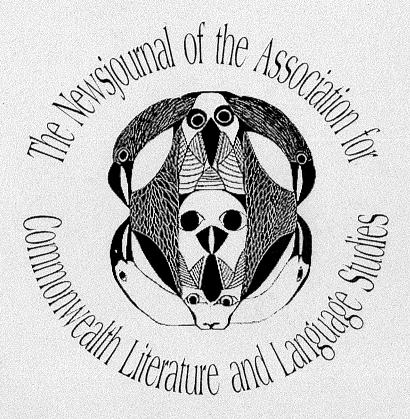
CHIMO



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Editors: Wendy Robbins & Robin Sutherland Co-ordinator of Production, Design, and Layout: Susan Miller

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 $Please \, address \, membership \, correspondence \, to \, Robin \, Sutherland, \, Secretary-Treasurer.$

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CHIMO

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







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FROM THE PRESIDENT

CACLALS

THE CANADIAN ASSOCIATION FOR COMMONWEALTH LITERATURE AND LANGUAGE STUDIES



Dear CACLALS Colleagues:

As I write this, snow disappearing and crocuses blooming in sheltered niches in Fredericton, my mind leaps ahead to May and the thought of seeing many of you at our upcoming annual conference, scheduled for Edmonton this year. At the same time, the reality strikes home that the majority of you--like the majority of members of all of Canada's scholarly associations--will *not* be attending COSSH. There are a variety of reasons, but the biggest issues are the time and the money required for conference travel in the world's largest country (measured in terms of geography). Almost no one simply attends a scholarly conference; either one presents (a paper) or one absents (oneself). Reimbursement, scanty as it is, invariably depends on one's being an official part of a conference program. As a consequence, most of the associations that I know accept almost every proposal submitted without regard for the presenter's credentials or any evaluation beyond the most basic screening for fit of topic to conference theme.

Conference papers, always rigorously time-limited, have often functioned as not much more than an extended form of salutation, with some of the most exciting conference exchanges of ideas and information occurring in corridors, cafeterias, lounges, and pubs. But nowadays these interchanges, both formal and informal, take place almost daily on discipline-specific and interdisciplinary discussion lists across Canada, throughout North America, and literally around the globe. Perhaps this constitutes the "globalization" of knowledge in the best sense.

So, what is becoming of our scholarly communities? Are the most pertinent scholarly communities those being constructed in cyberspace? What, then, is the future of Canada's traditional scholarly associations?

When I represented CACLALS at the HSSFC annual meeting last November in Ottawa, I learned that there are many small scholarly associations in Canada with barely 100 members (the cut-off for recognition by the HSSFC

is a mere 80). Many of us simultaneously belong to online discussion lists, and, to judge from my own experience, we may find in them a more useful source of support for our daily teaching and research than we do from our individual, very sporadic attendance at the annual COSSH conference or from twice-yearly association newsletters, however reliable, such as *Chimo*.

With computers on our desktops or even our laps, and with the Internet offering access to more and more peer-reviewed electronic journals, pre-print archives, and cybraries (digital libraries), the important task of distributing new research in a timely way is not as fraught with delays--and prohibitive mailing costs --as it used to be. That said, access problems remain substantial (the "digital divide"), and the (im)permanency of non-print material is of immense concern in the academy, as well it should be. These issues can be discussed at any point on CACLALS-L. Some will be addressed at our September conference scheduled for the University of New Brunswick on the theme of "Digital Imperialism and the Global Village." Interestingly, SSHRC turned down the CACLALS application for \$10,000 to hold its year 2000 triennial "Commonwealth in Canada" conference. The same month that I received this bad news, I also had the extraordinarily good news that a "virtual" team of women's studies researchers, the PAR-L Strategic Research Network, for whom I serve as the "principal investigator," was awarded its second threeyear mega-grant (\$118,000) from SSHRC, for work which takes place very largely on the Internet.

In maintaining, or (re)constructing, scholarly community in the 21st century, perhaps we need to study the increasingly apparent mismatch between what we need to do to be a professional association in good standing, and what we need to offer one another to get our best teaching and research done in an environment, that, for better or for worse, is strapped for cash to fund face-to-face meetings or to buy old-fashioned books for libraries and is likely to direct an increasingly higher percentage of its monies to electronic frontiers.

As the new, American-based Association of Internet Researchers (AOIR) recognizes: "Over the past decade, listservs have come to play an increasingly significant role in the daily lives of scholarly communities, from the tiniest departmental mailing lists to the largest international discussion groups." Do listservs manage to create and maintain a genuine sense of community amongst their subscribers, even in the absence of any formal "real life" space or gatherings to help perpetuate such a feeling? I hope you are all as proud as I am that CACLALS is at the leading edge of this construction of new

scholarly community, one of only two regional branches of ACLALS to have its own Web site, and the only one, to my knowledge, with its own discussion list (listserv).

Now, don't walk--run--to your nearest computer and visit CACLALS online at http://www.unb.ca/CACLALS and check out the program for CACLALS at COSSH, consult the list of CACLALS members, or follow the link to the new ACLALS headquarters' site in Canberra. And while you are at it, send a message to CACLALS-L-SERVER@unb.ca, with no subject heading, saying in the message simply: Subscribe CACLALS-L Jane Doe. (Yes, you do substitute your actual names.) There is no charge for either of these services. Compare that to mailing anything through Canada Post!

So, that's it for the first president's message of the year 2000. Hope you are all enjoying the dawn of Y2K and smiling while still eating up all those canned goods and bottles of water!

Yours,

Wendy Robbins





TREASURER'S REPORT

From the treasury ~

First, I would like to thank everyone who responded so quickly (and monetarily!) to my various queries, proddings, and pleas for membership renewals. Since last November, your renewals have contributed just over \$1,800.00 to the CACLALS coffers.

We were also successful in our application to ACLALS for continued funding, and received a grant for £1,000.00 (\$2, 241.85 CDN). Unfortunately, our luck did not extend to SSHRC, and we were unable to secure any funding for the Commonwealth in Canada Conference scheduled for next September 29 - October 1st here in Fredericton. Our main options are to: (1) finance it with existing CACLALS funds; (2) seek external sponsors; (3) postpone the conference unless our resubmission to SSHRC in May is successful. We will discuss this at our upcoming Executive meeting and AGM in Edmonton, and continue to keep you updated on the plans for the conference through the CACLALS-L list, and a conference Web site which will be created and linked to the main CACLALS site at http://www.unb.ca/CACLALS. Be sure to watch for it!

On a final note, in consultation with my predecessor, we have located receipts for the \$2,550 which was not accounted for in my initial treasurer's report in *Chimo* 39. These funds were distributed to speakers who attended last year's COSSH meeting in Sherbrooke/Lennoxville.

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

Thanks again!

Robin Sutherland, Treasurer The University of New Brunswick





Spring Treasurer's Report

November 1, 1999 - March 31, 2000

Balance - October 31, 1999:		\$13, 184.81
Income:		
Membership fees:		1, 800.18
Balance - WLU Press:		2, 500.00
Commonwealth Foundation grant:		2, 241.85
Interest:		\$62.60
TOTAL INCOME:		\$6, 604.63
BALANCE:		\$19, 789.44
Expenses:		
HSSFC membership:		\$198.00
Administrative: - postage, courier - telephone - photocopying - stationery & supplies - Web site maintenance		\$1, 284.84
Membership posters: (includes copyright fee)		\$493.07
Chimo 39 - postage: - photocopying: - artwork copyright fee:	294.15 163.80 50.00	\$507.95
TOTAL EXPENDITURES:		\$2, 483.86
CURRENT BALANCE:		\$17,305.58

Dear CACLALS Members,

The fall issue of *Chimo* should have contained a Call for Nominations for the position of graduate student representative which is currently held by Lily Cho, and which is due to expire on August 31, 2000. It should also have contained the Notice of Motion requesting a title change for the position of Secretary-Treasurer. We apologize that the correct period of notice has not been given, and we will seek permission to have these two items addressed at the AGM in Edmonton on May 27th. The required ten signatures for the title change motion (a change to the constitution) will be supplied at that time.

If you wish to send in written nominations, please mail them to Robin Sutherland or email us at caclals@unb.ca as soon as possible; nominations will also be accepted from the floor of the AGM. Please remember that the consent of the nominee and the support of two paid-up members of the Association is required.

Both of the following motions will be moved by myself and seconded by Robin. Any members disagreeing with this process should write in their disagreement to the Secretary-Treasurer before the AGM.

Yours.

Wendy Robbins President

NOTICE OF ELECTION/CALL FOR NOMINATIONS

for a graduate student representative

Nominations are hereby sought for the position of graduate student representative, commencing September lst, 2000, for a two-year term. The election will take place at the AGM on May 27, 2000, in Edmonton.

NOTICE OF MOTION

to amend the CACLALS Constitution with respect to the title of one of the two Officers of the Association

Replace the word "Secretary-Treasurer" or "Secretary" with "Vice President" throughout the Constitution of the Association, and, under Section 6, add an eighth responsibility for this Officer, to read as follows:

8. Assisting the President with the work of the Association, such as

planning conferences, updating the Association Web site, and co-editing the Association newsletter.

BOOK REVIEWS

Kiss of the Fur Queen Tomson Highway Doubleday Canada Limited, 1998 306 pages

There is an underlying and subtle irony to *Kiss of the Fur Queen*, Tomson Highway's first novel. Following the phenomenal success and critical acclaim of Highway's two plays, *The Rez Sisters* and *Dry Lips Oughta Move to Kapuskasing*, *Kiss* is a similar blend of stark realism infused with the "magic" of Cree culture, coupled with tragedy and raucous comedy. On stage, Highway has worked this blend to near perfection. That his first attempt to duplicate this recipe in a novel falls a bit short is not terribly surprising; it is an ambitious first outing.

Kiss is remarkably good, but, because of Highway's place among the first rank of Canadian dramatists, a great deal more is expected of such a writer. Popular reviews have echoed this sentiment and have done the novel a disservice by ignoring the importance placed upon artistic development. Like the novel's two central characters, the transplanted Cree brothers Champion/Jeremiah and Ooneemeetoo/Gabriel, Highway and his late brother Rene, an acclaimed dancer who died of AIDS in 1990, chose artistic outlets that are steeped in white, European tradition-drama, and, in this case, the novel and dance. But this is not the subtle irony within Kiss, rather, it is the inescapable figurative kiss, the magical conception of the novel's title, and the literal touch of white culture, in the form of forced relocation and incarceration in a residential school, that provide the underlying complexity of the novel. These two characters grow into acclaimed artists, embraced by the white establishment; both would, if tragedy had not struck, continue to develop and attempt to conquer new media, in much the same way that Highway has done with Kiss.

Yet *Kiss* goes beyond fictionalized autobiography. The novel is an elegy that memorializes through fiction the life and success of Rene, while providing a typically Highway-esque condemnation of an oppressive white Canadian culture. The frankness with which Highway depicts the abuse of Natives at the hands of white authority figures, notably the Catholic priests who run the residential schools, is startling, but this frankness falls short of overt condemnation. It is tempered by, in a remarkably skillful manipulation of prose, an almost complete lack of commentary or editorial intrusion on the part of the novel's omniscient but sympathetic narrator (who could easily be seen as the Highway persona playing puppeteer were the novel not so well written). The best example of this narrative control can be seen when the novel switches back to life up at Mistik Lake, Northern Manitoba, and the reader is given a discomforting barrage of stereotype, profanity, and unquestioning devotion to the teachings of Catholic missionaries.

Abraham Okimasis and his wife Mariesis, the parents of Jeremiah and Gabriel, have fully embraced good old Catholic guilt and, despite their obliviousness to the suffering inflicted upon their sons as a result of this union, are well drawn and wholly sympathetic characters, who, like the narrator, do not analyze the historical and potential harm of this patriarchal institution. Highway does not shy away from non-flattering and painful portrayals of Native characters. Instead, he allows necessary and believable actions do his editorializing for him. Abraham Okimasis tells his youngest son Gabriel, upon his return from a decade of uncommunicated physical and sexual abuse at school, that "[t]he Catholic church saved our people. Without it, we wouldn't be here today. It is the one true way to talk to God, to thank him. You follow any other religion and you go straight to hell, that's for goddamn sure." Later, when Gabriel is dying of AIDS in a Toronto hospital room, it is again a subtle action that provides the social commentary. Fused within a scene ripe with comedy (a sweetgrass ceremony has set off the smoke detector and the fire department is forced to respond), Mariesis arrives with a priest and Jeremiah "reache[s] under the fire chief's armpit [and] shove[s] the midget priest away." Enough is enough, the action seems to say. The influence of white culture may have been unavoidable, a god-like, Trickster-esque kiss or touch, but, clearly, Native peoples do have an active role in the relationship. Some, like Jeremiah and Gabriel and Tomson and Rene, may find that selfempowerment and reaffirmation of culture in a hybrid of artistic talent that seems outwardly white and European, but has been as importantly influenced by the singing and dancing, the storytelling and performance, of Native culture.

The novel opens in 1951 with Abraham Okimasis's victory in "The World Championship Dog Derby," a major dog-sled race and immediate example of the appropriation of Native culture and the subsequent hybridization inherent in the coming together of two cultures. Part of his prize is a kiss from the winner of a local beauty pageant, a young white woman with the title of Fur Queen, a culture-fusing in-joke that hints at translated Indian names like Clear Sky and Ghostrider. This is the touch of white culture that indelibly marks the lives of Abraham's sons, magically, and, in a suspension of disbelief and embrace of Cree spirituality, literally, in the case of Jeremiah's birth. Highway's playful opening section invokes the mythological Cree trickster figure Weesageechak, but this is not simply a novelistic convention, a trick of the trade like the implied Christianity of an immaculate conception. Cree spirituality and traditional techniques of storytelling form an important part of the narrative. The novel follows the boys from the idvllic innocence of a childhood of almost unspoiled and authentic Cree heritage, through their upheaval and prohibitive residential school experience, to their lives as young artists attempting to discover how far their natural talents can take them. And throughout, a picture of their father's being kissed by the Fur Queen accompanies them-a constant reminder of both the hand of Weesageechak and white culture on their lives.

If anything, the novel needs more of this kind of hybridity. Highway's use of the trickster Weesageechak is unbalanced. The fantastical opening section gives way to a more realistic narrative as the boys get older and have new ways of looking at the world thrust upon them, specifically the rigid, anti-Native dogma of the Catholic church, as Highway's formidable wielding of stark, brutal realism sets in. The interplay between these two styles and levels of narrative work very well early in the novel but begin to fade as Jeremiah and Gabriel immerse themselves in their respective arts. There is no doubt that Highway is immensely passionate about the written and performed word, like Jeremiah, but the novel too abruptly makes the intellectual magic of artistry a character unto itself, rather than allowing a more natural development and reminding the reader that it is both a Native heritage and a knowledge of white culture that allow for Jeremiah and Gabriel to fully realize their talents.

The most powerful part of the novel is the opening conceit: a light, potentially humourous anecdote about a dog-sled race, infused with an otherworldly but not so clearly culturally-defined importance. That hand or kiss should remain with the reader, too, throughout the novel. *Kiss of the Fur Queen* ultimately deserves to be a few hundred pages longer, allowing Highway to carefully and

intricately weave two levels of narrative and understanding into one. His discussions of racism, homosexuality, and cultural awkwardness would seem less like sociological set-pieces towards the end of the novel if Highway were afforded a bit more room to fully explore the complexities of these issues, which, in turn, would add even more life to two already compelling characters. Despite this small shortcoming, Highway does effectively complete the narrative circle with the Fur Queen's arrival in a haze of sweetgrass, sage, tobacco, and cedar smoke at Gabriel's deathbed, further blurring the line between Cree and Christian, white and Native. And, in typical Highway fashion, the novel ends with a wink, both literal and figurative; the Trickster rears his/her head.

Jonathan Dewar The University of New Brunswick

What Was Always Hers
By Uma Parameswaran
Broken Jaw Press, 188 pages, \$17.95

Begin with the world that is Though the worlds that were And worlds that will be Clamour and hammer to enter. (Trishanku 6)

Uma Parameswaran has published several books of poetry, plays, and criticism, including *Rootless but Green are the Boulevard Trees* (play, Tsar Books, 1987); *Trishanku* (poetry, Tsar, 1988); and *SACLIT: An Introduction to South Asian Canadian Literature* (criticism, Prestige, 1996). *What Was Always Hers* is Parameswaran's first book of fiction and won the 1999 New Muse Award. The book consists of five parts: two novellas and three short stories. Tangentially connected in their plot lines and characters, the stories are vivid vignettes of cross-cultural experiences, especially those of South Asian Canadian women.

The title novella (60 pages), "What Was Always Hers," artfully blends Parameswaran's poetic imagination--with its circling and looping words, phrases, and sentences--with her dramatic sensibility; the story, which centre's on a woman's finding herself and her strength amidst the confusion of the disintegration of her marriage, ends with seven and half pages of pure dialogue. Her narrative adeptness, however, lies in her masterful interlacing of this world, this present, and another world in another time The story starts with a silent battle between Veeru and her husband, Niranjan. As Veeru lies in the stillness of the dark, her brooding thoughts take her back and forth from Vancouver, BC, "this golden land where sea and mountain endlessly kissed each other in abandon," to her Goddess, her luck, and village life in India.

The very first paragraphs capture the oppressive atmosphere, with the lyrical repetition of words of silence: Veeru "waited" and "waited," staying "very still," lying "very still," while Niranjan is invariably "silent" and "quiet." There are many examples of these lingering phrases throughout the story. There is the lamenting refrain of Niranjan's parents: "To lose a son in a faraway land, never to even see his face before . . . to lose a son" (36), and a few pages later, "Bappaji, mataji, their voices soothing her from halfway around the world, to lose a son in a faraway land . . . " (40). Then there is Veeru's melancholy longing for the almost idealized beauty of Jitin: "She saw Jitin standing at the window: she looked tired, and forlorn, and utterly beautiful. . . . but the image of the tired, lonely, utterly beautiful woman who had been standing at the window kept intruding" (29). "Jitin, Jitin, she thought longingly" (45), and again, "Veeru thought of Jitin with the same longing as ever, that had not lost its edge of pain, that would never lose that edge of pain no matter how many years passed. Jitin, Jitin, her heart cried, the smell of masalas and condiments lingering in her mind" (58).

Besides the long dramatic exchange at the end of the story, Parameswaran creates interesting dialogues to express different psychological states of mind. In one instance, she gives Veeru the chance to refute her husband's words in a kind of internal dialogue--literally in parentheses and inserted into the husband's sentences--while, at the same time, letting Veeru relish her "power of silence": "Oh the power of silence when the other wanted a response, any response but silence. 'From the very first day I met her, we both knew. . . each knew there could be no other. (No other? No other? what was I then? . . .) And then after you left . . .' he paused. (Oh my God, that was seven years ago, for seven years . . .)" (24). Both a song of sorrow and loss and a song of longing and exhilaration, the story finally becomes Veeru's interior monologue,

reflecting her inner landscape through her journey of transformation and narrating the embedded tale of a woman's struggle: to be equal and to grow between the stillness of solitude and a whirlwind of public political activism in ethnic and women's communities.

The second novella, "Maru and the M. M. Syndrome" (84 pages), consists of seven seemingly disjointed episodes that are at once humorous commentaries on insipid academic life, reflections on mid-life crisis, meditations on divining for water for a cottage near Meech Lake, and discussions on topics ranging from the writing of biography to child exploitation to paranormal phenomena, and that end with an orgy-like party.

The central idea of the story, though, seems to be the search for a "way" to interpret and to connect disparate worlds of consciousness. Sivaram, the scientist husband of Maru, the narrator, seeks salvation in "Gayatri Mantra," by performing "one hundred thousand Gayatris," as an experiment to see if indeed "something would happen, an effluence, a spiritual tejas, a power" (91). Maru searches for her identity and voice through the writing of her memoir, titled "Maru and the Maple Leaf." While she writes about her contemporary Canadian life consisting of community work experiences, especially work for the Immigrant Women's Association, voices, like waves from the sea of the past, wash over her: "But behind these recent echoes, I heard the murmur of women's voices, a soothing sound that had become part of my life of late, of women sitting around a white dhoti or sari or bedsheet spread on the ground. . . . The voices rose and fell, with little laughs or sighs as the stories demanded, as they shared them old and new. . . . The voices rose and fell in soft murmurs . . . " (96-7). The writer inhabits both this world of the present in Canada and that world of the past in India, traversing between them freely and imaginatively. Maru, at one point of the story, says to herself, "There are more things on heaven and earth than your philosophy dreams of, Horatio, Maybe I had touched some magical key and opened worlds one does not normally see" (104). Figures from her past emerge like apparitions to urge her to write about her "whole life" (98): "It has to be written down, her story, my story, not to boost our vanity. Ah, what need of any name or fame do we have? But for the future, so young girls will know and remember the way things were" (102).

This need for the remembrance of the past and the theme of "inheritance" runs through several of the stories. In "What Was Always Hers," for their son's

funeral, the parents from India sent a bottle of water, an envelope with two flat paper packets of sacred ash and sindoor, and a letter that tells the grandchildren not to "keep from him [their father] the cleansing waters of the Ganaa. or themselves from their inheritance. They are his sons, as he was mine: this is our inheritance, their inheritance" (46). In "Darkest Before Dawn," perhaps the most disturbing story of the collection, this theme is particularly strong, evoking "deep nebulous memories of another place another time" (154), memories of a grandmother with her violin, "sitting under the shade of a parijata tree" (156): "It was a scene etched in Jayant's memory, a scene to which his spirit returned in quiet moments, a scene which he sought out when storms came up. A scene where everything was in place, exactly in place. Aji playing her violin every day just after her three o'clock tea" (156). The violin becomes "his inheritance." However, the story is also one of disillusion of a father, betrayal of a brother, racist experience of a little girl, heartache of a sister whose interracial relationship offers only a glimmer of hope: "It was just a matter of time, she told herself, before the problem solved itself. Just wait a couple of generations and there'd be a lot more interracial kids. Her own for example. They would be beautiful; they always were, these children of two races. One just had to wait . . . " (163).

For her characters who go through difficult times in dealing with change and displacement, Parameswaran possesses deep compassion, such as shown in the last story, "Icicles." There is also a vivid playfulness in her writing that is displayed in the other short story, "How We Won Olympic Gold"--one could see the whole village crowd craning their necks trying to hear the trans-Pacific telephone conversation relayed in a chorus of voices. Ultimately, these energetic and vibrant stories are about the present, the contemporary, everyday, lived experiences of characters whose sense of place, identity, and belonging is realized through myriad languages, worlds, and histories.

Shao-Pin Luo Dalhousie University



CACLALS

THE CANADIAN ASSOCIATION FOR COMMONWEALTH LITERATURE AND LANGUAGE STUDIES



'First Past the Post': Reconsidering Postcolonialism in the 21st Century

(COSSH) Congress of the Social Sciences and Humanities University of Alberta Program

May 25-27, 2000

VENUE: HC (Humanities Centre) Room L3 unless otherwise indicated

Executive Meeting, May 24th, 7:00-9:00 pm Room HC 2-19

THURSDAY, MAY 25

9:00-12:00 Registration: CACLALS Desk in the Registration Area

9:15-10:30 Joint session with ACCUTE. Room HC-L3. Cross-Border

Identities. Chair: Robin Sutherland

Panelists

Shao-Pin Luo, Dalhousie University. "Travel and Transculturation: *In an Antique Land* and *The Holder of the World"*

John Eustace, Acadia University. "New Age Neo-Colonialism: A Mutant Response to Mutant Messages down Under"

Sujaya Dhanvantari, University of Alberta. "The Terror of Travel in 1920s America: Reimagining the Travel Paradigm in Zora Neale Hurston's *Their Eyes Were Watching God*"

10:30-10:45	Coffee Break
10:45-12:15	The Sexual Politics of Postcolonialism Panel (Part 1). "The Cultural Production of Homosexuality in Postcolonial Nation-States". Chair: Sujaya Dhanvantari
	Mridula Chakraborty, University of Alberta. "Queerindia: Pushing Limits of Nomenclature"
	David Leahy, Concordia University. "Trinidadian Carnival and the Gender-Panicked Nation"
	Stavros Stavrou, University of Calgary. "Gender and Sexuality: The Oriental Versions"
12:15-1:45	Lunch Break
2:00-3:15	Critical Re-Conceptions. Chair: Stephen Slemon
	Panelists
	Diana Brydon, University of Western Ontario. "Postcolonial legacies, postcolonial futures"
	Judith Leggatt, Lakehead University. "Dancing About Architecture': Pushing the Boundaries of Post-colonial Interpretation"
	John Scheckter, New York. "Back-Dating: Using Postcolonial Principles to Edit an Early Modern Text"
3:30-4:45	Parallel Session. Joint session with ACCUTE. Room HC 1-3 Co-Chairs: Noreen Golfman & Wendy Robbins
	Terry Goldie, York University. "Lifewright: Identifying and Identity Defying."
3:30 - 4:45	Parallel Session. Joint session with CAIS - Margo Harkin Room HC-L3 Chair: Heather Zwicker

5:00-7:00 University President's Reception

7:00 - 9:00 Joint session with CAIS Room HC-L4
Margo Harkin's 12 Days in July (screening)

FRIDAY, MAY 26

9:15-10:30 The Sexual Politics of Postcolonialism Panel (Part 2).

"Intersecting Queer and Postcolonial Theories."

Chair: Sujava Dhanvantari

Panelists

Sook C. Kong, University of Victoria. "Thinking Intersections: Theory & Literature"

Kelly Hewson and Lee Easton, Mount Royal College. "Positions and Practices in Postcolonial and Queer Theory: Reading Lawrence Scott's *Aelred's Sin*"

Comment: Rita Wong, Simon Fraser University

10:30-10:45 Coffee Break

10:45-12:15 Roundtable on Aboriginal Literature: Pedagogical, Epistemological, and Canonical Concerns. Room HC 4-29 Co-Chairs: Renate Eigenbrod & Peter Rasevych.

Panelists

David Brundage, Aboriginal Education Committee, Athabasca University

Cherry Clayton, Independent Scholar, Guelph

Jonathan Dewar, mixed blood Huron-Wendat, University of New Brunswick Kristina Fagan, Labrador Métis Nation, University of Toronto.

Helen Hoy, University of Guelph

Roberta Jackson, University of Calgary

Jennifer Kelly, Red Crow Community College, Blood Reseme, Alberta

Emma LaRocque, Native Studies, University of Manitoba.

Shao-Pin Luo, Department of English, Dalhousie University

Armand Ruffo, Anishnabe, Carleton University

Anna Marie Sewell, Big Sky Theatre, Edmonton

Jo-Ann Thom, Métis Nation of Saskatchewan, Saskatchewan Indian Federated College

12:15-1:45 Lunch break

2:00-3:15 Tricksters, Witches, and Other Travellers on the Margins Chair: TBA

Panelists

Michelene Adams, University of New Brunswick. "Trickster at the Crossroads: Erna Brodber's *Louisiand*"

Antje M. Rauwerda, Queen's University. "'All the muddy margin': David Malouf's Indeterminate Gemmy"

Ashok Mathur, Alberta College of Art and Design, "Brown Girl in the Ring and White Witches on TV (and how magic is just too racy)"

3:15-3:30 Coffee Break

3:30-4:45

Subjectivities, Shadows, Imposters

Chair: Douglas Ivison

Panelists

Lance Callahan, University of New Brunswick. "The Colour of Shadows in Walcott's *Omeros*"

Jonathan Dewar, University of New Brunswick. "Grey Owl: Twists on the Notion of 'Other' and 'Imposter"

SATURDAY, MAY 27

9:15-10:30

Eccentric Classrooms and Cyber Societies

Chair: John Eustace

Panelists

Nancy Batty, Red Deer College, & Aruna Srivastava, University of Calgary. "Mumbai 90210: Observations on the 'Eccentric' Post-colonial Classroom"

Wendy Robbins & Robin Sutherland, University of New Brunswick. "Home Improvements and Cyber Extensions: Y2K CACLALS Online"

10:30-10:45

Coffee Break

10:45-12:15

Further Border Crossings Chair: Antje Rauwerda

Panelists

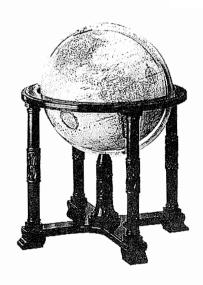
Douglas Ivison, University of Western Ontario. "Adventure as Spatial Practice in Rolf Boldrewood's *Robbery Under Arms*"

Lynda Hall, University of Calgary. "Shani Mootoo's *Cereus Blooms at Night*"

12:30-1:45	Lunch Break
2:00-3:15	AGM
3:15-3:30	Coffee Break
3:30-4:45	Construction, Adaptation, Identity Chair: Rowland Smith
	Panelists
	Nora Foster Stovel, University of Alberta. "Margaret Laurence's Long Drums and Cannons"
	Sheila Roberts, University of Wisconsin-Milwaukee. "Stasis and Adaptation in Contemporary South African Literature"

4:45-6:00 CACLALS Reception, Room HC 4-29

Identity in Tom King's Fiction"



Cherry Clayton, Guelph. "Media Construction of Aboriginal

ABSTRACTS OF PAPERS & BIOGRAPHIES OF PRESENTERS

dams, Michelene: "Trickster at the Crossroads: Erna Brodber's

In Louisiana Erna Brodber explores the links between the cultures of African-Americans and West Indian Blacks. Language is the primary locus of intersection, and at these junctures the Trickster perches. Brodber lays down multiple tracks, including folktales and folksongs, jazz music, and elaborate rhetorical play, to produce an intricate Trickster discourse that affirms the relationship between the two groups. The Trickster voices can be directly traced to two figures: Anansi, the Caribbean Spider, and the African-American Signifyin(g) Monkey. A third Trickster, the Yoruba Esu, hangs like a shadow over the text.

Although Brodber weaves Caribbean folk forms into the narrative, she also works with identifiably African-American forms such as Signifyin(g), and jazz. However, despite their U.S. origins, these forms are sites at which the two cultures intersect, and the medium of their coalescence is the Trickster.

In this paper I will indicate how the origin of Brodber's Tricksters, their protean nature, and their association with ambiguity legitimise their appearance in *Louisiana*. I will move on to explore the relationship between Esu, the Monkey, and the Spider to reveal why each has a place in this West Indian novel. Finally, I will examine how the Trickster speaks through Signifyin(g) and through jazz to ultimately underscore Brodber's central theme: the peoples of the African diaspora are linked inextricably.

Michelene Adams is in the PhD program at the University of New Brunswick. She is currently working on a dissertation, entitled "The Treatment of History in West Indian Women's Narrative," which focuses on the fiction of Erna Brodber and Jamaica Kincaid. Michelene is originally from Trinidad and Tobago.



atty, Nancy & Srivastava, Aruna: "Mumbai 90210: Observations on the 'Eccentric' Post-colonial Classroom"

Eccentric: (a) deviation from an established or usual pattern or style (b) located elsewhere than at the geometrical center

Aruna Srivastava (University of Calgary) and Nancy Batty (Red Deer College) have collaborated to offer students in two programs on two campuses and in two courses (English 392 and 492--different levels of International Literature study) the opportunity to experience learning in and through multiple venues: the classroom, the Internet, video-conferencing, and e-mail list. Students on both campuses and in both classes have opportunities to interact with one another through the latter technologies, and co-instructors periodically take turns physically inhabiting each other's classroom. The "sacred," enclosed spaces of learning and teaching are thus unveiled in ways that challenge some of the hierarchical values that post-colonial theory often claims to have upset, but that post-colonial classrooms often, instead, tend to reinforce.

The "eccentric" post-colonial classroom offers a space in which students are encouraged not only to learn about the displacement and decentering of the colonial and post-colonial subject, but also to experience for themselves such a decentering, if only in a limited and still relatively structured way. Students are challenged to think about such things as: (1) the effects of distance and mediation on learning; (2) the implicit operation of hierarchical value systems (senior undergraduate students vs. junior; university vs. college; urban vs. rural; centre vs. periphery); (3) the role of instructors as collaborative learners, as well as (collaborative) producers of knowledge; (4) the numerous possibilities for independent and peer-based learning.

The question of "address" in the eccentric post-colonial classroom is always held open to scrutiny and analysis, offering opportunities for students and their instructors to re-locate themselves in relation to the institutional production of knowledge and power.

Nancy Batty teaches American and International Literature and Science Fiction at Red Deer College. She is currently co-editing, along with Robert Markley, a special issue of *ARIEL* devoted to the intersection of speculative literature and postcolonial concerns.

Aruna Srivastava teaches in the English Department at the University of Calgary, Her teaching and research interests are: postcolonial studies, feminist studies, critical race theory, anti-racist pedagogy, critical pedagogy, and technology-enhanced learning. She has collaborated with Nancy Batty on three versions of an International Literature course taught at the University of Calgary and at Red Deer College.

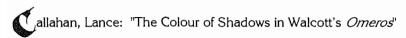


rydon, Diana: "Postcolonial legacies, postcolonial futures."

Compiling a five-volume anthology of postcolonial documents for Routledge, Postcolonialism: Critical Concepts (June 2000), has enabled me to re-examine the legacy of postcolonial thinking over the twentieth century. This anthology gathers work from different disciplinary traditions and geographical locations. and organizes them chronologically in twelve thematic sections, which are structured in part around some of the key debates now seen to energize the field. By establishing an archive of crucial writings outlining the shape of the field, the anthology provides a foundation for future work reconsidering postcolonialism in the 21st century.

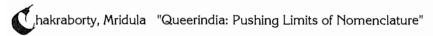
After briefly reviewing what the anthology suggests about the shape of the field, its history, and its current directions, I will discuss some of the decisions I faced in selecting material and their implications, concluding with a revised agenda for postcolonial reading strategies. Although guides to postcolonial theory continue to focus on influential single figures (such as Bhabha, Said, and Spivak), I suggest reconceptualising the field as organized around a set of recurring debates. Four debates to be discussed in this paper include: (1) Interdisciplinarity and Multidisciplinarity. (2) Language and the global dominance of English. (3) The Relevance of Marxism. (4) Globalization.

Diana Brydon, Robert and Ruth Lumsden Professor of English at the University of Western Ontario, is the author of Christina Stead (Macmillan/Barnes Noble1987), Timothy Findley's Famous Last Words (ECW 1995) and Timothy Findley (Twayne1998). With Helen Tiffin, she has published *Decolonising Fictions* (Dangaroo, 1992). A five-volume anthology, Postcolonialism: Critical Concepts, will appear with Routledge in July 2000. She guest edited the special postcolonial issue of Essays on Canadian Writing (1995), and with Irena Makaryk is currently co-editing a book on Canadian Shakespeare. She served as the president of the Canadian Association of Commonwealth Literature and Language Studies from 1989 to 1992.



Sweeping the reader across three continents and through hundreds of years of West Indian history, Derek Walcott's *Omeros* engages so many of the central issues of West Indian cultural existence that it sometimes teeters on the brink of artistic insolvency, in danger of being pulled apart by the myriad figurative machinations Walcott must of necessity invoke to give voice to the aspirations, desires, and uncertainties of an entire society. It is the shadow image that ultimately renders the poem's sprawling pattern of allusions coherent and that impresses order on its radiating, omnigenous figuration. By fundamentally recoding the shadow image, Walcott develops the perfect vehicle with which to undermine Eurocentric conceptions of history and social development, and the ideal figure with which to enunciate his difficult understanding of Caribbean creative practice: a ceaseless, kinetic circumscription of the productive absence he postulates as existing at the very centre of the West Indian psyche.

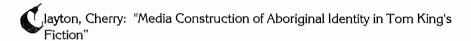
Lance Callahan is a recent graduate of the University of New Brunswick who now divides his time between UNB and St. Thomas University.



What does it mean to be 'lesbian' in India? What does it mean to be an 'Indian' lesbian outside India? Straddling the space between category and nomenclature, existence and acknowledgement, alternative sexuality in India, as geographic and psychological nation, poses interesting questions of identity formation and sexual politics. 'Lesbian' is a word that does not seem to exist in the regional Indian languages. This nomenclatural fallacy seems to extend outside the physical boundaries of India with a peculiarly raced inflection. My paper will focus on conversations around the construction of an 'Indian lesbianness' through diasporic cinema, cultural texts and listserve discussions on the net.

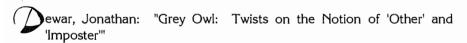
Mridula Chakraborty holds her BA, MA, and MPhil from the Department of English, Delhi University, India. She is currently pursuing a PhD in English in the Department of English, University of Alberta. She is exploring the cultural construction of the modern Indian woman in the last decade, the 1990s, by feminist publishing houses in India, through the body of work, fiction and non-

fiction, they have been producing. She is interested in the intersection of feminism and nationalism in the post-colonial nation state and how race overdetermines notions of identity and citizenship.



Tom King's fiction draws on photography, Hollywood stereotypes, and tourist constructions to underline the ways in which First Nations identity in Canada has been constrained by the legacy of colonialism and the influence of capitalism. Struggling within fragmented and hybrid cultures, subjects see their own identities reflected in popular film icons, and find employment in cultural creations for the tourist trade which appeal to a lost authenticity. King often uses as a central figure the educated artist/intellectual, sometimes the narrator, who returns to a home location and is doubly alienated, from original community and from the education and assumptions of the capitalist West. Media constructions of Native subjects function as analogues for the process of fictional representation within which they are caught, and point to the hybridity of cultural production within postcolonial Canadian society. At other levels of the text, in narrative direction, plot, dialogue, and symbolism, the bankruptcy of Native subjects within a context of unemployment, lack of cultural cohesion, or significant political participation is underlined. Media praxis is double-edged in these narratives, suggesting both alienation from indigenous sources of power and a way of rejoining Western culture by having an artistic image of Native presence circulated to new audiences and viewers.

Cherry Clayton was an Associate Professor of English Literature at Rand Afrikaans University in Johannesburg, South Africa. She is presently involved in scholarly work on First Nations (women) writers.



This paper will explore recent depictions of Archibald Belaney, the famous Indian impostor known as Grey Owl, including the Ojibway writer Armand Ruffo's *Grey Owl: The Mystery of Archie Belaney* and the major motion picture *Grey Owl*, in order to explore, cursorily, concepts of identity and connection to heritage, culture, and nation/nationhood. While a considerable amount of critical work has been done by Paula Gunn Allen, Vine Deloria, Jr., Louis

Owens, Gerald Vizenor, and Jace Weaver, this groundwork has resulted in a discursive arena that is difficult to navigate for Natives, so-called "mixedblood" Natives (to borrow Owens' term), and non-Natives alike.

Native identity is complicated with regard to issues of bloodlines, tribal affiliations, reserve and off-reserve status and non-status, distance, dislocation, and separation; it becomes even more complicated when discussing openly mixed or ambiguous ancestry. Gunn Allen and Owens consciously occupy the ethnic crossroads of Native and Eurpean heritage and have written at length of their personal positions with regard to connections to culture and community. And Weaver, in *That the People Might Live: Native American Literatures and Native American Community*, claims that loyalty to the community is the highest value in Native American cultures, coining the term "communitism" – a fusion of community and activism.

Ruffo's Grey Owl—the non-Native who passes himself off as Native—is a send-up of the conventional early Indian biography and popular Last-of-the-Mohicans/Dances-with-Wolves Hollywood motif, turning the cliché of White writing about Native on its head. Ruffo problematizes the question of authenticity by refusing to indict Belaney for wanting to connect to a culture, even if it is not his to claim. While this is a further blurring of an already formidable "grey" area, Ruffo's hint at possibilities is a worthwhile avenue for Native and non-Native scholars alike.

Jonathan R. Dewar is a PhD candidate in English at the University of New Brunswick in Fredericton. His dissertation is tentatively titled "'Dance With Us As You Can': An Exploration of Connection in the Poetry, Prose, and Criticism of Contemporary Native and Mixedblood Native Canadian Writers."

hanvantari, Sujaya: "The Terror of Travel in 1920s America: Reimagining the Travel Paradigm in Zora Neale Hurston's *Their Eyes Were Watching God*"

Zora Neale Hurston's *Their Eyes Were Watching God* has usually been read as the fiction of self development of the novel's heroine, Janie Crawford, set within the conventional genre of the travel narrative, However, critic Carla Kaplan reinterprets the novel as a mediation on the "kinds of social conditions Janie faces," which lays bare the historical engagement of the novel in 1920s US Black politics.

"Travel," according to bell hooks, is "not a word that can be easily evoked to talk about the Middle Passage, the Trail of Tears, the landing of Chinese immigrants at Ellis Island, the forced relocation of Japanese-Americans, the plight of the homeless." This paper will also draw from Mark Simpson's critical work on Nat Turner as a figure of the terror of travel to critique the race, gender, and class subject positions which enable the travel paradigm to consist of the departure from and return to private property, characteristic of nineteenth-century white, middle-class, male travel narratives.

Although Janie owns property, as Houston Baker points out, Hurston challenges the notion of travel marked by the practice of departure and return by the textual elements of the novel, which enunciate Nanny's memory of the terrorizing journey of the escaped slave; Annie Tyler's failed attempt at a postbellum Afro-American woman's adventure; and the description of the dangers of racist violence in the text's post-hurricane urban centre. These portrayals of the terror of travel shape Janie's adventures in *Their Eyes* differently from the standard travel genre. Hurston's voice thus powerfully critiques the exclusionary genre of travel writing popular in the early twentieth century and brings forward a more flexible notion of the term travel, which seeks for the inclusion of Afro-American experience within its terms

Sujaya Dhanvantari is a PhD English student of postcolonial literature and theory at the University of Alberta. She has been a graduate representative on the CACLALS executive for the past two years, organizing panels on postcoloniality and the politics of race and sexuality. She has also presented her research on the relationship between race theory and postcolonial literary studies. Her current research interests include critical theory, cosmopolitanism, and literatures of the African diasporas.



hanvantari, Sujaya: "The Sexual Politics of Postcolonialism Panels"

The first panel, entitled "The Cultural Production of Homosexuality in Postcolonial Nation-States," looks at the specific ways in which queer sexualities have been named in postcolonial discourse and political practice. How do state authorities patrol sexualities, and which moral agendas do laws support? What shape do such discourses and practices take in the formation of national identities? The panelists are Sook C. Kong, Kelly Hewson and Lee Easton, and Rita Wong.

The second panel, entitled "Intersecting Queer and Postcolonial Theories," challenges the disciplinary boundaries that govern the "chasm" between postcolonial and queer theories. Are such boundaries transgressed through a queer/postcolonial textual reading, in which postcolonial theory displaces "western-centred" queer theory, and queer theory forces postcolonial studies to take account of sexuality as a site of power relations? The panelists are Mridula Chakraborty, David Leahy, and Stavros Stavrou.

aston, Lee: Please see Hewson.

Ligenbrod, Renate and Peter Rasevych: Roundtable on Aboriginal Literature: Pedagogical, Epistemological, and Canonical Concerns.

This roundtable is meant to create an awareness of the complexities involved in researching and teaching Aboriginal literatures at a time of increasing academic interest in this field. We organized a roundtable of many voices instead of a panel with only a few so that many questions may be heard and many concerns will become known. Besides, we hope that this roundtable will encourage networking among all those interested in this field and will therefore further advance a deeper understanding of the oldest literary voices of this continent.

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Fagan, Helen Hoy, Roberta Jackson, Jennifer Kelly, Emma LaRocque, Shao-Pin Luo, Peter Rasevych, Armand Ruffo, Anna Marie Sewell, Jo-Ann Thom.

Lustace, John: "New Age Neo-Colonialism: A Mutant Response to Mutant Messages Down Under"

This paper will focus on Marlo Morgan's popular New Age novel, *Mutant Message down Under* (1995), to explore how popular culture, in particular, the New Age manifestation of it, function within a neo-colonial discourse. The paper will begin by considering the New Age movement in general, examining its commercial appropriations and inventions of indigenous spiritual beliefs and artefacts, and tying these appropriations and inventions to colonialist ethnography and problematic notions of cultural and spiritual authenticity. Then it will locate Morgan's "autobiographical" novel about a middle-aged woman's experiences with Aborigines in the Australian outback within that discourse.

The paper will work both as exposéé and theoretical speculation, alerting the audience to various problems with Morgan's novel, and considering the political and theoretical implications of its dissemination and popular reception. The paper will highlight the problem created by novel's preface, which introduces the story as fiction while asserting its resemblance to Morgan's personal experiences. Morgan's disingenuous attempt to cloak the "truth" of her narrative in fiction is part of an elaborate ruse. The paper will then identify specifically where the truth claims break down. Morgan's point that the "Real People" have agreed to disappear, have accepted the genocidal policies of successive Australian governments, is not only an untruth, but is an invitation to naive readers to acquiesce in such policies. Finally, the paper will consider Morgan's novel and the New Age movement in general as vehicles of neo-colonialism, focussing on the industry Morgan has created out of the novel, and the New Age industry as a whole.

John Eustace is an assistant professor in postcolonial literature and theory at Acadia University.

oldie, Terry: "Life (Re)Writing: Identifying or Identity Defying"

Recently the critic Edward Said has become a major topic as a memoirist. When some attacked what they perceived as inaccuracies in his book *Out of*

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Place: A Memoir, Said and his supporters replied not just that Said was correct, and as far as I can tell he was, but that the minutiae of his history seemed a minor aspect of the autobiography. Said says of the first moments when he was beginning what would be *Orientalism*. "What concerned me now was how a subject was constituted, how a language could be formed--writing as a construction of realities that served one or another purpose instrumentally." This shaped his approach when he moved on to consider himself. In a lecture two years ago, Said discussed his navel-gazing as a Palestinian:

"I am not sure whether to call this perpetual self-invention or a constant restlessness. Either way, I've long learned to cherish it. Identity as such is about as boring a subject as one can imagine. Nothing seems less interesting than the narcissistic self-study that today passes in many places for identity politics, or ethnic studies, or affirmations of roots, cultural pride, drum-beating nationalism and so on."

Thus Said first asserts how dear "self-invention" is to him and then dismisses "narcissistic self- study." How can he do both? I begin with Said because, while I am most certainly not of anywhere near his importance, my academic interests are somewhat similar, the instrumental constitution of a subject, whether in my earlier work on representations of indigenous peoples or my more recent work on homotextuality. And the latter leads to the material I am introducing in this lecture. My book, tentatively titled "Lifewright: A Theoretical Sexual Autobiography," does not provide a narrative of my life, the typical memoir, but instead looks at a series of issues of sexual identity, through the prism of my own subject position. I am not interested in cherishing myself but rather in foregrounding as much as possible the identity I assume when considering various theories of sexuality.

I am reacting partly to memoirists such as Said but also to the various gay and lesbian theorists who are very much out but who never suggest in their theorizing what their sexual identity does to their work. Among the chapters in my book will appear considerations of bisexuality, of race as eros, of drag. Each of us is constantly torn between our associations, in which one identifies as say "an Asian-Canadian," and our belief in the self: in which one claims that no identification fits the many parts which comprise one's unique identity. My lecture will consider some of my models for this method, such as Gayatri Spivak and, most obviously, Eve Sedgwick, and will suggest some of my first responses to the insights and minefields with which I am engaging.

Terry Goldie is the author of *Fear and Temptation: The Image of the Indigene in Canadian, Australian and New Zealand Literatures* (McGill-Queen's 1989) and co-editor, with Daniel David Moses, of *An Anthology of Canadian Native Literature in English* (Oxford 1999). His book *Pink Snow: Homotextual Possibilities in Canadian Fiction* will be published by Broadview Press in 2001. He teaches Canadian and postcolonial literatures at York University, with particular interest in gay studies and literary theory. At present he is writing a book tentatively titled "Lifewright: A Theoretical Sexual Autobiography."

all, Lynda: "Border-Crossings in Shani Mootoo's *Cereus Blooms at Night*"

In *Cereus Blooms at Night*, Shani Mootoo represents several border-crossings--geography, race, ethnicity, gender, sexuality, language, genre, and art form. Mootoo employs a colonial and postcolonial setting to disrupt and destabilize concepts of the fixed, stable self of Western philosophical tradition and to challenge heteronormatively-gendered social roles. In this paper I explore Mootoo's portrayal of individuals who survive on the borders of social acceptance, and her depiction of damaging social construction, as well as the individual's active role in constructing the "self" that is presented to others--a performative act which Mootoo suggests is a powerful survival strategy. An interview that I conducted with Shani Mootoo last year is the impetus for this paper, as well as favourable student responses to her novel.

Mootoo's representation of the "whites" reverses the oppressive black/white binary and thus she "doubly" interrogates language and social class/privilege. The confusing sexual awakenings and the diverse sexualized and gendered lives she portrays suggest that traditional social roles and rules must be redefined to encompass a greater proportion of society. In the interview, Mootoo states: "The stories I write are not agenda-driven, but I have found that I am most passionate about a story line when it is an appeal to the larger world for acceptance for me and for people like myself--as we are, not as the larger world would like us to be. Tyler, the main narrator in *Cereus*, I have come to realise, does just this."

Lynda Hall, a sessional instructor at the University of Calgary, graduated with her PhD in English in 1998. Her teaching and research focus on lesbian autobiography. She has published widely in various journals, including Sex

Roles; ARIEL; Tessera; Canadian Theatre Review; Callaloo and Journal of Gay, Lesbian, and Bisexual Identity. She edited and contributed a paper to a special issue of the International Journal of Sexuality and Gender (v. 5.3, 2000) called Converging Terrains: Gender, Body, Environment and Technology. Hall edited and wrote the introduction for Lesbian Self-Writing: The Embodiment of Experience (Haworth Press, 2000, forthcoming), to be co-published simultaneously as Journal of Lesbian Studies (v. 4.4, 2000).

arkin, Margo: 12 Days in July

CAIS and CACLALS are co-sponsoring the visit of Margo Harkin and the screening of her three latest documentaries: *Twelve Days in July,* which deals with the Orange Parades along the Garvaghy Road in 1997--the same parades that have continued to be flashpoints for sectarian violence each summer since then; *A Plague on Both Your Houses,* which deals with interfaith marriages in Northern Ireland; and *Clearing The Stage,* portrait of playwright Frank McGuiness.

Margo Harkin is one of Northern Ireland's most significant and provocative filmmakers today. In the 1980s she was a founding member of the pathbreaking Derry Film and Video Workshop, with whom she directed the internationally acclaimed drama *Hush a Bye Baby*, a moving story of a young woman's struggle over abortion; she is now part of the production company Besom Productions.

ewson, Kelly and Easton, Lee: "Positions and Practices in Post-Colonial and Queer Theory: Reading Lawrence Scott's *Aelred's Sin*"

We propose to interrogate the intersection of queer and post-colonial readings in texts such as Lawrence Scott's *Aelred's Sin*, which explores sexuality in a post-colonial context. Specifically, we seek to examine Eve Kosofsky Sedgwick's argument that queer theory must shift from exclusively paranoid positions of knowing/reading to a position that emphasizes affective ways of knowing/reading. Central to Sedgwick's argument is a sense that queer theory must move beyond "paranoid" preoccupations with oppression and regulation to examine the ways in which "affect" enables reparative reading practices.

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From a post-colonial perspective, Homi Bhabha has also advocated examining the role of affect in building political communities. We propose that post-colonial discourses may offer queer theory a way to think about such absences, even as queer theory speaks to post-colonial readings of their elisions of other sexual desires. Using Lawrence Scott's *Aelred's Sin*, we explore the possibility that post-colonial reading practices may offer queer theory a position from which to overcome criticisms that it remains too fixated on the de-centered self to the exclusion of a grounded political community.

Kelly Hewson was a former secretary-treasurer of CACLALS ('92-'94), past chair of the Canadian-Caribbean region of the Commonwealth Writers Prize ('97-'99), and teaches in the English and Applied Communications departments at Mount Royal College, Calgary.

Lee Easton teaches in the Department of English and the Center for Communication Studies at Mount Royal College. He has published on queer theory and the impact of new technologies on post-secondary education. He is completing his doctoral dissertation at OISE/UT.

Tvison, Douglas: "Adventure as Spatial Practice in Rolf Boldrewood's Robbery Under Arms"

Adventure is a spatial practice. In other words, adventure is a practice that represents and organizes space, and makes space comprehensible. Adventure, which is a practice marked by violence and movement, thrives in frontier spaces, which are characterized by violence and instability, and simultaneously works to transform them, by working to impose the spatial order and practices of European settlement. This paper will illustrate how adventure operates as a spatial practice through a discussion of Rolf Boldrewood's classic Australian bushranging adventure, *Robbery Under Arms* (1882-83). It will provide a detailed reading of the spatial practices and orders described and performed in *Robbery Under Arms*, and will focus on the conflicts between competing spatial practices and orders that the text narrates. In particular, I will focus on the work that adventure performs in the text to constitute and delineate the emerging nation of Australia, while also noting the frequent gaps and excesses, which often visibly disrupt the dominant spatial order, that adventure and *Robbery Under Arms* produce.

Douglas Ivison is a SSHRC Postdoctoral Fellow at the University of Western Ontario. He has published articles on Hugh Hood, Thomas Pynchon, August Wilson, and Canadian popular culture, and is currently editing an upcoming volume of the *Dictionary of Literary Biography* on *Canadian Science Fiction and Fantasy Writers*.

ong, Sook C.: "Thinking Intersections: Theory & Literature"

In *Adieu to Emmanuel Levinas*, Jacques Derrida meditates on the core of Levinasian philosophical ethics towards the other. Levinas, the late Jewish French thinker, returns time and again to his ethics of encountering "the face of the other." In several intricate moves, Levinas points to the heart of self and otherness, the potential to relate to the other, and to oneself, without subjugating, denying, or devaluing the other; without the other being the device of a screen, or the text of a pretext.

Beginning with Levinasian thought, read through deconstructive philosophising, I'll work my presentation through Roy Miki's anti-racist theorising in the context of Canada, and Albert Memmi's anti-racist thought in the context of France and Europe; take in the more recent developments in queer theory, for example, the intellectual work of queer North American thinkers such as Nayan Shah and David L. Eng; and hinge my literary readings on the selected works of Canadian writers--such as Gregory Scofield, Mona Oikawa, Tamai Kobayashi, Lydia Kwa, Rita Wong, and Larissa Lai. Moving through my paper will be a strong awareness of threads of post-colonial theory, particularly those tracing from Gayatri Chakravorty Spivak and Homi S. Bhabha. My paper will be also be inflected by my take on the theories of Marxian political economy and feminist thought.

My goal is to see how much further one can push the various envelopes in academic disciplinarities. How much further a 10-year-long journey to think inter-disciplinarity can go. As well, I am very interested to hear what other scholars are being challenged with, and key strategies they may have to share with us all.

Sook C. Kong is a doctoral candidate on leave of absence from the University of Victoria. She teaches literature, is multi-lingual, also writes poetry, fiction and literary and cultural commentaries. Her short stories have been published in *Hot & Bothered* 2 (1999) and *West Coast Line* (Winter 2000). She is the co-

author of *Your Everyday Health Guide: A Lesbian, Gay, Bisexual and Transgender Community Resource* (1998). Sook and Glen Lowry are the editors of the Winter 2001 *WCL* issue on the various contestations surrounding the term 'Asian Pacific'.

eahy, David: "Trinidadian Carnival and the Gender-Panicked Nation"

This intervention will interrogate the institution of carnival in Trinidad as a libidinal site of "leisure" and gender-bending which has performed sex-gender cultural work important to Trinidadian politics and anxieties about the nation and same-sex identities.

Carnival is an important cultural institution and trope which appears frequently in Trinidadian literature (i.e. Earl Lovelace's *The Dragon Can't Dance* or Willi Chen's *King of the Carnival*) and other forms of cultural production (i.e. the visual arts, cartoons, films). It is not only a popular art form which, to a great extent, has been co-opted by middle-class nationalism, business, and tourism, but its co-optation has historically been very important to attempts to create a sense of national group identity. This desired function has always been difficult, especially as a result of the divisive politics of "race" in Trinidad, but not hopeless. Social and literary critics who have addressed carnival to date, however, have not examined how it also reinforces and subverts a national group identity because of the ways in which carnival, and the discourses and representations about it, are homosexually panicked. For instance, in recent years there has been a gay contingent within the annual Port of Spain carnival - a "deviation" which was for a long time fearfully associated with the libidinality of the event, but only recently "tolerated."

How did the former "intolerance" manifest itself and in what way's were its heterosexist, homophobic biases as much about nation-building as expressions of fear of sexual "others"? Or in what ways is the aforementioned "toleration" affecting the sex-gender politics and "national" work of carnival today? Using discourse analyses and semiotic readings of literary, journalistic and other genres, as well as secondary sources about sex and gender in Trinidad and the Caribbean, I will attempt to historicize and answer such questions, as well as theorize possible implications for the future.

David Leahy has recently been named as an Honorary Associate Professor of the Department of English and of Graduate Studies in Comparative Canadian Literature at the Université de Sherbrooke. He is currently researching and writing a book with the working title "Nationalisms and Homosexual Panic: A Cross-Cultural, Post-Colonial Analysis". He has published many articles and reviews, and he has presented many conference papers, on Canadian, Québécois, Post-Colonial and Gender topics.

eggatt, Judith: "'Dancing About Architecture': Pushing the Boundaries of Post-colonial Interpretation"

The twentieth-century aphorism, "writing about music is like dancing about architecture." usually questions the validity of using words to comment on non-linguistic art forms. However, the comparison can also suggest that nonlinguistic responses to all forms of artistic creation can be as valuable as writing about painting, music, dance, or architecture. In this paper, I demonstrate the possibilities of non-linguistic literary analysis by tracing the development of undergraduate students' artistic interpretations in two postcolonial classes and providing examples of students' work as illustrations of the varieties of response that are available. An examination of these texts shows how a movement away from logocentric analysis allows students both to demonstrate their understanding of material and to stretch their modes of interpretation and expression. I discuss the benefits and drawbacks of opening up analysis in this way, focusing specifically on the appropriateness of these forms to the context of post-colonial literatures and literary theories. After all, post-colonial texts often push the boundaries of academic definitions of 'literature,' so it makes sense that post-colonial analyses push the boundaries of academic definitions of 'criticism.'

Judith Leggatt is an Assistant Professor at Lakehead University. She specializes in Caribbean and First Nations literatures. Her present research interests include post-colonial rewritings of creation mythology and the role of dirt and disease as markers of cultural boundaries. Her latest paper, "Raven's Plague: Pollution and Disease in Lee Maracle's Ravensong" is forthcoming in *Mosaic*.

uo, Shao-Pin: "Travel and Transculturation: *In an Antique Land* and *The Holder of the World"*

This essay compares two literary texts, *The Holder of the World*, a novel by Bharati Mukherjee, and *In an Antique Land*, a travelogue by Amitav Ghosh. While Ghosh illustrates the cosmopolitan world of medieval Mediterranean trade, tracing the obscure story of a slave, Mukherjee illuminates the connections between the 17th-century Puritan world and the Mughal world, following the steps of a woman ancestor and discovering her "secret" history. Even though one is an "authentic" travel text, the other an imaginary one, both deal with ideas of travel and transculturation by traversing through time and geography and examining the interconnectedness of different traditions, thereby contributing to our understanding of hybrid identities and to the *métissage* of cultures.

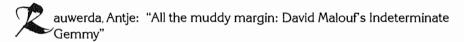
Shao-Pin Luo teaches World Literature in English at Dalhousie University in Halifax. Her research interests are in postcolonial theory and literature and cultural studies. She has presented work on Hiromi Goto and Larissa Lai, written for *The Fiddlehead*, and introduced and translated a contemporary Chinese novel, *The Castle*.

athur, Ashok: "Brown Girl in the Ring and White Witches on TV (and how magic is just too racy)"

Samantha Stevens twitches her nose and injects a bit of turmoil into 1960s prime-time suburbia; Jeannie, garbed in an outfit apparently appropriated from an underfunded *Sinbad the Sailor* film set, sends magical reverberations throughout NASA's space program with a nod and a blink; and Ti-Jeanne, the protagonist in Nalo Hopkinson's first novel, set in an apocalyptic post-Harris Toronto, battles with powers and spirits to ensure the safety of her family and community. By looking at the representation of Voudon in *Brown Girl in the Ring* and viewing this through popular renditions of supernatural ability as exemplified by 1960s television shows *Bewitched* and *I Dream of Jeannie*, I show how powers/abilities outside Western imagination are condemned as undesirable, unnatural, and otherwise "other." As the white women (Elizabeth Montgomery as Samantha and Barbara Eden as Jeannie) in the television series attempt (unsuccessfully) to curtail their powers to please their men, so, too, does Ti-Jeanne, the main character in Hopkinson's novel, initially refuse

to allow herself to use the powerful spiritual/magical legacy of Voudon inherited from her mother and grandmother. My argument is that the act of using forces that surpass and circumvent the normative processes of Western/rational/"mortal" thought is an act that racializes the subject and releases her from the constrictions of white, patriarchal control.

Ashok Mathur teaches at the Alberta College of Art and Design in Calgary. His most recent novel is *Once Upon an Elephant* and he is currently working on a book of critical race theory and anti-racism analysis.



In David Malouf's *Remembering Babylon*, Gemmy is a British boy shipwrecked off the coast of Queensland in the nineteenth century. Raised by aborigines, his subsequent contact with a British colony becomes both a typical colonial encounter and a re-examination of the colonial mission from the perspective of a British subject (or "B-b-british object" as Gemmy famously asserts). My paper will interrogate Gemmy's positioning as "blackwhite man" and the efficacy of the cultural reconciliation his indeterminacy seems to afford. What are the theoretical implications of his apparently simultaneous 'blackness' and whiteness'? Why is it significant that he enters the colony as both British and aboriginal? Gemmy straddles the boundary between stereotypes of coloniser and colonised, 'self' and 'other.' He is a figure for both alterity and uncanny similarity. I will argue that Gemmy's ambiguities do not effectively "muddy" racial/cultural boundaries as they are traditionally configured in postcolonial theory, but that his marginalisation may suggest the potential for reconciliation of a different, post postcolonial order.

Antje Rauwerda is completing a doctoral dissertation, "Whiteness and Masculinity in Post-Colonial Fiction," at Queen's University. Authors examined in detail include Keri Hulme, Michael Ondaatje, Peter Carey, and David Malouf. Publications include articles on Dorothy Livesay's poetry and a nineteenth-century slave narrative, "The History of Mary Prince."



oberts, Shelia: "Stasis and Adaptation in Contemporary South African Literature"

As an introduction to the paper, I shall address briefly the grandiose schemes and edifices of southern African colonialization and, in particular, those of the National Party from 1948 onward. Great wealth was generated by expanded mine and other industries, a wealth that was shared in various portions among the white population. By 1960, there were virtually no "poor whites" in South Africa. I shall go on to discuss how recent South African fiction in English and Afrikaans glances back at this past of a seemingly endurable "good life;" explores the aftermath of the shift in political power in 1993; its economic changes; the sense of betrayal among those who find change impossible to accept; and the sometimes painful yet determined adaptations of those who embrace the new conditions. Texts to be discussed include, among others, J.M. Coetzee's *Boyhood* and *Disgrace*, Marlene van Niekerk's *Triomf*, Eienne van Heerden's *Mad Dog*, S.P. Benjamin's *Die Lewe Is 'N Halwe roman*, Dan Jacobson's *The Electronic Elephant*, and Christina Lamb's *The Africa House*.

Sheila Roberts is a former South African now teaching and coordinating the Creative Writing Programs at the University of Wisconsin-Milwaukee. She has published three novels, three collections of short stories, plus many stories in magazines and journals. Her theoretical/critical essays on South African literature have appeared in *Current Writing: Text and Reception in Southern Africa, English in Africa, The Centennial Review, Area Studies,* and *Research in African Literatures*.



obbins, Wendy & Sutherland, Robin: "Home Improvements and Cyber Extensions: Y2K CACLALS Online"

The World Wide Web is now used by an estimated 2% of the world's population. Most Canadian academics, Y2K fears notwithstanding, are now hooked, wired, and sometimes frazzled. In an attempt to simplify access, while adding more and more resources and links to the CACLALS Web site, the CACLALS Web site team has redesigned the site. This presentation, scheduled to take place in a "smart classroom," will demonstrate some of the main features and improvements of the new site and invite audience participation in making suggestions for future developments. An easy-to-use print guide will be distributed as well.

Chimo Spring 2000

Wendy Robbins, President of CACLALS, is a Professor of English at the University of New Brunswick in Fredericton, and a co-founder of its Women's Studies program. She teaches undergraduate and graduate courses in Canadian and postcolonial literature, feminist literary criticism, and Women's Studies. Her research interests include women's literature, women's health, and the new communications technologies. In the mid 1990's, as Director of Research at the Canadian Advisory Council on the Status of Women in Ottawa, she co-founded the electronic discussion list PAR-L.

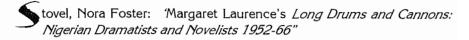
Robin Sutherland is a PhD candidate (English Literature) at the University of New Brunswick in Fredericton. Her research interests include Canadian and postcolonial literatures, and women's writing; she is particularly interested in typically 'un-genred' women's writing, including letters, journals, diaries, and travel writing. Also interested in the research and communications opportunities offered through new network technologies, she has been involved in developing web sites for *Theatre Research in Canada*, and Women Writers of Canada, both produced at UNB.



checkter, John: "Back-Dating: Using Postcolonial Principles to Edit an Early Modern Text"

I am constructing a critical edition and examination of The Isle of Pines, a 1668 shipwreck fantasy by Henry Neville. Set in the southeastern Indian Ocean, the two-part fiction begins with the survival of one man and four women on a small island, and their establishment of an isolated English-based society; after a century, the island is (re)discovered by a merchant ship. In addition to several colonial reference points, such as a very early suggestion that Australia may be habitable by Europeans and evidence that Neville is rewriting the story of an actual disaster, the general strategy of the narrative addresses many issues that are associated with postcolonial inquiry. Attractive as it is, the application of contemporary critical techniques to a brief 330-yearold text requires careful and self-conscious annotation. In this project, selfexamination is formalized in two ways: by using reader response theory to filter postcolonial views, and by reference to assumptions within the editorial history of the text. I would like to discuss this project as a work in progress, especially in terms of constructing and testing critical frameworks, and to welcome the advice of the group.

John Scheckter is president of the American Association of Australian Literary Studies, and teaches at the C. W. Post Campus of Long Island University.



Margaret Laurence published *Long Drums and Cannons: Nigerian Dramatists and Novelists 1952-66* in 1968 in order to introduce to Westerners five major Nigerian writer Wole Soyinka, John Pepper Clark, Chinua Achebe, Amos Tutuola, and Cyprian Ekwensi-- plus six new writers: T.M. Aluko, Elechi Amadi, Nkem Nwankwo, Flora Nwapa, Onuora Nzekwu, and Gabriel Okara. Thirty years later, the University of Alberta Press is republishing her study, with myself as editor.

Long Drums and Cannons is still significant for two reasons. First, such an early appreciation by a well-known Western writer has historical significance. Second, criticism by a creative writer illuminates not only the literature critiqued, but also the artistic values of the critic. These two sources of the significance of Long Drums and Cannons will form the focus of this paper.

Nora Foster Stovel is Associate Professor of English at the University of Alberta. She has published several articles on twentieth-century writers, including Lawrence, Drabble, and Atwood. She has published *Margaret Drabble: Symbolic Moralist* (Washington: Starmont Press, 1989); both *Rachel's Children: Margaret Laurence's A Jest of God* (1992) and *Stacey's Choice: Margaret Laurence's The Fire-Dwellers* (1993) in ECW's Canadian Fiction Studies; and both *Embryo Words: Margaret Laurence's Early Writings* (1997) and *Colours of Speech: Margaret Laurence's Early Writings* (2000) with the Juvenilia Press. She was awarded a SSHRC grant to complete *Wise Heart: A Biography of Margaret Laurence* and *Divining Margaret Laurence*, a critical study of Laurence's writings.



tavrou, Stavros: "Gender and Sexuality: The Oriental Versions"

Recently (May 1998), Cyprus lost a battle at the European Court of Human

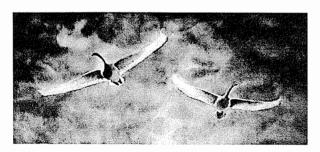
Rights over a law according to which all male homosexual activity was criminal. Being the legacy of British administration of the island (1878-1960)—a legacy that the young, hopeful, and eager Cyprus Republic honored to embarrassing extremes after its so-called independence — this law betrays imperial anxiety over sexuality at home and also abroad, where the spectre of native sexuality loomed threateningly but also alluringly. This law, therefore, functions as a topos where imperial politics affect gender, race, and sexuality. Yet, as this topos perpetuates the legacy of colonial rule, it also becomes a sad and bitter reminder that hegemonic structures extend to the Orient, which also becomes capable of sanctioning the oppression of its subjects. This law is part of the material history of subject constitution. It shares in the "epistemic violence" that orchestrates the production of the colonized subject in the periphery, but at home as well. Finally, it is an attempt to invoke further hierarchical sexual binaries within patriarchy. Apart from male/female, it makes heterosexual/homosexual available, binaries which conceal, openly, a crisis in occidental masculinity that seeks globalization through legislature.

Stavrou grew up in Cyprus. He did his BA Honours at Trent University in Ontario and his MA at Dalhousie in Halifax. Now working on his PhD at the University of Calgary, his main area of interest is postcolonial studies, with a special focus on performance in the colonial context. His research centers on female and male Middle Eastern dancers and the European colonial gaze.



ong, Rita: "Comment"

Currently a doctoral student at Simon Fraser University she is the author of one book of poems, *monkeypuzzle*, published by Press Gang.

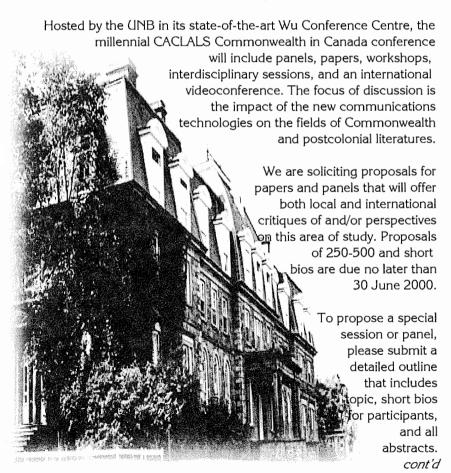


UPCOMING CONFERENCES/CALLS FOR PAPERS

DIGITAL IMPERIALISM AND THE GLOBAL VILLAGE: POSTCOLONIAL LITERATURE STUDIES & THE NEW COMMUNICATIONS TECHNOLOGIES

29 Sept.- 1 Oct. 2000

The Millennial Commonwealth in Canada Conference Wu Conference Centre, University of New Brunswick



Proposals for papers and panels, as well as any general inquiries or suggestions, may be forwarded electronically or via regular mail to Robin Sutherland, Secretary-Treasurer of CACLALS, by email at (caclals@unb.ca), or by regular mail at CACLALS, Department of English, UNB, Box 4400, Fredericton, NB, E3B 5A3, Canada. Telephone: (506) 447-3069. Fax: (506) 453-5069.

The program will be drawn up in July. Drafts of papers for proposals which are accepted will be due by 15 August 2000. We request that final papers take no longer than 30 minutes to deliver (approximately 10-12 pages of text), and that panels take no longer than 90 minutes.

"Literature and Racial Ambiguity" Editors, Teresa Hubel and Neil Brooks

We are soliciting essays of 18-20 pages for a forthcoming volume, provisionally entitled "Literature and Racial Ambiguity." The book will be part of the series Rodopi Perspectives on Modern Literature, and it will focus on twentieth-century literature in English from all parts of the world.

Writing that scrutinizes racial identity has been the source of a great deal of literary scholarship over the past decade, but relatively little attention has been paid to literature that problematizes the very usage of terms such as "person of colour," "whiteness," or, indeed, "race" itself.

This volume explores the ways in which socially sanctioned definitions of race often conflict with cultural and personal understanding. Literature has shown itself to be a particularly fruitful site for the exploration of the shifting boundaries of racial identity. While addressing topics as diverse as the effects of South African Apartheid, Indian caste distinctions, American "one drop laws," or European imperialist policies on race, many literary works have delved into the clash between prescriptive definitions of racial identity and individual experience. In fact, literature is often the only public forum for the discussion of dilemmas associated with being "mixed race," because mutable racial categories are frequently unacknowledged or deliberately repressed in official discourse. In bringing these essays together, the editors hope to establish a context where racial categorizations are shown to be arbitrarily

constructed and in many circumstances fluid, though nevertheless profoundly significant. How particular racial constructions become codified, such as through pseudo-scientific analysis of physiological distinctions, is an obvious subject for examination in this volume, as are the intersections between race and class and gender. The ambiguity and richness of literary language allows for the expression of the many difficulties inherent in transgressing assigned racial identities. As we continue in a world where physical and cultural borders are being constantly re-evaluated, this volume seeks to help us understand the power and inadequacies of racial borders.

The deadline for submissions of completed essays is July 15, 2000. Abstracts of no more than one page must be submitted by May 15, 2000, but decisions regarding inclusion in the volume will be based on a review of the completed essays. Essays should be submitted in MLA format, although minor editorial adjustment may be necessary.

Inquiries, abstracts, and essays should be sent to: Neil Brooks Associate Professor Department of English Huron College, the University of Western Ontario 1349 Western Road London, Ontario, N6G 1H3 CANADA

The Association of Commonwealth Literature and Language Studies 12th Triennial Conference

"Resistance and Reconciliation: Writing in the Commonwealth"

Monday 9 - Saturday 14 July 2001 Rydges Canberra Hotel (Lakeside) Australia

As issues of resistance and reconciliation between indigenous, settler, and diasporic communities become increasingly urgent in countries of the Commonwealth, writers of literature, journalism, plays, and films have

provided a variety of ways to perceive and understand such issues.

Paper-givers are invited to consider questions including the following:

- * In what ways can writing constitute forms of resistance? or reconciliation?
- * How do affinities to place, community, region, race, religion, or nation emerge? How are they represented in Commonwealth writing?
- * How do certain kinds of authority engender acquiescence? complicity? violence? rebellion?
- * How have postcolonial studies or other theoretical perspectives confirmed or challenged notions of a Commonwealth, and Commonwealth writing?

Abstracts for papers of 20 minutes duration which engage with these and other relevant questions are invited. 'Writing' should be taken here to include literature, performance, media, electronic and cyber-texts, film, television, and other forms of popular culture.

Abstracts of 200 words, short bio-note (50 words), and contact address should be sent by 30 October 2000 to:
Jacqueline Lo
ACLALS Secretary
Old Canberra House
Australian National University
Canberra ACT 0200
Australia

For further information, see ACLALS Web site: http://www.aclals.com or contact Jacqueline.Lo@anu.edu.au

"Is Canada Postcolonial?"

This conference will be held at the University of Manitoba, Winnipeg September 14-16, 2000.

The conference will feature papers by Diana Brydon, Chevla Kanagayakam, Terry Goldie, Donna Palmateer Penne, Manina Jones, Cecily Devereux, Karen Macfarlane, Mridula Nath Chakraborty, Neil Besner, Cherry Clayton, Pam Perkins, Amy Kroeker, Jim Zucchero, Donez Xiques, Douglas Ivison, Judith Leggatt, Gerd Bayer, Robert Budde, Barbara Bruce, Kevin Brooks, Janice Stewart, Nima Naghibi, and Stephen Slemon, on topics ranging from "postcolonialism" in nineteenth century Canadian texts, to the position of Native literature in postcolonial studies, to postcolonial approaches to Canadian foreign policy.

Visit our Web page for the complete schedule, registration information, and a selected bibliography of postcolonial studies in Canada:

home.cc.umanitoba.ca/~mossl/canadapoco

or contact Laura Moss at The Department of English, University of Manitoba, Winnipeg, Manitoba, R3T 5V5. (204) 474-9678.

ANNOUNCEMENTS & NEWS OF MEMBERS

CACLALS offers its hearty congratulations to the following members for their recent achievements. Anyone interested in reviewing the new publications mentioned below should contact Robin Sutherland (caclasl@unb.ca).

Carole Gerson (together with Veronica Strong-Boag) has an upcoming book: *Paddling Her Own Canoe: The Times and Texts of E. Pauline Johnson* (Tekahionwake). This text is being published in May by the University of Toronto Press.

Don Jewison, is about to retire from the University of Winnipeg. We wish him all the best for a happy retirement!

Laura Moss gave birth to a boy baby, Simon, on December 6, 1999; although they won't be joining us in Edmonton, we will certainly raise a glass to the whole family.

Susie O'Brien gave birth to a baby girl, Bridget, in September 1999. Bravo!

Rowland Smith, Congratulations to Rowland Smith for editing *The Commonwealth*, a volume which includes selected papers from the 1997 Commonwealth in Canada Conference.

Nora Foster Stovel, has edited and introduced a new edition of Margaret Laurence's *Long Drums and Cannons: Nigerian Dramatists and Novelists,* 1952-1966. This book is due this spring from the University of Alberta Press.

H. Nigel Thomas, collection of poems, *Moving Through Darkness*, will be published by Afo Enterprises in March 2000.

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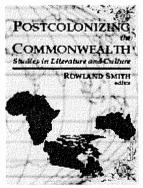
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