: The (En)Gendering of a Political Tourist

b) **Julie Cairnie** (York): Writing a Poor White Life: Daphne Anderson's *The Toe Rags*

c) **Neil ten Kortenaar** (Concordia):

Doubles and Others: The Creation of a Consensual Reality in Zimbabwean Fiction

6:30

CACLALS' President's Reception

Following the reception there will be an informal dinner at a local venue organized by the Graduate Student Representatives of CACLALS.

Further information will be available at the reception.

[Table of Contents](#)

Sunday, June 1 - Room S2036

Members should note that a joint parallel session, "Religious Landscapes in Post-Colonial Literatures," organized by the CSSR will be running today between 9 and 11 in Room E4011. Chaired by Jamie Scott (York), the panel will include the following speakers: Dorothy Lane (Luther College) "Seeking Grace in a State of Disgrace: Uneasy Redemption in Patrick White's A Fringe of Leaves and W.D. Valgardson's Gentle Sinners;" Barbara Pell (Trinity Western University) "Religious Landscapes in Modern Canadian Fiction;" Chelva Kanaganayakam (University of Toronto) "Charting a Secular Ganges: Religion and South/Southeast Asian Literature;" David W. Atkinson (University of Saskatchewan) "R.K. Narayan as Hindu Novelist." Discussant, William Closson James (Queen University)

9:15 - 10:30

Session C

Chair: Asha Varadharajan (Queen's)

a) **Nadine Flagel** (Dalhousie):

A Study of Toni Morrison and Dionne Brand's Neo-Slave Narratives and Their Displacements of Sexual Violence onto Scars

b) **Heather Smyth** (Alberta): Caribbean Fiction of Development and Feminist Literary Resistance: *Myal* and *Abeng*

c) **Marjorie Stone** (Dalhousie): *0 Holy Night*: Abortion, Infanticide and Matricide in Contemporary Women's Writing

10:45 - 12:00

Session D

Chair: David Leahy (Concordia)

a) **Shane Rhodes** (UNB): Bugging with History: Sexual Warfare and Historical Reconstruction in Timothy Findley's *The Wars*

b) **Carrie Dawson** (Queensland): Never Cry Fraud: Remembering Grey Owl, Rethinking Imposture

c) Craig Tapping (Malaspina):
Death and the Generals' Henchmen: Soyinka In the Classroom

1:00 - 2:15

Session E

Chair: Craig Tapping (Malaspina)

a) Laura Moss (Queen's): *An Infinity of Alternate Realities:*
Reconfiguring a Postcolonial Realism

b) Gillian Siddall (UG): *"The extatic feeling of Arab-like independence:"*
William Tiger Dunlop and the Culture of Masculinity in Upper Canada

c) Peggy Martin (Saskatchewan): Claiming the Middle Ground:
Metissage in Autobiographies by Three Women Writers

2:30 - 3:45 ACCUTE/ACQL will be having a plenary featuring Houston Baker on "Wanting to be Liked: Black Literacy, Public Talk, and America's Well-Being" and George Elliott Clarke on "Contesting a Model Blackness: African Canadian Readings of African-American Literature."

4:00 - 5:30

Session F

Chair: Susie O'Brien (UBC)

Panel

The U.S. In Postcolonial Studies

John Scheckter (Long Island): Arranged Marriages: Postcolonial Immigrants and American Identities

Susie O'Brien (UBC): On the Borders of the Promised Land: The Postcolonial Place of America

Mark Kemp (Pittsburgh): Melville's *Typee*, American Studies and the Postcolonial Classroom

Sandra Tome (UBC): Colonialism and English Fashion in the Antebellum U.S.

[Table of Contents](#)

Monday, June 2 - Room S3060

9:15 - 10:30

Session G

Chair: Laura Moss (Queen's)

a) Margery Fee (UBC): Ruin of Empires

b) Samuel Durrant (Queen's): *True Grief:* Mourning, Ethics and Postcolonial Narrative

10:45 - 12:00

Joint Session with ACCUTE!

CACLALS/CCLA - Room: Science

2098

Chair: Daniel Chamberlain (Queen's)

Djelal Kadir ("Neustadt Professor"- Oklahoma): Of Letters and

Literacy

1:30 - 2:45

Session H:

Chair: John Ball (UNB)

a) Norman Ravvin (Erindale): A Street of Parasites: Unhiding the Hidden in Salman Rushdie's *The Moor's Last Sigh*

b) Tseen Khoo (Queensland): *Bright White Suburbs*: Configuring the Asian Citizen in Australia and Canadian Literary Landscapes

c) Chelva Kanaganayakam

(Toronto): Peripheral Visions: New Directions in Contemporary Southeast Asian Writing

3:30 - 4:45

Joint Session with ACCUTE/ACTR/
CACLALS - Room (tba)

Seeking

Martin Orkin (Witwatersrand): Whose *muti* in the web of it? -
'Post'-Colonial Shakespeare

5:00 - 6:30

Annual General Meeting
- Room S3060

7:00

Dinner/Outings/Excesses/Segués

[Table of Contents](#)

Notice of Motion

As agreed upon at the last Annual General meeting, the following motions will be put to the Annual General Meeting in St. John's on Monday, June 2, 1997 at 5:00 p.m., room S3060.

That the CACLALS Constitution be amended in the following ways:

Section 7. Executive Committee

The word "a" in the third line be replaced by the word "two." The last word "Representative" be "Representatives."

Section 10. Terms of Office

Section c. shall be amended in the following way:

The words "one year" shall be replaced by the words "two years."

Section 13. Nominations

Section a. shall be amended in the following ways:

The words "(except those of graduate students)" shall be inserted between the words "positions" and "in" in the first line.

*A new section b. should be added: "The Fall Issue of **Chimo** will include a Call for*

*Nominations for a graduate representative. The Spring Issue of **Chimo** will include a slate of nominees: the election for one graduate representative for a 2-year term will be held amongst graduate student members at the annual AGM. The terms will be staggered, to ensure continuity."*

Sections b-k in Section 13 will then be numbered c1.

2. That the Constitution of CACLALS be amended in the following way:

"That the words 'the 1st July' in section 13 (k) of the Constitution be altered to read 'September 1.' The amended section 13 (k) would then read: "the New Executive Committee shall assume office on September 1 after the Annual General Meeting of the Association at which the elections have taken place."

[Table of Contents](#)

Call for Nominations

Since we have received no nominations to date, we again wish to note that Graduate student members are invited to submit nominations for a graduate student representative to sit on the Executive for a 2-year term. Only paid-up members may be nominated. The nomination should include a very brief CV and indicate that the nominee consents to be nominated. Nominations should be sent to Gary Boire and be received by May 23, 1997.

[Table of Contents](#)

Abstracts of Papers

John C. Ball (UNB): West Indian Monstrosities: The *Frankenstein* Intertext in V.S. Naipaul's "A Flag on the Island"

Shakespeare's Caliban and Prospero and Defoe's Friday and Crusoe have been widely appropriated as touchstones for post-colonial reimaginings of history and identity, especially in the West Indies. But V. S. Naipaul's novella A Flag on the Island may be the only West Indian text to invoke another canonical pair: Mary Shelley's Frankenstein and his monster. That it does so rather obliquely - in a bit of flippant and seemingly throwaway dialogue - may account for the failure of critics to identify this intertext and pursue its suggestive implications. Of those booklength studies that don't ignore A *Flag* entirely, only Anthony Boxill mentions the Frankenstein reference; even John Thieme's fine book on Naipaul's uses of allusion misses it.

After outlining the intertextual parallels in the two narratives, this paper shows how they inform and supplement the novella's facetious satire - of American neo-imperialism, and of West Indian complicity in the reductive commodification of its culture for foreign consumption. Naipaul has called the West Indian agricultural colonies "manufactured societies" and "creations of empire"; A *Flag* shows an island society of the 1940s and 1960s that has been over determined by outside forces. If Shelley's novel shows the disastrous results of one man creating another, Naipaul's translates that process to the social realm. In each case the "product" is a deformed replica of the creator's own image and desire, and the act of creation is a transgressive intervention into the territory of the divine.

A discourse of "creation" as a form of social engineering permeates imperialist thinking:

Macaulay's *Minute on Education* is one famous example. The two books examined here represent creation (as biological or social engineering respectively) as destructive and distorting interference - as laying waste. Both show the "other's" appropriation of language and culture as forms of mimicry leading to disillusion, alienation and self-contempt. Something of the destabilizing ambivalence that Homi Bhabha identifies in colonial mimicry can be seen in Victor Frankenstein's horror in the face of his monster's challenge to boundaries of resemblance and difference. It can also be seen in the responses of Frank, the American in Naipaul's novella, as he witnesses the effects that he and his culture's activities have on the island. In both books, each side of the creator-created relationship is degraded and made monstrous by its association with the other; the result in Shelley's book is ironic tragedy, and in Naipaul's is caustic, double-edged satire.

The *Frankenstein* narrative affords many fascinating parallels with both the history of West Indian slave society - which was well established but soon-to-be-dismantled as Shelley's novel was written - and the post-colonial tourist society. Naipaul's novella invites us to begin making such connections and exploring their implications.

[Table of Contents](#)

Julie Cairnie (York): Writing a Poor White Life: Daphne Anderson's *The Toe-Rags*

Towards the end of Nadine Gordimer's *The Conservationist* (1972) Mehring seduces a woman he perceives to be a "poor white", South African parlance for an "inferior" member of the so-called "superior" race. Mehring soon begins to worry that his lover may be "coloured" and, fearful of punishment under the Immorality Acts, he flees. Gordimer reveals the blurring of South Africa's rigid racial boundaries where poor whites are concerned. Poor whites have been the particular concern of those interested in reinforcing racial boundaries, such as the authors of the influential Carnegie Report on *The Poor White Problem In South Africa* (1932).

Motivated by fears of miscegenation, interracial class solidarity and, quite possibly, interracial feminist solidarity, the five-volume report was quickly published and distributed to church and government officials. The primary objective was to rehabilitate the poor white through a carefully negotiated middle-class philanthropy. Most historians agree that the report's objectives were met: poor whites were rehabilitated and their racial location was no longer ambiguous. The poor white threat, however, continues to loom in Gordimer's novel. Even more recently, Daphne Anderson, in *The Toe-Rags: The Story Of A Strange Up-Bringing In Southern Rhodesia* (1989), writes her own complex and contradictory poor white life out of literary and historical oblivion. In doing so, she reconfigures the "poor white problem."

The "poor white problem," manifestly a concern about the blurring of racial boundaries, has been explored in a handful of historical texts, most notably Robert Morrell's *White But Poor: Essays On The History Of Poor Whites In Southern Africa, 1880-1940* (1992), but has received scant attention in criticism of Southern African literature. In my view, there are (at least) two ways of addressing the problem of philanthropy and the "poor white problem." One can study philanthropic literature *about* poor whites, such as the Carnegie Report. Alternatively, one can study philanthropic literature *by* poor whites, such as Daphne Anderson's *The Toe-Rags*. Because of the notable shift in Southern African racial politics at the end of the 19th century, as Marks and Trapido point out, from "civilizing mission" to "racial upliftment," a study of the various configurations of philanthropy in texts both *about* and *by* poor whites is important.

In my paper I argue that Daphne Anderson, in *The Toe-Rags* engages with the political and social milieu of Southern Africa in the 1920s and 1930s, and proposes an alternative to the condescending philanthropy of middleclass whites; she fashions a "poor white philanthropy." As the reports indicate, the poor are typically the recipients of philanthropy; in poor white life texts, such as Anderson's, typical philanthropic relationships are frequently modified. In *The Toe-Rags* there is a deep suspicion of philanthropy, as well as an attempt to undermine it. Anderson places herself, as a poor white, in the position of a philanthropist, in the position to improve race, class and gender relations. Her multiple and contradictory affiliations, her

liminal vantage, facilitate this curious role. There are two sections to my paper. First, I interrogate the report's configuration of the "poor white problem." Second, I explore Anderson's modification of the terms of the problem. In effect, I examine philanthropic literature *about* poor whites and philanthropic literature by poor whites.

[Table of Contents](#)

Lance Callahan (UNB): Free Falling: The Notion of Self in Errol John's *Moon on a Rainbow Shawl*

Errol John's three act play *Moon on a Rainbow Shawl* traces the events of two atypical days in the collective life a Port-of-Spain barracks yard, and in the process develops a series of extremely subtle postulates on the nature of self-awareness and the possibility of personal renewal in postwar Trinidad. All the characters in the work stand as vivified testaments to the fact that liberation from the plantations does not as a matter of course entail liberation of the "self". In the space of approximately thirty years, Trinidad was transformed, largely as a result of the development of oilfields and large American military bases, from a place in which many inhabitants worked in a form of contractual slavery, to a place of comparative wealth and political freedom. This new-found freedom introduced the characters of *Moon on a Rainbow Shawl* to a set of problems that centuries of enforced predetermination had left them ill-equipped to handle. Enslavement furnished preset concepts of self and self-worth. Free people are forced to struggle with a nebulous conception of identity, and an equally unclear conception of the value of their lives. Slaves knew they were valuable. They were "worth" whatever their owner paid for them at auction. They were the plantation owners most prized possession, and if they ran away, someone would come looking for them. Similarly, their role in society was preordained. Their "job" was to be a slave, and there was no possibility of moving beyond that awful position. As a free man, Ephraim's life has no manifest, externally determined value. His existence is worth only what he himself determines it to be, and when he flees to Liverpool, the very port from which many of the slave raids were launched, no one will come to track him down. Of course, all rational people realize that the aoristic existence of a free being is infinitely preferable to the certitude of slavery. Still, Trinidadian's lives, which as slaves had always had dreadful meaning, but meaning none the less, were now endemically meaningless. The plantations, in modified form, still remain - lurking reminders of the horrible alternative to freedom. But John's characters are now confronted by the realization that the choices freedom offers could lead to spiritual destruction much more easily than spiritual enlightenment. In a sense, the main concern addressed in *Moon on a Rainbow Shawl* was also addressed by Aristotle more than two millennia before, in the development of Phronimos, or 'man of choice'. Experience continually presents beings of free will with options between which they must choose. Each choice opens up further options. Phronimos never stops making reasoned choices, and never stops moving toward a telos (Aristotle 1211-1670). The escapist tendencies displayed by most of the male characters in *Moon on a Rainbow Shawl* can be interpreted as an abdication of the responsibilities of freedom. Ephraim's is a physical escape. Charlie escapes into the abstract world of reminiscence, which leaves him in a state of maudlin acceptance of the conditions of his existence. While freedom is a prize beyond compare, it brings with it a series of repercussions which sweep through the barracks yard like shock waves, pushing some characters down into despondence, lifting others off into fantasy, and possessing the as yet latent ability to carry them all to a state of fully realized liberation of self and supervenient prosperity.

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[Table of Contents](#)

Carrie Dawson (Queensland): Never Cry Fraud: Remembering Grey Owl, Rethinking Imposture

Archibald Belaney was an Englishman who came to Canada shortly before the First World War and took the name 'Grey Owl'. Belaney passed himself off as a Native and became a best-selling author, a proto-conservationist, and an animal rights activist. He was, Margaret Atwood has said, "beloved by all as what he purported to be."

This paper considers the recent resurgence of interest in Grey Owl and the resurgence of interest in the idea of author imposture more generally. It argues that imposture provides a paradigm for elucidating the mechanisms by which white settler subjectivities are produced and sustained. In *Fascist Longings in Our Midst* Rey Chow examines the submission to an idea of 'difference' or 'authenticity' in contemporary academic discourses through the invocation of a straw imposter who acquires an appreciative audience: she thus shifts the emphasis in acts of imposture or simulation ("going native") from the act of imposture itself, to its reception, its occasioning of dissimulation in an audience. Focusing on the example of Grey Owl, this paper examines Chow's argument that the fraudulent figure provides his audience with an idealised image of themselves.

Speaking to an imposture of sorts, Gayatri Spivak writes: "Where the privileged subject... masquerades as the subject of an alternative history, we must mediate upon how they (we) are written, rather than read their masques as historical exposition." Accordingly, this paper does not reconstitute the English imposter as an object of knowledge in a discourse where an origin can be safely assigned. Rather, imposture is employed as a trope for considering the appetite for "alternative history" within academic discourses in Canada so as to foreground the complicity between the performance of an "alternative" identity and its reception amongst a dissimulating audience.

Samuel Durrant (Queens): *True Grief*: Mourning , Ethics and Postcolonial Narrative

To define the postcolonial as that which is haunted by the memory of colonialism is to define the essential work that a postcolonial narrative performs: the work of mourning. However, there is an ambivalent, even contradictory, intention at the centre of the idea of mourning: on the one hand, mourning is the attempt to come to terms with loss, the attempt to remember the past in order to put it behind one, to move beyond it, ultimately to forget it. On the other hand, mourning is a way of living in remembrance, a mode of bearing witness that, in acknowledgement of the debt that the living owe the dead, refuses to forget.

Psychoanalysis, with its necessary investment in treating the patient, conventionally privileges the former mode of mourning and indeed, following Freud's seminal essay *Mourning and Melancholia*, categorises the latter mode of mourning as melancholia. For Freud, mourning is the healthy withdrawal of libido from the love object, the gradual acceptance of loss, while melancholia is the unhealthy or pathological refusal to withdraw this affection, the denial of loss. But if one moves away from the analytic scenario to consider the wider political context, from the individual case history to history itself, then it becomes much less clear which is the more healthy mode of mourning. Much recent criticism, for instance, has focused on the impossibility-and indeed the undesirability-of ever fully coming to terms with the holocaust. Critics such as Geoffrey Hartman have argued that the post-holocaust Jewish community is in fact constituted by a refusal to forget, by a commitment to go on living in memory of the dead. If melancholia is an appropriate-even ethical-response to loss for a community, then ought we to term the individual's response pathological? And what is the role of the postcolonial novelist or poet as he/she attempts to relate (to) both personal and collective histories? Should a postcolonial narrative attempt to work through the past in order to arrive at some form of resolution, at some form of ending, or should it refuse consolation, refuse to close the historical account, choose to remain radically incomplete, inconsolable. Is there, in fact, a choice involved here? Can the painful history of colonialism ever be fully worked through? Ought it to be? What is the end of the postcolonial narrative?

This paper will attempt to translate the debate over holocaust remembrance into postcolonial terms. Focusing on the novels of J.M. Coetzee, I will argue that postcolonial narratives, like holocaust narratives, are unable to choose between mourning and melancholia. On the one hand they seek to remember, to mourn, the suffering of such subaltern figures as Michael K and his mother in *The Life and Times of Michael K*, Friday in *Foe*, the barbarian girl in *Waiting for The Barbarians*. On the other hand, they recognise the impossible nature of such a project: the doctor who wants to extract the secret of K's existence, the magistrate who wants to decipher the marks on the tortured body of the barbarian girl, and the various narrators who want to relate Friday's story are all forced to recognise the inaccessibility of subaltern experience. But the narratives refuse to forget that which they cannot put into words, that which they cannot remember. They seek to find a way of gesturing towards this inaccessible history which does not attempt to speak for that history, a mode of remembrance that nonetheless respects, as Derrida puts it, "the other's infinite remove."

I will argue that Coetzee's narratives achieve this mode of remembrance by incorporating specific images of a mourning that is non-verbal, beyond speech: K's attempt to grow pumpkins in an abandoned field over which he has first sowed his mother's ashes; Friday's scattering of petals over the place where his history-and his fellow slaves-lies submerged; the magistrate's dreams of the barbarian girl reconstructing, in snow, a body and a model of the fort in which she was tortured. These ritual observances, which silently draw attention to an intolerable loss and an unspeakable history, are the defining gestures of characters who otherwise remain impenetrably other. They make possible what I would describe as an ethical realignment, a different mode of understanding in which the narrator-and ultimately the reader-no longer seek to know the other but are instead momentarily allowed to participate in the other's true grief. It is this possibility of ethical communion, I would argue, that represents the possibility of a different, truly postcolonial, future.

[Table of Contents](#)

Margery Fee (UBC): The Ruin of Empires

As Robert Young makes clear in *Colonial Desire*, the concept of "race" that we are most familiar with evolved in the last half of the nineteenth century as a way of justifying imperial domination. And the concept of miscegenation arose as part of an attempt to police newly constructed racial boundaries. If one group of men refuses to formally trade "its" women with another group, that refusal delimits a racial boundary. The historical construction of new races, ethnogenesis, is caused by shifts in what might be called the trade rules. Sylvia Van Kirk documents the socio-cultural shifts that created the Métis in "Many Tender Ties:" Women in Fur Trade Society, 1670-1870 (1980; see also Emberley). British men of all classes married Native women in the early period of the fur trade, in part because such alliances gave them access to Native trading networks (and, of course, the women and their families thereby gained privileged access to white trading networks, too, a point Eric Wolf won't let us forget.)

Such intermarriage was common during the early period of colonization, when it was essentially controlled by traders. As the utility of such marriages declined, their numbers declined, until in many places they were even forbidden (see Hyam 115-16; Lane 158-62). Obviously, sexual contacts along the newly-constructed racial boundary did not end, but marriage was reserved for British women, while sexual contacts with racially othered women moved to the illicit, even illegal practices of extra-marital sex, prostitution, or rape. As Gwen Bergner points out in an analysis of Frantz Fanon's *Black Skins, White Masks*,

If women function as commodities mediating social and symbolic relations among men, colonialism may be contested largely through the ability of black men and white men to control the exchange of "their" women. For example, white men succeed in colonizing black men to the extent that they are not subject to the dictates of black men regarding "their" (black men's) women (i.e. black women). (81)

The sexual border crossing was all unidirectional: white men went across to make contact with non-white women, figured as immoral or prostitutes, whether they were or not. White women were expected to stay on the "safe" side of the border, while non-white men were restricted to the other, either seen as too effeminate to transgress it (which rendered them attractive as homosexual partners), or as so dangerous they had to be ferociously confined by it.

In *The Ruling Passion*, Christopher Lane argues that "a rhetoric emerged at the turn of the last century that struggled to contain the diverse phenomena of masculine identification, colonial practice, and same-sex desire within a comprehensive set of terms and a coherent logic" (13). In this paper I want to examine a very small part of this rhetoric, a part which directs the blame for racism at white women. Women bore the white woman's burden of imposing sexual purity and respectability on their own men as well as on the colonial other, and as a result frequently appear in novels and plays about the colonial past as timid, ridiculous and petty. (But see the account of white women who did not care to take up this particular burden in Jayawardena). James Maccauley, an Australian poet, professor, and editor of *Quadrant*, put it this way in "My New Guinea":

The great enterprise of European colonialism, which now turns out to have been fairly short-lived for most of the world, bred rejection in the hearts of its subjects, in spite of so much of incomparable value that it brought. Why? Perhaps the simple answer is: the white woman. While European men went out to Asia and Africa and the Pacific without wife and family, they entered into a different sort of relationship, socially and sexually, with white people. When the white wife came out, all was inevitably different ... No, the white woman is perhaps the real ruin of empires. If New Guinea had been a mulatto society it would be a slatternly, but more colourful and easy-going society, with the minor vices of concubinage and sloth, rather than the major respectable vices of coldheartedness and hypocrisy (*Quadrant*, 5.3 [1961] 270).

Just one example of this trope in a literary work is the depiction of Mrs. Anderson in Sharon Pollack's *Walsh*, a play about the events surrounding the attempt of Sitting Bull to take permanent refuge in Canada after Custer's Last Stand: "Ah, Major... this savage... this heathen... this Indian has stolen my washtub" (243). The paper will look at how this trope is used in a variety of texts to lay the blame for racist brutality on white women.

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[Table of Contents](#)

Nadine Fligel (*Dahousie*): A Study of Toni Morrison and Dionne Brand's Neoslave Narratives and Their Displacements of Sexual Violence onto Scars

The primary concern of this paper is the genre of neoslave narrative and its inheritance of certain rhetorical tropes from earlier slave or captivity narrative forms. Specifically, given the predominating frankness with which many black North American women write about rape and sexual abuse, the exceptions within neoslave narratives to this explicitness and those narratives' displacement of sexual violence onto other forms of physical violence are significant, as are the ways in which the signs of violence perform metaphoric, metonymic, and/or synecdochic functions within the texts. I present a range of possible explanations for this literary continuity. Then, turning to close textual reading of Toni Morrison's *Beloved* and Dionne Brand's *In Another Place, Not Here* as examples of this genre, I examine these novels' articulations of the connections between scars and rape and the novels' performances of personal politics. A crucial difference between the two texts emerges as the gaze of other characters circulates around scars (the evidence of physical abuse) on black female bodies, and as slavery is demonstrated to take effect in the late twentieth-century. Morrison permits the gaze, initially a jarring repetition of the violence which left the scars, to become an Africanism (a mark of African culture) as well as a mark of American slavery, and ultimately to perform a recuperative politics within the black domestic experience of post-slavery America. Brand's protagonist, Elizete, refuses to allow a restorative reading of her scars and signals the text's insistence on the immediate political reality of slavery and women's absolute right over the deployment of their bodies as politics. The paper thus politicises connections between recent and earlier genres of slavery fiction by illustrating how contemporary authors deploy the signs and remembrances of physical violence as sites for the contestation of the boundaries of figurative language.

Chelva Kanaganayakam (Toronto): Peripheral Visions: New Directions in Contemporary Southeast Asian Writing

Southeast Asian literature has been, for the most, the least sought after in Postcolonial studies, often for obvious reasons. In the Philippines, for instance, the movement towards a dynamic and experimental national literature was interrupted by the strict censorship imposed by the Marcos regime. In Singapore and Malaysia censorship has been more subtle, but no less detrimental to the development of significant literature. If economic and political reasons have shaped and conditioned writing in the past, contemporary literature has shown a willingness to be more subversive and seek alternative paths in giving expression to the complex realities of that region. The present paper is an attempt to show how contemporary writing, in the process of adopting an oppositional stance, has also demonstrated that it merits serious attention among Postcolonial critics.

Mark Kemp (*Pittsburgh*): Melville's *Typee*, American Studies and the Postcolonial Classroom

"The Marquesas! What strange visions of outlandish things does the very name spirit up! Naked houris-cannibal banquets -groves of cocoanut-coral reefs-tattooed chiefs-and bamboo temples; sunny valleys planted with bread-fruit trees-carved canoes dancing on the flashing blue waters-savage woodlands guarded by horrible idols -heathenish rites and human sacrifices." (Typee 5)

Thus reacts the narrator of Herman Melville's first book, a memoir-travelogue-fiction-ethnology-polemic reflecting on his own first whaling voyage to the South Seas, upon hearing of his ship's approach to the Marquesas Islands. So too might *Typee's* reader react. A tale of exotic adventure and erotic encounter has thus been promised, and yet another generation of readers (represented by the students in yet another American Literature class) hopes to find therein a canonically-sanctioned fantasy of American mastery among "naked houris" and fearsome-but, as we all know, ultimately ineffectual-savages. Melville delivers, but not an unequivocal celebration of U.S. imperialism. Rather, this novel-as I will insist on categorizing it, despite the "warnings" against doing so-is a complex negotiation of cultural interaction, the relationships [between among] traveller, writer, publishers, and readers (or, more precisely, market), and national and racial identity.

This paper will examine the representations of "otherness" in *Typee* and consider their translation to/in the U.S. classroom. American Studies, a discipline and methodology that developed from the late 1940s on in tandem with the Cold War ideology, has come under some scrutiny as a limiting nationalistic approach. Traditionally, American Studies functions to reproduce a specific American ideology. Melville rose to canonicity as a writer of expansive imperial tales with literary (and masculinist) muscle, but has also been read by cultural outsiders like C. L.R. James as a critic/prophet of late capitalist globalism – i.e. of postcoloniality. In spite of the wish of many to retain or return the college classroom to the more homogeneous configuration of the '50s, it has become, with the exception of the most hermetic or remote campuses, a postcolonial classroom. That is, the history, of Anglo-American imperialism and transnational movements of people, capital, and culture can no longer be ignored; they have impinged upon U.S. colleges (even more than on U.S. urban, rural, and industrial zones) through, at the very least, demographic changes.

How, then, can or should literary texts about "otherness," formerly employed to reinforce national pride and selfconsciousness, be read and taught so as to question nationalism and encourage consciousness of others? This paper will speculate on the value of postcolonial theory for rethinking the (re)presentation of U.S. canonical literature in the academy.

[Table of Contents](#)

Tseen Khoo (*Queensland*): *Bright White Suburbs*: Configuring the Asian Citizen in Australia and Canadian Literary Landscapes

This paper examines how Asian-Canadians and Asian-Australians construct themselves, and are themselves constructed, as citizens within the majority Anglo-Celtic and European populations of these two 'western' countries. In particular, I am working here with Fred Wah's biotext, *Diamond Grill* and William Yang's photo biography, *Sadness*. These texts, generically considered 'non-fiction,' blur the fiction/non-fiction demarcation and offer a re-siting of East Asian citizens on the national historical landscape. Further, the readings offer ways to break down multicultural binaries for a more porous, dynamic consideration of national and diasporic literatures and literary establishments.

The analyses explore representations of narrators' subjectivities and nationalities, which are interlaced with their negotiations for social space in resistant or discriminatory environments. My aim is not only to impel the carving up out and up of literary and social space for Asian-Australian and Asian-Canadian writers, but also to emphasise the importance of seizing the tools of meaning-making. As Rey Chow states, it is not enough to 'reinvent subjectivity' because this still leaves "the politics of the image ... bypassed and ... untouched." (*Writing Diaspora* 29).

Neil ten Kortenaar (*Concordia*): *Doubles and Others*: The Creation of a Consensual Reality in Zimbabwean Fiction

Zimbabwean fiction often features a splitting of the narrator or the protagonist into a double or

an other: think of the twins in Sanikange's *The Mourned One*, the two brothers in Mungoshi's *Waiting for the Rain*, or the mirrored selves in Marechera's "Burning in the Rain" or *Black Sunlight*. This multiplication of selves reflects the doubling performed by writing and the psychic splitting inflicted by colonialism. The double that is thus generated suggests a potential self that would have been and perhaps should have been had the actual self not been diverted by colonialism. It is my contention that the alternative self that should have been is best understood, not as a non-colonized self (it makes no sense to speak of what the self would have been in another world, for the self is not separable from the world in which it is located) but as a symptom of the psychological division induced by colonialism and its attendant racism. In other words, colonialism creates both the self that is and the "truer" self against which the first self is defined. There are two responses to this doubling: the solipsism of Samkange and Marechera who see the self wherever they look and the realism of Mungoshi that is produced by the intersection of different perspectives.

My paper focuses on the incessant doubling that occurs within the family in Tsitsi Dangarembga's novel *Nervous Conditions*. Dangarembga successfully imagines the self's relation to others by locating her characters in a complex grid of class and gender and generation. (This is not a solution that must be generalized; Marechera's solipsism also has created successful art). The many divergent perspectives that correspond to the characters' locations in Dangarembga's novel create a consensual reality that does not coincide with any one of the perspectives but is the product of their intersection. The consensus does not mean agreement; it only implies that the intersection of perspectives creates a common world. The consensus is also an effect of the stereoscopic nature of the narrator (the adult who looks back on her childhood self is able to apply a critical analysis to the experience of that younger self; at the same time the adult Tambu can only write this narrative because she was once the young Tambu whose educational career is described). There is no outside perspective independent of a particularized inside perspective that recognizes its intersection with other perspectives. My conclusion is that the doubling that is the cause of the pain and self-division of the world of the novel is also what allows that world to be imagined at all. The reverse (that what allows that world to be imagined in this form is also what causes the pain and the suffering) is also true.

[Table of Contents](#)

Peggy Martin (*U of Sask.*): Claiming the Middle Ground: *Metissage* in Autobiographies by Three Women Writers

In her "Introduction" to *Autobiographical Voices: Race, Gender, Self-Portraiture*, Francoise Lionnet posits *metissage*, the practice of "cultural creolization" (4) described by Martinican poet Eduard Glissant, as a "fundamentally emancipatory metaphor" (29) with the potential to disrupt cultural hierarchies. The "braiding" (4) together of cultural forms, according to Glissant, can "establish new egalitarian cross-cultural relationships" (4). Something new and vital will emerge as writers tell their own stories from the middle space between two cultures. In autobiographical writing which originates in these middle spaces, Lionnet suggests, especially in women's autobiographical writing, we can see the focus shifting from individual concerns to those of community, a first and necessary step in re-imagining cultural relations. In my paper I shall look at autobiographical stories by three women writers from three different cultures, all of whom write from "Creole" or "metis" positions, and I shall identify in these works literary practices which, I believe, can be described as *metissage*. As they tell their own stories, these writers revalue their culture and themselves.

In "The Peckerwood Dentist and Momma's Incredible Powers," an excerpt from her autobiographical memoir *I Know Why the Caged Bird Sings*, Maya Angelou recalls a childhood visit to a dentist in 1940s Arkansas. Told from the perspective of the black child, the story is both revenge fantasy and *Bildungsroman*, and like the bridge that connects Angelou's place with "whitefolks' country" (2003) in the story, it brings together African and European traditions. As she "braids" together childhood experience and adult recollection,

Angelou's narrator also blends oral and literate storytelling strategies and thereby situates the story in its historical particularity-within the socially and politically sanctioned racism of the American South in the mid-twentieth century. The humour that emerges from the juxtaposition of "vernacular" (2005) speech with language from a broad range of literary sources produces a story empowering segregated black women.

Olive Senior's *Summer Lightning* contains fictionalized narratives about Creole children growing up in Jamaica in the 1940s and 1950s. The characters in these stories experience social and familial displacements similar to those Senior has said that she herself experienced as she moved back and forth between her own rural home with its indigenous African values and the home of her more affluent and European-oriented urban relatives. Some of her characters and narrators speak in Jamaican Creole dialects, others in the formal English of the Bible and the classroom, and the vibrant blending of literary and folk speech parallels the many layers of Jamaican society. Here, too, humour often becomes the instrument of agency as female characters write their way out of an internalized sense of cultural inferiority. As a narrator Lenora tells a story in "Ballad" about her "lovely friend" (109) who has died, Senior, Like Angelou, mixes discourses, valorizing the folk elements without devaluing the European, and eventually enabling Lenora and the reader to move from the "either/or" thinking of Western culture to a "both/and" appreciation of Jamaican society.

In her autobiography *Halfbreed*, Maria Campbell poignantly and candidly describes "what it [was and] is like to be a Halfbreed woman [in Canada]" (2). Campbell writes about growing up in the 1940s and 1950s as "one of the Road Allowance people" (8) in northern Saskatchewan. She wrote the book, she says in her "Introduction," "to find peace" (2), to come to terms with the racism and oppressing poverty she and her people experienced. Like Angelou and Senior, Campbell brings together oral and written storytelling traditions and affirms the value of her own middle culture through the process of writing her story. Using the clichés and language patterns of white stereotyping, she redeems the term Half breed with an affecting blend of humour and sadness.

Metissage, Lionnet writes, involves revalorizing oral traditions, re-evaluating Western concepts, and recovering occulted histories, and in these three stories the narrators also revalorize occulted religions as a means of constructing bridges between cultures. I shall examine how in each of the stories, the narrator acknowledges, imaginatively, the power of an occulted belief-West Indian Obeah in Angelou's and Senior's stories, and Indian Medicine in Maria Campbell's-and in so doing, questions the hierarchy that has privileged all things Western European. The repressed belief provides a model of compassion for each of the narrators and facilitates imaginative recovery of a communal self. As they give voice to repressed traditions, Maya Angelou, Olive Senior, and Maria Campbell initiate a genuine and potentially transformative dialogue with the discourses which have stigmatized them. I hope to demonstrate in my paper that *metissage* can be a valuable analytical concept because it offers a firm theoretical grounding for a reading of works from different cultures and because it provides a post colonial framework in which to discuss the empowering potential of women's autobiography.

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[Table of Contents](#)

Laura Moss (*Queen's*): *An Infinity of Alternate Realities: Reconfiguring a Postcolonial Realism*

In his 1992 article *Tasteless Subjects*, David Carter issues a call to put realism back on the postcolonial agenda as more than a moment in the development of a postcolonial voice. He maintains that realism has become viewed as complicit with the process of imperialism and therefore with "universalism, essentialism, positivism, individualism, modernity, historicism, and so on" (296). He goes on to claim that "this insight can produce its own blindness in the form of a massive overstatement in which all realisms become one essential realism" (296). With Carter's call in mind, I propose to explore some of the uses of realism in postcolonial contexts which go beyond this "one essential realism."

Recently, literary realism has been linked to a 'conservative' ideology as a reinforcement of imperialist doctrine (Lee, Slemon, Said, Hulme) as well as being cited as a 'moment' in the evolution of a 'true' postcolonial narrative voice (as Kwame Anthony Appiah suggests of Chinua Achebe's *Things Fall Apart*). Such notions are grounded in the expectation that the form unproblematically, "presented to be normal and neutral" in its depiction of the 'real'. In response to these notions of normalcy and neutrality I will address the theories of realism advanced by Alison Lee in *Realism and Power*, Stephen Slemon in his essay "Wilson Harris and the Subject of Realism," and Appiah in *In My Father's House*.

In this paper I propose to create a space between (and yet still separate from) conventional realism on one hand and 'postmodern genres' (Marjorie Perloff's term) on the other. This space I label as 'alternative forms of realism.' This is not the traditional definition or application of realism but closer to Ray Smith's idea of "speculative fiction" or a multi-voiced, multi-dimensional realism (as elegantly illustrated by Francis Zichy). I take Smith's reconfigured version of realism and focus more directly on politically driven fiction than on what Zichy labels Smith's "neorealist aesthetic." Alternative forms of realism effectively counter Carter's idea of "one essential realism."

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[Table of Contents](#)

Maureen Moynagh (*St. F.X.*): *Nancy Cunard: The (En)Gendering of a Political Tourist*

During the making of the *Negro* anthology, a project meant to record "the struggles and achievements, the persecutions and the revolts against them, of the Negro peoples," Nancy Cunard travelled to Harlem and the West Indies. The texts she produced around these struggles can be read as a kind of political tourism, not because her writing fits the category of travel literature but because it exhibits the ambivalence of the tourist's gaze even as it claims

partisanship in the causes it strives to represent. In this paper I focus on the politics of representation in Cunard's writing on race as manifest in the *Negro* project. The angle afforded by political tourism re-maps Cunard's relation to her subject matter; her travels and her writing become records of the processes of identification and political affect produced through the articulation of cultural difference. In particular, I examine the impact made by Cunard's curious inattention to the question of gender. Although Cunard's 1956 notes for an autobiography invoke what has become the mantra of cultural politics in the 1990s – "When of SELF writing: Re the three main things. 1. Equality of races 2. of sexes 3. of classes" – in the texts she published over the course of her life the middle term rarely made an appearance. This gender lacuna comes, in effect, to operate as an aporia in Cunard's writing on race and class, persistently undermining her endeavours to speak from a place outside of imperialist constructions of whiteness in her political identifications with black struggles. Feminist scholarship on imperial travel by women has primarily concentrated on women who might be regarded as feminists, but whose views on race were, to say the least, problematic. Cunard presents, at least apparently, the reverse of this pattern. If she did not always escape the racist paradigms she sought to undermine, her anti-racism must nonetheless be regarded as remarkable in a period with such entrenched political, economic, and scientific support for racist discourses. I will argue, however, that Cunard's lack of self-reflexivity in her representations of race is productively illuminated precisely by a consideration of the gender lacuna in her writing. It is, I contend, in part Cunard's failure to take her gendered subjectivity into account that leads to her rehearsal of the imperial script.

John Muise (UJVB): Derek Walcott's *Omeros*: Using the Art of *Bricolage* or *Language-Making* in an Effort to Go Beyond Metaphor

In one of his essays Ralph Waldo Emerson states, "The poet is the Namer or Language-maker, naming things sometimes after their appearance, sometimes after their essence, and giving to every one its own name and not another's" (73). Emerson goes on to suggest that "language-making" does not necessarily involve inventing new words or signifiers but, rather, giving new meaning to already-existing ones. What Emerson is describing seems almost to echo Claude Levi-Strauss's notion of the "bricoleur," a notion on which Gerard Genette elaborates in his essay "Structuralism and Literary Criticism." "The nature of bricolage," Genette says, "is to make use of materials and tools that, unlike those of the engineer, for example, were not intended for the task in hand" (in Lodge 63). Genette goes on to say, "The universe of the 'bricoleur' is a 'closed' universe. Its repertoire, however extended, 'remains limited'" (64). The true bricoleur or language-maker, then, is someone who is able to express something which is both old and new, someone who is able to create without actually creating.

Such a seemingly paradoxical achievement is one of Derek Walcott's central aims in his epic poem *Omeros*, as he strives to move away from a purely representational or discursive mode of expression toward a more presentational or evocative one. His words are not unique, but, by exploiting their associative or metonymic potential rather than relying on their conventional and more denotative or metaphorical significance, he is able to have them signify something which they normally would not. At the same time, Walcott transfers character names and motifs from an array of classic literary sources onto his own everyday characters and situations and illustrates that a culture, like an innovative mode of expression, gains its uniqueness by giving new significance to the conventions which it has adopted or which have been imposed upon it. This essay will focus primarily on Walcott's use of linguistic signifiers or words in *Omeros* and on how he draws on their associative meaning in order to construct a mode of expression which is fresh and unique, but it will also illustrate, at least briefly, how the manner in which Walcott uses words actually mirrors the way in which he used epic character names.

'See Susan K. Langer's essay "Discursive and Presentational Forms," *Philosophy in a New Key* (Cambridge: Harvard University Press, 1942) 87-107. Langer makes the distinction between the linguistic or "discursive" mode and the sensory or "presentational" mode of signification. The discursive mode, she says, adheres to grammatical, syntactic, and semantic paradigms and "has fixed equivalences that make definition and translation possible" (102). The presentational mode, on the other hand, is closer to raw perception or "the inexpressible realm of feeling" (95). Discursive signifiers, furthermore, are processed "successively," while presentational signifiers provide "simultaneous, integral presentation" (102).

²It is generally accepted by most literary theorists that metaphorical signification is the result of a perceived equivalence between a signifier and its signified, while metonymic signification results from a perceived associative or contiguous relationship between a signifier and its signified. See, for instance, Robert Scholes' essay "Metaphor and Metonymy: Advertising," *Textbook*, eds.

Robert Scholes, et al. (New York: St. Martin's Press, 1988) 121-8. See also Roman Jakobson's essay "The Metaphoric and Metonymic Poles," *Modern Criticism and Theory: A Reader*, ed. David Lodge (New York: Longman, 1988) 57-61.

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Susie O'Brien (UBC): On the Borders of the Promised Land: The Postcolonial Place of America

Once upon a time, or so one version of the story goes, it was assumed that all English literature was produced in England, from whence it was exported throughout the colonies to help fulfill the civilizing mission of empire. As those colonies, starting with the United States, carved out their separate paths to independence, new national literatures began to spring up, which cast doubt on the universalist claims of the English tradition; the promotion of national literatures was accordingly connected to the cause of decolonization. The "national literatures" model of postcolonial writing, however, has now outlived its usefulness. Even as cultural critics are working to expose its dubious political credentials, the role of the nation as a form of global political organization has begun to assume diminishing relevance in a world in which individuals, ideas, goods and services cross borders with unprecedented ease. The world, in short, has become not just postcolonial, but also postnational, and postcolonial criticism must now address itself to the dangers and the possibilities of a world without borders.

That is one, admittedly simplified, version of the story of postcolonialism, which will serve as a backdrop for the discussion which follows—a discussion about the place of the United States in postcolonial criticism. The story works, it seems to me, in two ways, describing both the

dominant narrative of postcolonial America, and the dominant American narrative of postcolonialism. These are not the same narratives, but they have recently come together in a strategically important way, which is evidenced by the increasing prominence of the United States as a subject of postcolonial criticism. In this paper I want not only to lend my support to the argument that it is time to "include America" in the postcolonial, but also to make some suggestions about why this argument is emerging at this particular critical moment, and to look, finally, at a work of fiction-Peter Carey's *Unusual Life of Tristan Smith*-which offers a different view of the place of America in the postcolonial world.

Beginning with a brief discussion of the relative invisibility of the U.S. in postcolonial criticism until the early 1990s, my paper will go on to consider recent efforts (such as the 1993 collection, *Cultures of United States Imperialism*, edited by Amy Kaplan and Donald Pease) to read the U.S. in postcolonial terms. These critical efforts have coincided with and are frequently informed by a tendency in American Studies to see the U.S. in postnational terms, such that, in Kaplan's terms, "foreign relations do not take place outside the boundaries of America, but instead constitute American nationality."

This welcome attempt to highlight the borders of the United States as zones of political contestation carries with it two important risks: one, that postcolonial issues with global implications are reduced to questions of American domestic policy, and two, that the borders of the U.S. become infinitely expandable, according to the assumption that the contradictions and tensions that characterize the American situation are taken as representative of Western society in general. My argument will focus on this second scenario-a scenario which, as Carey's novel shows, has particularly disturbing implications for settler societies such as Australia, whose literatures have always occupied a precarious place in the postcolonial critical archive. Once considered insufficiently postcolonial, these literatures may now turn out to be insufficiently postnational. The U.S., meanwhile, once an indigestible mass stuck in the craw of postcolonial criticism, seems poised to execute a surprising reversal, swallowing the whole postcolonial world in one gulp. At the risk of inducing indigestion, this paper seeks to subject that process to closer scrutiny.

[Table of Contents](#)

Norman Ravvin (*Erindale*): A Street of Parasites: Unhiding the Hidden in Salman Rushdie's *The Moor's Last Sigh*

In an interview he gave shortly after finishing work on *The Moor's Last Sigh*, Salman Rushdie explained, "My writing has always come out of [an] idea of the mixture, the kind of idealized, mongrel truth." *The Moor's Last Sigh* forefronts ideas of mixture, being the story of a "high-born cross-breed" from Bombay, the city where "all-India met what-was-not-India." In the course of the narrative, Rushdie presents cultural hybridity as a bizarre burden, in his portrait of post-independence India's entanglement with its British colonial heritage. As well, he sets at the centre of *The Moor's Last Sigh* an icon of hybridity's possibilities-as well as of its defeat in Europe-in the figure of the last sultan of the Alhambra fleeing Moorish Spain with the soldiers of the Catholic *reconquista* at his heels. Stylistically, Rushdie's novel is also mixed: it is a potpourri of high romance, comic book imagery, up-to-the-moment reportage on Indian politics, and a veiled allegory of the writer's plight under threat of execution by a regime that has deemed him its enemy.

But the strangest presentation of what might be called "mongrel truth" appears in the stunning final chapters of *The Moor's Last Sigh*. The narrator, fleeing Bombay as it explodes with ethnic slaughter, seeks out the Andalusian landscape where the Alhambra stands as a monument to a Golden Age of transcultural possibility. He finds such possibilities to be uncommonly alive in the Spanish city of Benengeli-in particular on a "pedestrianised" street full of non-Spaniards" called "The Street of Parasites." In the language Rushdie uses to describe Benengeli he develops a complicated intertextual relationship with the literary tradition of interwar Poland, as well as with the life and work of a Polish Jewish writer whom he does not name, and whose fate under

the Nazis makes him a startling doppelganger for Rushdie himself. Rushdie's use of this intertextual ploy is so veiled and, one might argue, esoteric, it would seem merely perverse were the reader not alerted to it by a seemingly innocuous sentence near the novel's end: "People are inattentive, by and large. They do not read closely, but skim. They are not expecting to be sent messages by code."

By uncovering these coded presences in the conclusion of *The Moor's Last Sigh*, we are able to examine more clearly the kind of "mongrel" truth the novel means to deploy; we can come to terms with the most disguised, though possibly the most important intertextual presence in the novel; and we can recognize a carefully detailed image of the writer himself under threat of death.

Shane Rhodes (UNB): Bugging With History: Sexual Warfare and Historical Reconstruction in Timothy Findley's *The Wars*

"the past is the fiction of the present"
The Writing of History, Michel de Certeau

In 1901, Henry James wrote Sarah Orne Jewett: "The 'historical' novel is, for me, condemned . . . to a fatal *cheapness*." However careful the historical background, says James, "it's all humbug." James' unease with the cheapness and humbuggery of the "historical novel" evidences its queer position between seemingly opposing genres, a tension that is at once liable to a certain fictional "cheapness" in its reliance on "fact" and catcalls of historical ineptness in its reliance on "fiction." But, as de Certeau suggests, history itself is by no means a stable base of fact but is rather a fiction created by the subjective- and thesis-driven ways in which we reconstruct the past into the history *we need* for the present. Astride this study of the relationship between the historian's or, more generally, the writer's present epoch and how his cohesion within the social fabric of his time shapes his reconstructions of history-where the present, through the trickery of the past tense, becomes magically, to use David Cowart's phrase, a "distant mirror"-! would like to discuss Timothy Findley's *The Wars*.

Richard DelleMora, describing Findley's unique position within the Canadian canon, states: "Writing from a minority subject-position has provided a location from which, without expatriating himself, Findley can contest the cultural and sexual politics of Anglo-Canadian hegemony." Within this vacuous category of "minority subject-position" – what Findley himself calls an "aberrant" position – we must place the author of *The Wars* as a gay male writer. And although this categorization seems both lavishly vague and critically reductive, it remains vital that we understand the differing social responsibilities and weights of each of these adjectives-"gay," "male" and "writer"-and how they each contribute to Findley's rewriting of the first World War as a post-Stonewall discourse coming out a new gay liberation. Only from this reconstruction of Findley's own history, a reconstruction that is of course thesis driven and liable to fictionalization, can we appreciate and critically understand the sexual wars from which *The Wars* originates.

Findley's purpose in *The Wars* is not the homosexualization of history nor is it a fiction of recuperation whereby "gays" from a previous time are "outed" in an anachronistic move by the present; rather, *The Wars* explores the queer erotics, both loving and violent, inherent in male-male bonds especially heightened in the greatest of homosocial events, war. However, *The Wars* is also a study of effacement and the most discrete subversions whereby the writer posits his "fictional history" as generic, the construction of an androgynous, ahistoric and seemingly unbiased archivist methodically filling in the narrative between snapshots. Through this gap, from Findley himself writing *The Wars* to the allegorical frame of metafiction where a character in the book seemingly writes the narrative, Findley escapes. Findley hides his politics behind an ambiguous narrator yet he leaves the novel scarred with the uneasiness that this behind may be exposed, that we may violate *The Wars* as a thesis-

driven fiction and as much of the present as it is of the past.

In this paper, I want to examine Findley's conception of violence and violation and his book's constant play with war erotica but also his construction of male-male relations before and after the war. From here I would like to discuss Findley's historical reconstruction process *a tergo* and the "ass-backwardness" of his reconstructive process.

[Table of Contents](#)

John Scheckter (*Long Island*): Arranged Marriages: Postcolonial Immigrants and American Identities

This paper will examine a number of works in a tightly-focused grouping: Bharati Mukherjee's

Wife and *Jasmine* Chitra Banerjee Divakaruni's *Arranged Marriage*, and Meena Alexander's *The Shock of Arrival* all consider the recent migration of Indian women to the United States. The narrowness here is intentional, since patterns of repetition and variation in immigration narrative confirm most clearly Toni Morrison's assertion in *Beloved* that contemporary recursions to classic loci of American identity emphasize a newly-honest multiplicity of social and cultural purposes. Such works of course offer what we might call a standard postcolonial reading, the close examination of current situations, which in turn expands to include wider ranges of immigrant and minority circumstances. Thus, they offer significant revisions of earlier (mostly turn-of-the-century) myths of arrival in which the Statue of Liberty and Golden Gate signify wondrous possibilities for betterment-and also address earlier, naturalistic myths of individual failure attributable to deep flaws and falsehoods within American society. Following Morrison, however, further possibilities erupt in profusion, for the postmodern narration of complex movement in fact gives voice to inherent aspects of immigration which have lain unvoiced-unvoicable, almost inconceivable-under previous rhetorics of expression and audience expectation.

In many ways, the desire to migrate is itself part of the problematic: the closely-related characterizations of these works show that the personality traits which immigration is intended to enhance-self-actualization, accommodation of new experience, desire for autonomy-tend to convey not only the promise of reward, and not only the anxiety of failure within the system, but a high-profile interrogation of migration rhetoric altogether. Movement to and within America may thus simultaneously foreground and undermine all social values, those of the home society and those of the encountered environment as well. The characters' difficulties in entering American society in these current versions of classic stories therefore go to the root of American self-examination, articulating, ironically enough, a potential for renewal in some very exciting ways.

Gillian Siddall (UG): "The extatic feeling of Arab-like independence": William "Tiger" Dunlop and the Culture of Masculinity in Upper Canada

William "Tiger" Dunlop, as his nickname suggests, was a man larger than life, and while he is a much lesser-known figure today than his contemporaries such as Susanna Moodie and Catharine Parr Trail, he was, in his own time, a colourful and ubiquitous figure in Canadian letters. The purpose of this paper is to explore what the distinctive rhetoric about Dunlop and what his own settler handbook, *Statistical Sketches (1832)* reveal not only about Dunlop himself but also about how masculinity is figured in the imperialist and patriarchal context of Upper Canadian society.

The legendary origin of Dunlop's nickname-that he killed tigers in India by overwhelming them with snuff-signals the outrageous character of the tales, true or false, that make up his life-story. Dunlop, as he appears in the many pieces of literature written during and after his lifetime, is strong, fearless, a consummate entertainer, an avowed bachelor, a man of letters, an expert forester, and, in his capacity as an employee of the Canada Company, a key player in

the settlement of Upper Canada. During his own time, he was described by his old friend William Maginn, in an article in *Fraser's* magazine, as enormous and outrageous, "a red and fiery roaring volcano" who was "cramming his nostrils with snuff by handfuls" (744). John Wilson, in a review of *Statistical Sketches* also foregrounds Dunlop's outrageous character, but places particular emphasis on his literary accomplishments and his wilderness skills. He claims that "every page of the *Emigrants Manual* proves the writer to be a man of great muscular power, both of mind, body, and manners. He is a verb in the active voice and the imperative mood, difficult to decline and impossible to conjugate."

Dunlop, then, is characterized as a paradoxical combination of hyper-masculinity-in the tradition of Paul Bunyan-and intellect and culture (traits not ascribed to Paul Bunyan: an issue I'll address further in the paper). It is this combination of traits that makes him, in the mind of his contemporaries, the ideal man to tame the daunting Canadian wilderness. In this narrative of colonization the First Nations are characterized as possessing only one half of this necessary combination and thus as being unable to thwart the tide of British settlement. Dunlop's nickname gestures not only to his colourful and grand personality but also to his stature and experience as a British colonist. The man who once outwitted tigers now gives advice on dispatching "Master Bruin:" the ease with which he dispenses with tigers and bears is a trope for the British perception of the ease with which they could colonize other cultures.

Dunlop's own book, *Statistical Sketches*, a tract written to entice middle-class settlers to Upper Canada, reveals the ways in which his culture defines the roles of men and women in the context of imperialist settlement. He characterizes himself as a much subdued version of the wild character of others' stories about him; in his own book he is a man of letters who has learned competence in the bush as a means to the end of civilizing that bush.

Dunlop promises his male readers gentlemanly adventure in combination with participating in the important work of building new towns and cities. Unlike other writers of the time, such as Susanna Moodie, he downplays the wildness of the forest, and instead characterizes the wilderness as an attractive space in which a gentleman can escape the hurly burly of civilization, while hanging on to his civilized identity. The connections between Dunlop's reshaping of masculinity and the imperialist project of settlement is evident in a telling passage in which Dunlop describes the pleasures of camping in the woods. In this passage, life in the wilderness is signified by images associated with the First Nations-blanket-coat, moccasin and snow-shoe-and with "the extatic feeling of Arab-like independence" (96). The wilderness as described here is othered as an exotic, glamorous place signified by the Far East and the accoutrements of the indigenous people of Canada. Dunlop is articulating a particular kind of white man's experience that is dependent upon the images – not the reality – of Natives and Arabs, and his conflation of the two demonstrates his inability to separate an Orientalist perspective from the way he understands Native North America. In other words, in his rhetoric, the First Nations become objects of an Orientalist discourse, a master narrative that ignores the specificity of particular cultures and peoples.

Dunlop's description of the psychological space of the wilderness depends on the reader's familiarity with "civilization"-one can appreciate the freedom of the woods only if one has felt the restrictions of civilization. Thus, while Dunlop sets the scene of his wilderness fantasy by alluding to Arabs and to Native articles that signify life in the wild, it is a description of what it feels like to be a *civilized* man in the wilderness-the "savage" life contextualized by British education and culture. The experience he is describing, then, is not accessible to the First Nations-nor is it available to British/Canadian women. The mythological space of the wilderness as configured by Dunlop is a men's only club: when Dunlop says in his book that it must be "human nature" to want to live in the woods, stating as an "undoubted fact, that no man who associates with and follows the pursuits of the Indian, for any length of time, ever voluntarily returns to civilized society" one doubts whether he is including women in this analysis of "human" nature. And while women invented their own imperialist fantasies, in Dunlop's vision they are implicitly tied to "civilized society;" they are part of what the men flee. There is no allowance in this particular configuration of the wilderness for women to

desire to escape the restrictions of civilization. Dunlop's representation of the romance of the solitary woodsman, bolstered here by an exotification of Native men and of the Canadian wilderness, taps into a heroic myth of romantic solitude to which European men, but not women, already had access.

This paper, then, will demonstrate the way in which a culture of masculinity in a nineteenth-century imperialist discourse that romanticizes both the First Nations and the landscape encodes their colonization and perpetuates the marginalization of British women.

[Table of Contents](#)

Heather Smyth (Alberta): Caribbean Fiction of Development and Feminist Literary Resistance: *Myal* and *Abeng*

My paper responds to the explosion of literary activity in the English-speaking Caribbean that takes the form of the woman-centred bildungsroman, or novel of development, and to debate among post-colonial scholars about the genre's political implications. My discussion will be comprised of three parts. In Part One, I will lay out the problem by noting that the proliferation of post-colonial bildungsroman appears at first glance surprising, given the genre's origins, which are grounded in western European notions of development and the values of reason, wholeness, and progress. In short, the bildungsroman carries with it ideological assumptions that would seem to support colonialism. On the other hand, many writers in decolonizing countries have used the genre, with its emphasis on a young protagonist's coming-to-consciousness and growing independence, to explore the development of their new nations and articulate national identities.

Part Two will focus specifically on the implications of two Jamaican writers' use of a genre that seems antithetical to the content of their writing. I will look at Michelle Cliff's *Abeng* and Erna Brodber's *Myal* and hypothesize that, despite the bildungsroman's origin in western discourse, Cliff and Brodber draw on traditions of fiction of development for radical purposes. Their texts use the bildungsroman genre to critique discourses of individuality and wholeness, and seek instead to foreground the indivisibility of individual and communal development.

But rather than use the bildungsroman to allegorize a homogeneous post-colonial nation, Cliff and Brodber posit post-colonial subjects that are constituted in and through multiple and often competing discourses of race, class, gender, sexuality, and nation. Consequently, their texts represent important cultural and political interventions into assumptions about such discourses.

I will use the bildungsroman as a representative site for Caribbean feminist engagement, and in Part Three will move from the particularity of my readings of Cliff and Brodber to pose questions about how emerging Caribbean feminist practice grounds itself in Caribbean social experience and at the same time offers an important alternative voice to feminist theory. I will use Cliff's and Brodber's reworkings of the bildungsroman to discuss the cultural work that literature performs, and the material conditions of literary resistance.

Marjorie Stone (Dalhousie): *0 Holy Night: Abortion, Infanticide and Matricide in Contemporary Women's Writing*

"No Man's Land," Book II in Ann-Marie MacDonald's *Fall on Your Knees*, opens with a chapter entitled "0 Holy Night." Kathleen Piper is dying beneath the "siren wail" of her Catholic mother's prayers in the attic of her family's Cape Breton house, after returning from New York, pregnant and unwed. Kathleen is dying because "[t]his is a breech birth' the child is stuck feet first. Someone will not get out of this room alive. There was a choice to be made. It has been made. Or at least the choice has been allowed to occur." Kathleen's mother Materia "gently closes her daughter's eyes, then takes a pair of scissors" and "plunges the

pointier blade into Kathleen's abdomen just above the topography of the buried head. She makes a horizontal incision," followed by "another cut bisecting the first," then "prayer-dives both hands through the centre of the cross-cut into the warm swamp slippery with life, past mysterious ferns and swaying fibres, searching for a handhold on the sunken treasure." As for Kathleen, the maternal body, she/it is now "an abandoned mine. A bootleg mine, plundered, flooded; a ruined and dangerous shaft, stripped of fuel, of coal, of fossil ferns and sea anemones. . . and any chance that any of it might end up a diamond" (135-6).

The paper I am proposing will analyse representations of abortion and infanticide in four novels, Margaret Atwood's *Surfacing*, Margaret Laurence's *The Diviners*, Marge Piercy's *Braided Lives*, and Toni Morrison's *Beloved*. But I will open with this scene from MacDonald's *Fall on Your Knees*, ostensibly about neither abortion nor infanticide, for several reasons. First, like Matera's act of allowing her daughter to die, representations of abortion or infanticide in contemporary women's writing usually involve a choice "to be made"-often, as in Sethe's case in *Beloved*, an anguished choice between incompatible rights. I will argue, however, that "rights" discourse is less appropriate to understanding the complexities these choices entail than the convergent paradigms of feminist ethics and feminist aesthetics. Secondly, like MacDonald in this scene from *Fall on Your Knees*, the writers I am concerned with typically frame their representations of abortion or infanticide within conflicted and/or intense mother daughter plots, even in cases where the protagonist's relationship is largely with a dead mother, as in *Surfacing* and *The Diviners*. I will suggest that this shared feature is most helpfully illuminated by the "objects relations" theories of Nancy Chodorow and others, notwithstanding the legitimate critiques these theories have been subjected to for their recuperation of binary gender ideologies. Finally (and I expect most contentiously), I will argue that the scene of Kathleen's death draws attention to a missing third term-a semantic gap-in the discourse that commonly links the subjects of abortion and infanticide: matricide. "Matricide" denotes the act of murdering one's own mother, but I will propose a broader stipulative sense of the term corresponding to the broader sense that infanticide can have. Matricide in contemporary women's texts often shadows the subject we identify as abortion and frequently link with infanticide, just as ghost plots, according to Gillian Beer, shadow the actual plots of novels. Matricide also visibly shadows abortion and infanticide if one considers the grim statistics on maternal deaths worldwide presented by Janet Hadley in *Abortion: Between Freedom and Necessity* (1996) – statistics that follow a First World/Third World pattern in maps marking their frequency.

I will use this expanded definition of matricide in developing an analysis of significant configurations and differences in literary and cultural representations of abortion, infanticide, and matricide. In particular, I will note (1) the differences in class position that underwrite Atwood's focus in *Surfacing* on the anguish following an abortion with Piercy's polemical emphasis in *Braided Lives* on the "Agon" lower-class women endure when abortion is denied; and (2) possible differences arising out of race and/or "First World/Third World" locations. "In the nineteenth-century novel of infanticide we find the seeds of the twentieth-century abortion narrative," Judith Wilt observes in *Abortion, Choice, and Contemporary Fiction*. In *Beloved*, however, we see a revisionary reversion to "seeds" of infanticide never fully accounted for in the nineteenth century. This difference between African American and white North American women writers is telling. Forced infanticide is as much a condition of life for many women in China and India today as the colonization of the womb was a condition of life for black women under slavery in earlier centuries. But is this dimension of reproductive politics reflected to any significant degree by North American white middle-class writers?

I will conclude with a brief analysis of the scene in *The Diviners* in which Christy describes finding a foetus in the garbage and burying it in the "Nuisance Grounds." This scene might initially seem to contribute to a growing discourse of "fetalism" that obscures maternal existence and subjectivity. But read in the context of Christy's address to Morag as "girl," as well as in the global context of new reproductive technologies and sex-targeted infanticide and abortion, the foetus in the *Nuisance Grounds* epitomizes the complex ethical and aesthetic issues posed by the subjects of abortion, infanticide and matricide.

Craig Tapping (*Malaspina*): Death and The Generals' Henchmen: Soyirika in the Classroom

On January 8, 1997, while my fourth year class was debating the ritualistic aspects of *Death and The Kings Horseman* with elegant presentations on Soyinka's *Myth, Literature and the African World* and informed debates on aspects of his high modernist poems grounded in oral traditions of Yoruba oracles and oration, *The Globe and Mail* ran the following news item on its International News page (A8) under the double headlines "Africa" and "Nigerian Army targeted":

A bomb blew up a Nigerian army bus inside a military camp in Lagos yesterday, killing two soldiers and wounding 29 people in the third bombing against army targets since December in politically troubled Nigeria. Witnesses said the bomb went off in a bus carrying soldiers inside an army camp in the Surulere district of Lagos and the area had been cordoned off by security authorities. So far no one has claimed responsibility for the recent wave of bomb blasts in Nigeria but police say a bungled car bomb explosion in November that killed three people was the work of agents of exiled opposition leader Wole Soyinka.

The article is attributed to Reuters News Agency, with no further explanations.

To find out more, I accessed various Nigerian bulletin boards and list servers on the Internet, and canvassed a group of international colleagues and scholars of African and Post-Colonial literature. That, in itself, is a pedagogically necessary story, but only part of the gist of this paper.

What interests me is just how do we "profess" the literary, theoretical and cultural studies project that is postcolonialism when the subject Soyinka in this instance offers access to literary/aesthetic studies and, at times contradicting the thrust of his own "literary" writings, demands "advocacy" along socio-political and economic lines in the same classroom, if we address the full range of his oeuvre.

On the one hand, "literary" work which denies "politicized" readings and through which the writer demands "mythic" apprehension of "the music of the abyss" and "transition;" on the other, *The Open Sore of a Continent: A Personal Narrative of the Nigerian Crisis* (1996): *Soyinkas Nobel Speech* affirms the gulf between these poles of his writing.

In the classroom, students who spent much of their first term's immersion in contact narratives and revisionist historical fictions by indigenous peoples learning the distance between moral outrage, white guilt, and literary analysis now wondered why the instructor wanted to discuss international cartels, environmentalism, political corruption, and ethnic cleansing as continuing colonial oppressions. Even the fireworks and the imperial grandeur of American political displays are more "newsworthy," I pointed out, than information central to an understanding of decolonization and neo-colonialism. Is it only commonsensical, therefore, that Clinton's inauguration on the same day should obscure, indeed silence, the march led by Soyinka through Atlanta to commemorate Martin Luther King, Jr., to focus world attention on the violences and inhumanities of Abachas regime, and to illumine the movement to restore civil rights and democracy in Nigeria? "But this is an English class!" they said except, of course, for the woman preparing her term project by reading Saids *Covering Islam*.

What is "news?" Who writes it? Does "having escaped from" mean "exiled?" Is publishing a book like *Open Sore* the same as being "opposition leader?" Who gave Reuters that report? Who checked the facts? Who represents the "World" in international media reports? Are we

witnessing the demonization of Soyinka by the regime he publicly rebukes? What place does a life have in our studies of the "literature?" Is there a secular and a mythic mode of literature? Which do we teach? And so the issue: what is "an English class" and how do post-colonial studies revise our understandings of teaching, reading, learning and dialogue?

Works Cited

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(soc. culture. african) (soc. culture. nigeria)

Wole Soyinka, *Death and The Kings Horseman*.

Wole Soyinka, *Myth, Literature and the African World*.

Wole Soyinka, *The Nobel Prize Acceptance Speech*.

Wole Soyinka, *The Open Sore of a Continent: A Personal Narrative of the Nigerian Crisis*.

[Table of Contents](#)

Sandra Tome (UBC): Colonialism and English Fashion in the Antebellum U.S.

After his much-publicized tour of Britain in the 1830s, the popular poet Nathaniel Parker Willis returned to the United States convinced that what his country needed were more dandies. Dandies, he believed, were the mark of a superior civilization. In a series of widely-read articles published over the next few years he advised Americans to refurbish their shops, redesign their opera houses and even re-lay their streets to make the country more hospitable to the "soigné man of fashion." This was a figure that Willis himself set out to personify. Years later Oliver Wendell Holmes would describe him as "something between a remembrance of Count d'Orsay and an anticipation of Oscar Wilde."

For Willis's critics, both then and later, his recommendations smacked of the worst sort of colonialism. Lockhart, writing in the *Quarterly Review* in 1835, suggested that Willis encapsulated the "servile adulation of rank and title," the "stupid admiration of processions and levees," that characterized a nation of men "Born to be slaves and struggling to be lords." Later, for critics of American "genteel" writing, Willis would typify what William Charvat termed, "the British aristocratic tradition" in American letters, a tradition marked by its slavish "importation" of foreign styles and its opposition to a "genuinely democratic psychology of authorship."

And yet, oddly enough, Willis's advocacy of dandyism, for all that it signified a powerful residual colonialism in antebellum culture, was also centrally implicated in a developing discourse of nationalism. Willis's call for aristocratic men of fashion was issued simultaneously with his ongoing celebration of Jacksonian meritocratic ideals. And not only did Willis celebrate those ideals, he seemed, as with the dandy, to incarnate them. Although famous for his idle lifestyle, his desultory work habits and his mindless affection for clothes, Willis was also this period's most successful and flagrantly ambitious commercial writer, the very type, according to more than one commenter, of the self-made man that Henry Clay advertised as the quintessence of a democratic United States. But how did Willis's dandyism, with its adulation of "rank" and "title," its wistful recollection of America's vanished membership in the Pax Britannica, mesh with the doctrines of autonomy that were shaping the American nationalist project? How could Willis be both an English dandy and a self-made American?

The answer to this question, I believe, lies in Willis's peculiar characterization of the English dandy as an object not, as one might expect, of mimicry or parody, or even of worship or ridicule, but of a special, implicitly sexual, desire. Willis's descriptions of English "men-about-town" dwell on their exquisite physiques, their alluring haircuts, their soft shirts and fine kid gloves. Presented in much the same terms as America's leisured women, the Willis

dandy, I want to suggest, was not just a foreign ideal to be imitated but an erotic territory to be conquered. For Willis, who so emphatically inhabited the dandy he also described, who was, as it were, the object of his own desire, this conquest necessarily took the form of self-mastery. Willis's very colonialism, that is, his habitation of an alien figure that requires his domination, produces the nationalist energies of self-determination that his dandyism seems to deny. To the extent that Willis's advocacy of an English ideal both generated and participated in a broader cultural fascination with things English (manners, celebrities, styles of dress, literature and architecture) in the antebellum period, his case suggest how these foreign objects, feminized, eroticised and mastered in middle-class fantasy, could produce the rugged iconoclasm that characterized American nationalist-and eventually imperialist-ideology.

[Table of Contents](#)

1997 Executive Reports

Treasurer's Report

JULY 1- DECEMBER 31, 1996

Balance, June 30, 1996		\$7,884.37	
<i>INCOME</i>			
ACLALS Operating Grant (\$1000)		2071.15	
Calgary Transfer Re: Triennial Conference		4760.00	
Refund from Brock Learneds		269.21	
HSSFC Support for Joint Session		416.67	
ACCUTE Transfer for Joint Session		85.34	
Membership List Fee (Biographical Dictionary)		185.00	
Membership Fees		1032.79	
Interest for 1996		215.27	
BALANCE		16,919.80	
<i>EXPENDITURES</i>			
HSSFC Membership		460.00	
Brock Plenary		587.36	
<i>Chimo 33 (Fall 1996)</i>			
Printing	447.94		
Postage	138.85		
		586.79	
<i>Other</i>			
Stationery, Labels, etc.		67.19	
TOTAL EXPENDITURES			\$1,701.34
<i>BALANCE, DECEMBER 31, 1996</i>		<i>\$15,218.46</i>	

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

GARY BOIRE, SECRETARY-TREASURER
Wilfrid Laurier University

CACLALS

THE CANADIAN ASSOCIATION FOR COMMONWEALTH LITERATURE AND LANGUAGE STUDIES

CACLALS TRIENNIAL CONFERENCE VII: WILFRID LAURIER UNIVERSITY, 1997/98

Please let us have your suggestions for the theme of the Seventh CACLALS Conference to be held in 1997/98 at Wilfrid Laurier University. Themes that have been suggested so far include everything under the sun.

Send additional suggestions, proposals, for papers or seminars to Gary Boire, Secretary/Treasurer, CACLALS, Department of English, Wilfrid Laurier University, 75 University Avenue West, Waterloo, Ontario N2L 3C5.

[Table of Contents](#)

Conferences, Announcements,

Calls for Papers

Writing Canadian Space/ICRIRE L'Espace Canadien

A Special Issue of Studies in Canadian Literature/Etudes en littérature canadienne

We invite submissions to a special issue on the role of space and spatiality in anglophone and francophone Canadian literature and culture.

Possible topics and approaches include: the uses of spatial theory and/or cultural geography in Canadian literary criticism; representations of space (e.g. urban, rural, wilderness, institutional) in Canadian literature, from exploration journals to contemporary texts; negotiations of nation and border space(s); maps and itineraries (actual and metaphorical); spatial discourses of travel, migration, exile, diaspora; aboriginal conceptions of space; spaces and subjectivities; time and space; "space" vs. "place" public and private space; uses of performative/dramatic space, architectural and domestic space, cyberspace; discourses of globalization.

Manuscripts (not longer than 7,000 words) in either English or French should arrive by 1 December, 1997. The issue will be co-edited by John Clement Ball, Robert Viau, and Linda Warley, and will be published in 1998.

Please send two copies of manuscripts to:

Studies in Canadian Literature University of New Brunswick P.O. Box
4400 Fredericton, NB E3B 5A3 Canada

ACTION ALERT: Request for Assistance from CACLAS Members

Did you know that Margaret Atwood, Doris Lessing,
Derek Walcott, Salman Rushdie, and other Commonwealth

writers already have their individual Internet home pages?

As discussed at the *1996* annual meeting, a small group of volunteers at the University of New Brunswick is designing an interactive CACLALS home page on the Internet to help you find these and other useful resources. Here are some of the materials it will contain:

1. Information about CACLALS, *Chimo*, and CACLALS-L
2. Information about ACLALS and its affiliated organizations
3. Course outlines on Commonwealth/postcolonial literatures
4. Reading lists for PhD comprehensive exams (by country and institution)
5. Online research resources for Commonwealth/postcolonial literary studies
6. Guest book and suggestion box

The UNB team urgently requests your help with numbers 3, 4, and 5, Please send your course outlines, PhD comp reading list, and addresses for your favourite Commonwealth-related websites to either

Wendy Robbins wjr@unb.ca

or

Tony Oguntuase I5hp@unb.ca

Material is needed IMMEDIATELY so that we can have a working model of the CACLALS home page available for discussion and collective refinement at the Newfoundland meeting this spring.

If you do not have access to e-mail, please send your material on diskette to Tony Oguntuase, Department of English, University of New Brunswick, Box 4400, Fredericton, NB E313 5A3.

If all else fails, you may fax Wendy Robbins at (506) 4535069. It is unlikely that the UNB group will have the resources to retype outlines or reading lists that arrive as paper copy, but faxed suggestions for URL' s can certainly be used.

Many thanks for your co-operation.

Mrs. Olutoyin Bimpe Jegede, a Nigerian University lecturer is interested in African Oral literature as it affects immigration poetry, and would be delighted if anyone could give her information on the kinds of opportunities available in Canada for a sabbatical leave, research grants or doctoral programs/fellowships in your area. She may be e-mailed at conukaog@oauife.edu.ng.

[Table of Contents](#)

News Of Members

Karin Reeler (UNB) has co-edited a collection of selected conference proceedings, *Diverse Landscapes: Re-Reading Place Across Cultures in Contemporary Canadian Writing* (UNBC Press, 1996). Her forthcoming publications include an interview with Aritha van Herk in *Canadian Literature* and an interview with Jeannette Armstrong in *Studies in Canadian Literature*. She has also created a biobibliographical web resource on three Canadian writers at http://quarles.unbc.edu/kbeller_html/researchIcanwrit.html and is working on a website for the

CACLALS

CANADIAN ASSOCIATION FOR COMMONWEALTH LITERATURE AND LANGUAGE STUDIES

Send us your news for inclusion in the next *Chimo!*

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