

# CHIMO



Number 41

Fall 2000

  
**CHIMO** (Chee'mo) greetings [ Inuit ]



# CHIMO

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



Number 41



Fall 2000



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Editors: Wendy Robbins & Robin Sutherland  
Production, Design, and Layout: Susan Miller

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The Editors, *Chimo*, CACLALS, Department of English,  
University of New Brunswick, Fredericton, NB E3B 5A3, CANADA  
Phone: (506) 447-3069 Fax: (505) 453-5069  
[caclals@unb.ca](mailto:caclals@unb.ca)

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# CONTENTS

From the President .....	1
Conference Reports .....	3
• “Is Canada Post Colonial?”	
• Roundtable on Aboriginal Literature: Pedagogical, Epistemological, and Canonical Concerns.	
Book Reviews .....	7
• <i>Anil’s Ghost</i> . Reviewed by Ranjini Mendis	
• <i>Paddling Her Own Canoe: The Times and Texts of E. Pauline     Johnson (Tekahionwake)</i> . Reviewed by Bev Curran	
Executive Committee Reports	
• AGM Minutes .....	15
• Financial Report (April 1 - September 30, 2000) .....	19
Upcoming Conferences/Calls for Papers .....	21
Publication Opportunities .....	26
Announcements and News of Members .....	29
Executive Committee .....	30
Advertisement .....	31
Notes .....	32





## FROM THE PRESIDENT

As the winter solstice approaches--exams, hibernation, snow--it is healthful to recall the warmth and energy of last May in sunny Edmonton. Led in good measure by graduate students, and by members from some academic margins--Native, gay, lesbian--the annual CACLALS at COSSH conference was refreshingly unstuffy. It focussed on issues that touch our lives.

The Call for Proposals for the 2001 COSSH conference at Laval is in this issue of *Chimo*. We trust that the theme, "Articulating Multiculturalism," will allow for a multidimensional discussion of some centrally important issues of identity, voice, and understanding. (Please remember that proposals will be considered only from paid-up members, and should contain a brief bio note.) Another conference, our proposed "Digital Imperialism and the Global Village," did not receive a high enough score to be funded by SSHRC's Aid to occasional Scholarly Conferences program and has had to be postponed and/or rethought. It also did not generate a substantial response amongst members, perhaps because it was initially scheduled the same month as the very popular "Is Canada Postcolonial?" conference--kudos to organizer Laura Moss, whose report is in this issue, and to her colleagues. Whether smaller regional conferences organized by members might replace the tradition of a triennial Commonwealth-in-Canada organized at the CACLALS headquarters is an item for discussion. The work of the president and executive officer now includes monitoring two online discussion lists, CACLALS-L and the new NativeLit-L, as well as updating and expanding our Web site. Perhaps these forms of community and connection, coupled with regional gatherings and our annual conference, will, in future, suffice, particularly as travel monies continue to dwindle and airfares to rise.

As president of CACLALS, I was pleased to represent the association at the first conference of the new USACLALS, based in Rhode Island, as well as at a national round table to discuss the creation of a new national academy, or rather academies, to advise the government primarily on developments in science and technology. Diversity was seriously lacking, with only a few humanities professors amongst the invitees. The government reported that it got what it seemed to want from the outset; it claimed consensus support for a revamping of the Royal Society mandate and its transformation into a new entity, the National Academies. Stay alert!

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I was also pleased to be nominated and then elected by acclamation as the new Vice-President, Women Issues, of the Humanities and Social Science Federation of Canada (HSSFC). I plan to organize a Colloquium on Women in the Academy at Laval to follow our CACLALS meetings. A Call for Proposals will go out shortly, and will be posted on the HSSFC Web site (<http://www.hssfc.ca>).

Robin, Susan, and I are nearly half way through our terms at CACLALS. We look back with pride on our administrative innovations and successful membership drive, with optimism about the state of the association and its next annual conference, and with some relief that it is beginning to be time to think about the smooth transfer of responsibilities to the first new executive of the 21<sup>st</sup> century. Please give some consideration to whether you and your institution might be able to support the next CACLALS office so that we can have a full and informed discussion in the not too distant future. Meanwhile we are delighted to welcome Stavros Stavrou as the new graduate student representative on our Executive, replacing Lily Cho, to whom we say many thanks.

Happy holidays!

Wendy Robbins, Robin Sutherland, and Susan Miller



CACLALS' membership poster was a hit at the first meeting of USACLALS. Centre: Wendy Robbins, President, CACLALS. To her right: Bruce Bennett, Vice-Chair, ACLALS.

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## CONFERENCE REPORTS

### "Is Canada Postcolonial?" A Report on the Conference by Laura Moss

The "Is Canada Postcolonial?" Conference, held in Winnipeg, September 14-16, 2000, at the University of Manitoba, began with a bang. After presenting us with the proviso that he is currently scheduled to teach a graduate Canadian literature course in Brazil called "the postcolonial moment," Neil Besner proceeded to question the idea of postcolonial studies (whether postcolonialism is an approach, a condition, a methodology), the "silent chronological fallacy" inherent in the term postcolonial, and the applicability of postcolonial theory to any Canadian literature, thus voicing his discomfort at the question the conference was set up to address. He asked "Whose Canada is Postcolonial, from which fantastical centre might such a question be asked, and how many national or regional or ethnic or racial or gendered constituencies might be differently misapprehended while the question resonates thinly in a conference room"?

Donna Palmateer Pennee approached the conference question from quite another perspective as she spoke on the links between foreign policy and the rhetoric of "development" and culture. In particular, she examined the propagation of Canadian values in Canadian Studies Programs and the rhetoric of the 1995 Government Statement on "Canada in the World" for its "projection of Canadian values and culture" as they are folded into the protection of the security and stability of the country and the promotion of prosperity and employment.

The second day began with an exploration of early Canadian novels, with papers on *The History of Emily Montague*, *The Canadian Brothers*, and *The Imperialist*. Cecily Devereux asked: "Can a nation be sort of postcolonial or is that like being sort of pregnant?" And rephrasing the "Where is here?" question, she asked the "national question of the millenium": "Are we there yet?" The answer is that, if Canada isn't postcolonial yet, we are certainly getting there. In her paper, Devereux justified reading colonial texts postcolonially by, first of all, pointing to the difficulty she has had in finding a "sensible point at which to mark the separation of colonial and postcolonial readings," and, secondly, noting the difficulty she has had distinguishing between the two categories. She concluded by stating: "*The Imperialist* is a document of Anglo-colonial

nationalism, which writes white presence onto the landscape through the simultaneous erasure of indigenous presence and the argument that this imperial displacement is necessary, determined by evolutionary imperatives and beneficial for all its constituents. That we read it and its nationalism this way here and now is a function of post-colonial nationalism. *The Imperialist*, thus, in a sense, in the post-colonial; is it also engaged now by us, through reading, in decolonization?" This neatly addressed Besner's comment on the "silent chronological fallacy" of postcolonialism.

The sessions that followed concerned the intersection of postcolonial theory and writing by Native writers. Judith Leggatt questioned the disjunction between the Native writer and the academic reader. She concluded that a fort metaphor, with academics inside and writers outside, should be replaced by an ark metaphor, with us all combatting the flood together. She recommended following Lee Maracle's advice that "we humanize theory by turning it into story." Nahanni Fontaine spoke of how Anishnabe women experience sexism and racism, and how that impacts on the construction of their identity. A wonderful moment at the conference was Fontaine's honest response to a long question about the definition of identity by Stephen Slemmon: "I don't understand a word that man said." Manina Jones discussed the collaboration of Yvonne Johnson and Rudy Wiebe in their book *A Stolen Life*. She read this book in some ways as a sequel to Wiebe's novel *The Temptations of Big Bear*. Jones's inquiry into the process of collaboration led to several key points on subalternity and vocalization.

The day ended with Diana Brydon's keynote address "Canada and Postcolonialism: questions, inventories, and futures." Brydon began by directly addressing the conference question with the "expected Canadian response": "It depends. It depends on the definitions; it depends on who is asking the question, from what position, in space, time and privilege. Postcolonial if necessary, but not necessarily postcolonial." After a discussion of the figure of the Cigar Store Indian and how the "commodification of a Native presence enables the forgetting of a rapacious history," Brydon asked, "How then to remember?" She turned her attention to theorizing the settler colony as an unstable site for memory and how we need to move towards a politics of accountability. The final section of her talk engaged with Len Findlay's call to "Always Indigenize!" if there is to be a role "for the radical humanities as a crucial piece of the decolonizing puzzle." Brydon's talk ended with the contention that we need to explore how the "lead of Indigenous theorists might help us confront the challenge of Canada's imbrications in modernity and the current global system [ . . . ] and how our critique will help us to construct a

more equitable and functioning human habitation in this country." As with many of the sessions, this was followed by a rousing round of questions. Indeed, the question and answer periods of the conference were among the most fruitful discussions of the topics at hand. Mridula Nath Chakraborty noted that this was not a "safe" conference but a forum for serious debate with no holds barred.

The focus of the sessions shifted dramatically on the third day to include the intersections of postcolonial theory, multicultural theory and writers, theories of race and ethnicity, and feminist theory. After Robert Budde introduced Ashok Mathur's version of race theory as preferable to postcolonial theories, Nima Naghibi asked about the possibility of its being a potentially homogenizing discourse, and Diana Brydon detailed the need to interrogate the notion of anti-racism as a "straw saviour." There were also papers on Anita Rau Badami, Mennonite writing, Roy Miki, Nino Ricci, Margaret Laurence, and global sisterhood. Chelva Kanaganayakam presented the final paper of the penultimate panel on the film *Just a Little Red Dot*. He discussed the emptying out of the significance of cultural and religious signifiers in an effort to reach a liberal state of postcolonial and multicultural political correctness. In an effort to address the myth of multiculturalism, Kanaganayakam showed his desire to explode postcoloniality in Canada from a diasporic perspective and to interrogate the "consensual hallucination of Canada."

The conference closed with the final panel's providing a retrospective on the conference and its organizing question "Is Canada Postcolonial?". Len Findlay wondered if any country is postcolonial and claimed that the "death of the nation state has been greatly exaggerated." Stephen Slemon noted that the conference had chosen to reject three answers to the question. It was not about politics of citation (where we would bow to established postcolonial authorities), not a reenactment of a Scramble for Africa over Canadian literature, and not an acceptance of the notion that "there is a road to postcolonialism and Canada is somewhere on that road." He answered the question with a "resounding no." Terry Goldie, conversely, argued that "everything is postcolonial." Noting how the complexion of postcolonial critics has changed in the past decades (and noting the complexion of the closing panel), Goldie said that two important things had come out of the conference. The first was a constant reminder of Canada as a settler/ invader colony; the second was Len Findlay's injunction to "Always Indigenize!" Susan Gingell began by wondering why there was resistance to postcolonialism having use value. She asked whether feminism was being subsumed under the postcolonial here, and answered her own question by saying that no, this was a suturing of one mode of thought alongside another mode of thought. Victor

Ramraj concluded the session with a response to the other papers and a series of questions: what is postcolonial? who is Canadian? how is postcolonialism linked to multiculturalism? It was a fitting end to the conference. After three days of discussion, the answer to the question is perhaps now an even more complex yes, no, and maybe, or rather, it still depends.

## Report on Roundtable on Aboriginal Literature: Pedagogical, Epistemological, and Canonical Concerns. COSSH 2000

Whenever Anishnabe MA student Peter Rasevych and I discussed Aboriginal literature, we were left with more questions than answers, particularly when our conversation led to the topic of integrating these literatures into academia. In order to do justice to the complexities of the literary texts and the issues surrounding them, we planned a conference session which, in its very format, would reflect process and openness: the search, rather than the solution. During the roundtable session, nine people of Aboriginal and non-Aboriginal background presented brief (prepared) statements in the beginning, and were then spontaneously joined by other people in the circle (and outside the circle) in a discussion which emphasized multiple perspectives instead of polarities. From *my* position (I started out by commenting on the importance of our positioning in relation to the topic at hand), I observed the following.

The importance of cultural specificity, an assertion made right at the beginning of the session, was often repeated in the context of other comments about the problematic categorization of "Native Literature" as a homogeneous entity. Not only does cultural and linguistic plurality inform the different literatures--so often taught in just one overview class--but also a variety of themes and styles. Publishers and media too often expect "it" to be humorous, or about issues, or about victimization-- to mention just a few limiting and ghettoizing assumptions regarding Native writing. On the other hand, the demand that these texts be approached with the same openness as one should approach any other creative writing does not deny that texts by Aboriginal writers are inspired by Aboriginal culture. But in order to reach an adequate understanding of cultural contexts, a critic or teacher may have to re-define concepts of expertise. Accuracy based on local knowledge often needs to complement an "expert's" knowledge of Aboriginal literatures in general. Dialoguing with Aboriginal communities and individuals helps to eschew stereotypical readings and makes the literature stay alive. One of the main concerns raised during our dialogue was the gap between increasing

academic interest in Aboriginal literature, and ignorance about Aboriginal communities. There is no simple solution to closing this gap--the most obvious one was maybe the suggestion that academics should become activists. It became clear that elitism needs to be challenged for a richer understanding of Aboriginal literature and for the good of society.

My summary of points sounds much more conclusive than the end of the roundtable session, which we left with questions in our minds. Those of you who have a different perspective on this discussion, or who would like to add to my comments, please feel free to post your observations and remarks on the electronic continuation of the roundtable, the Native Literature listserve. If you were unable to join us in May, this is how you can subscribe: send an email message to [NativeLit-L-SERVER@unb.ca](mailto:NativeLit-L-SERVER@unb.ca). Leave the Subject line blank, and in the Message Text write the four words--Subscribe NativeLit-L Firstname Lastname--(you substitute your own names, of course). You will then receive guidelines, which you should save for future reference, about this list and its operation.

To be continued!  
Renate Eigenbrod

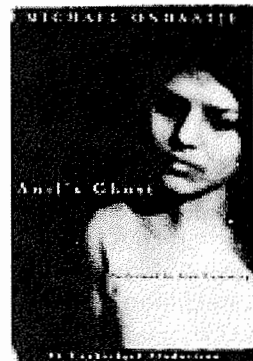
## BOOK REVIEWS

### *Anil's Ghost*

Michael Ondaatje  
McClelland & Stewart  
307 pages

Reviewed by Ranjini Mendis

The dust jacket of Ondaatje's *Anil's Ghost* informs us that "the time is our own time. The place is Sri Lanka, the island nation off the southern tip of India . . . formerly . . . Ceylon," a publisher's anachronism of timing that hints at inconsistencies and confusions surfacing in this story of events which occurred two decades ago. Governments have changed, presidents, prime ministers, and ministers have been killed in addition to "at least 62,000 people" in this civil war ("Parliament"). In his



"Author's Note," Ondaatje states, "Today the war in Sri Lanka continues in a different form," but gives no specifics as to its mutation.

The Sinhalese insurgency of the 1970s and '80s (the time period of this novel) was quelled after its aborted attempt to overthrow the right-wing government at that time. In the last two decades, "Liberation Tigers of Tamil Eelam," a guerilla organization ironically called the "Freedom Fighters," has been attacking Sri Lanka's socialist-democratic Sinhalese government and civilian population. Funded by Tamil immigrants in Western countries ("Terrorism funds"), their goal is to cripple the power base and establish a separate homeland of nearly half the island for the 12% who are Tamils.

Ceylon Tamils, with a different history from the Indian Tamils brought to Ceylon by the British for tea plucking, have fought for self-government and to move further south in the island ever since the early recorded history of Ceylon. With the Sinhalese government attempting to stem the tide of terrorism, a relentless cycle of violence has resulted. Recently, the Sri Lanka government has offered autonomous self-government to the Tamils who reside in the north and east in Sri Lanka, and is attempting to find a solution to appease both sides ("Parliament").

Ondaatje's novel can be read as a transl[asian], a version of this bloody war narrated with the distance of the expatriate writer. Ondaatje left Sri Lanka at the age of eleven, and has been living in England and Canada since then. Atwood's caution (23) regarding problems arising in voice, texture, and vocabulary when writing about another culture (in this case, Ondaatje's land of birth)--or persons--comes to mind when one notices inconsistencies of speech patterns, idioms, and lack of historical context to set the events in perspective in *Anil's Ghost*.

Anil, Sinhalese by birth, is of indeterminate and ambiguous identity. The Western-educated, English-speaking, single woman has forgotten the Sinhala spoken language of her growing years even though she has retained some knowledge of the written medium (36); in response to her lover Cullis' question: "Is [Sinhalese] your background?" she gives an evasive "I live here . . . In the West" (36). We are informed that "[i]n her years abroad . . . Anil had courted foreignness . . . She felt completed abroad" (54). Arrack-(toddy) swilling, saronged, cigarette-smoking Anil goes to Sri Lanka as an agent of a Geneva-based human rights organization to detect and report on the criminal activity of organized terrorism. In her capacity as a forensic pathologist, she focuses



on just one skeleton suspected to be the victim of a government murder squad.

That "sailor" (the name given to the skeleton) has been dug up from a government compound, and Sarath--the Sinhalese archaeologist who is her partner in this investigation--is tortured and killed by the government might lead a reader to conclude that it is primarily the Sinhalese government that is guilty of the crimes committed then, and (by extension and implication) now too, as the book has come out while the war is still continuing.

Ondaatje covers himself by inserting a question by Sarath's brother, Gamini: "Anyway, these guys who are setting off the bombs are who the Western press calls freedom fighters . . . And you want to investigate the '*government?*'" (133). Although Ondaatje makes this slight concession, he makes his position clear when Anil reiterates the dictum: "One village can speak for many villages. One victim can speak for many victims" (176, 275). The intent of this whole investigation turns out to be to prove the guilt of one party: "This could be a clear case against the government" (176). Regardless of the occurrences of the time period Ondaatje has chosen to focus on, it is important to consider why he has chosen those years and how the text falls into the trap of taking sides (even if the politics of any government is in question).

Arguably, Ondaatje's aim may not be to give his viewpoint of the civil strife in question. He may be exercising the writer's privilege to re-create the situation to suit his artistic ends, considering the skillful weaving of many narrative strands in the novel. The distinctive Ondaatje signature is very much in evidence in beautiful descriptions of lonely places such as the deserted 'walawwa', the "leaf hall" of the ascetic Palipana, and lonely people. The drama catches the reader by surprise as in the story of Sirissa and her death, the drunkard Ananda, and undoubtedly in the life history of the doctor, Gamini. Ondaatje touches the nerve of human desire and misery, conveying the many facets of relationships with skill and understanding. The absence of detail in historical context, however, works against an informed reading, leaving just a general impression of self-destructive violence as the major thread of the novel.

Much conjecture is invited by Ondaatje's ironic patterning of this novel. At the end of the investigation, the Western-trained, culturally amnesiac Anil, going by a male name, addresses government officials to give her report which points to atrocities committed by the government. "You know, I'd believe your arguments more if you lived here. You can't just slip in, make a discovery and leave" (44), Sarath had cautioned her earlier. Listening to her now, he reflects

that she speaks as a citizen. When Anil tells the government personnel, "I think you murdered hundreds of us", Sarath notes, "she [is] no longer just a foreign authority . . . Fifteen years away and she is finally *us*" (272), a conclusion based on an overly simplistic identification that makes one wonder whether Ondaatje is playing with the reader. At this point, Sarath senses the hostility of the group and attempts to diffuse it by questioning Anil. "I work for an international authority . . . We are an independent organization. We make independent reports" (274), Anil retorts, and the reader cringes, knowing well the antipathy of the general public to such a reminder of external policing, and the instant recoil of this formerly colonized nation from foreign power.

It may be that Ondaatje is challenging the reader to detect the naïvete of such statements, or the implications of (improbable) comments such as Dr. Perera's about Anil's attire: "Your dress is western, I see", he says, to which she replies, "It's a habit" (26). Considering that Sri Lankan women have worn Western, as well as Eastern, attire ever since the Western powers ruled the island, this seems a contrived metaphor at best. Or, perhaps, he is reminding us that the "foreigner is within [us], hence we are all foreigners" (Kristeva 192). And yet, the obfuscations of the narrative leave the reader puzzling over what Ondaatje is really doing in this novel, given the history of Sri Lanka.

Not only Anil but the narrative itself with its rather formal dialogues, (deliberately?) mistranslated words, and archaic references seems to be several degrees separated from the lived reality of Sri Lankans. This migrant novel ends up telling the truth at a slant, but not telling it whole. Like Palipana, Ondaatje may have "begun to see as truth things that could only be guessed at. In no way [would this have been] to him like forgery or falsification" (83).

Where language loses acquired meanings and limits that are pushed yield no (re)solutions to human need, perhaps the only possible reading of public and private lives is through the "eliminat[ing] of borders and categories" (191). Ondaatje does this well through ambivalences in the social realm: Gamini's attraction to his brother's fiancée dressed in a man's tuxedo at a fancy dress ball, his affair with her and his own subsequent failed marriage, Sarath's unhappy marriage and his wife's suicide, Anil's buying her male name from her brother for a sexual favour, her affair with the married, interesting, always defensive Cullis, sexual innuendo between Anil and Sarath, Anil's (implied) rape by government officials—all those private tragedies are linked inextricably to the political, public story, crossing socially established boundaries and norms. As well, the absence of ethnic identity of victim and perpetrators leaves many questions unanswered.

And yet, even if the intent of the novel is to subvert boundaries, to show how arbitrary such divisions are, in choosing to focus and, finally, lay the blame on just one faction in this many-sided conflict, Ondaatje seems to be leaning more to one side, influencing the Western reading public with regard to the current political explosive situation in Sri Lanka. From that point of view, might not this story be read as one that brings a "third world" nation to a supposedly "impartial" policing authority for accountability, inviting Western reproof and discrediting even the wavering attempts at resolution at the time of the book's writing and publication?

Interesting, too, is Ondaatje's observation that the "West saw Asian history as a faint horizon where Europe joined the East" while the hermit Palipana "saw . . . Europe simply as a landmass on the end of the peninsula of Asia" (79), reminding us of the colonial history that's missing in the memory of this narrative (Willinsky). For instance, the atlas referred to in the novel contains old maps showing former kingdoms, and contemporary maps showing levels of wealth and poverty, and literacy—but what of the maps in between—of the period of colonization? It should come as no surprise that in Ceylon, which was under foreign powers (Portuguese, Dutch, and British), any "invasion," ethnic or international could be threatening in the extreme.

There remains the question whether Ondaatje could have done more to counter the stereotype of the savage, violent South Asian, particularly because the accounts of random killings, torture, mutilation, and carnage contribute to such a general idea. "This was a civilized country," Gamini reflects (191), referring to advanced medical facilities that were available to people in Sri Lanka in the past; but the silence as to the continuing daily life in the country that could have set the horrific events in relief, even in the midst of explosions, ignores the country's resilience. Anil, speaking to Sarath, says that Sri Lankans are rebels, behaving "worse in other countries than back home" (138). With no follow up, this is either a damning statement validating the stereotype, or a satirical play on it, challenging a reader's (mis)conceptions.

As well, the lacuna of historical context in the novel promotes the notion that Ceylon, the former British colony, has turned her innate aggression inward after the civilizing missions withdrew their benevolent services. "What is this quality in us? do you think? That makes us cause our own rain and smoke?" Anil asks (138), demonstrating not only the self-hatred of a (re)colonized emigrant, but a disturbing note sounded by an expatriate writer in the West.

Ondaatje steps into a minefield, surely, in giving this angle to his story, limiting historical detail, recording intuitive knowledge—and narrating the fierce, explosive situations in a somewhat distant reported style at times. In a novel that demands such a critical reading, he implies, hides, and selectively reveals, and in shifting from one despair to another, from love to war, he even intimates the events to unfold in the future, at the time of the book's publication. The Canadian press reported: "Suicide bomber kills 21 in Sri Lanka: Cabinet minister among dead as explosion rips through state function for slain soldiers," the inaugural War Heroes Day ("Suicide bomber"), strangely similar to the episode of the President's assassination on National Heroes Day in the novel. Such connections that the reader may draw indicate how immediate the situation is, reminding us of the necessity of a historically cognizant reading.

The difficulties the reader encounters in this novel, needless to say, may be endemic to expatriate writings of "home," especially when there is ethnic strife in the writer's land of birth. Whereas *Running in the Family* succeeds wonderfully in capturing the voices, cultural nuances, and atmosphere of Ceylon in the last days of British colonial rule, *Anil's Ghost* tentatively skirts the lines of attack and resistance of this continuing war. "Be careful what you reveal" (45), advises Sarath to Anil, and this, in a sense, is what Ondaatje seems to be doing, choosing a certain period in this ongoing, complicated war.

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#### Notes

Comprehensive accounts of the historical events covering the period of the novel are found in the following:

- Tambiah, S.J. *Sri Lanka: Ethnic Fratricide and the Dismantling of Democracy*. Chicago: U of Chicago P, 1986. (Writer of Tamil origin.)
- Wijesinha, Rajiva. *Sri Lanka in Crisis 1977-88*. Colombo, Sri Lanka: The Council for Liberal Democracy, 1991. (Writer of Sinhalese origin.)

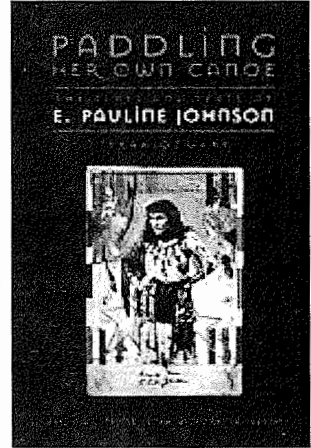
*Paddling Her Own Canoe: The Times and Texts of E. Pauline Johnson (Tekahionwake)*

Veronica Strong-Boag and Carole Gerson

University of Toronto Press, 2000

331 pages

Reviewed by Bev Curran



When I was growing up in Vancouver, the name of Pauline Johnson was a familiar one to me. Her poems could be found in the grade school reader; her name adorned boxes of a local brand of chocolates; and at Third Beach in Stanley Park there was a small monument dedicated to her memory. Despite such ubiquity, I did not know very much about Johnson, nor care much for her sentimental lyric poetry. Since the 70s, however, there has been renewed interest in Johnson as a Native woman writer who made her living from her performances and her writing. Veronica Strong-Boag and Carole Gerson's thorough and enthusiastic study, *Paddling Her Own Canoe: The Times and Texts of E. Pauline Johnson (Tekahionwake)*, convincingly re-presents Johnson as a complex and problematic figure, and her work as much more than a sentimental trope. Through their consideration of her personal and professional identities, the extent of her popularity from her earliest public appearances in the 1880s, her productivity as a writer, and the development of her own critical voice, the authors make a strong case for Johnson as a significant and unique figure in Canadian literary history.

This is not an easy case to make given the "inconsistency" which Strong-Boag and Gerson consider a "necessary feature" of Johnson's career and identity. Born on the Six Nations Reserve in 1861, the daughter of a British immigrant and a Mohawk chief, Johnson seems to have had a very limited knowledge of the Mohawk language and culture; her elocutionary stage performances reflect the British orientation of her formal education rather than Native oral storytelling traditions. Her stage costume, for example, was based on an artist's rendition of Minnehaha, the fictional Indian maiden in Longfellow's *Hiawatha*. For her 1894 trip to London, and on the title page of her book of verse *The White Wampum*, Johnson adds Tekahionwake, her grandfather's Mohawk name, to her own; as the book points out, there is no evidence that she followed Mohawk custom to acquire the use of that name. Elsewhere, she shows her support for British imperialism, and displays a sense of racial

superiority in her attitude towards other Native peoples and Asian immigrants. None of this is flattering to Johnson, but the authors argue that contradictions in Johnson's life and work serve as important reminders of "the complicated nature of Johnson's identity and the complicated politics she had to negotiate" as a middle-class, Mixed-race woman who had to earn her own living. While she was fluent in the dominant national idiom of colonialism, Johnson's "code switching" in writing and performance subverted that idiom by interrupting it with other voices.

At times, Johnson's subversive activity was rather subtle. Victorian angst about modern life and its consumerism was soothed by "Nature and the uncorrupted Native" and explained the popularity of a performer such as Johnson, who exploited her "romantic" ancestry and the Indian Princess stereotype in her work. While the authors note how this professional pragmatism substantially complicates her position as a Native activist, Johnson's mid-performance exchange of Indian "costume" for evening gown, may have unsettled her audiences with its suggestion of how easily identities, such as a colonial subject, Native or metropolitan, can be constructed, and disrupted. The authors also mention that Johnson's British publisher was Bodley Head, a firm interested in the decadent and risqué, rather than the natural and naïve. It also was a publisher of New Woman's writing, suggesting that Johnson's perception of her own artistic work in 1894 was not so much as a Native writer, but as a bohemian first-wave feminist.

In other instances, Johnson was forthright in her criticism of the literary representation and historical treatment of Native people. In her 1892 article, "A Strong Race Opinion, on the Indian Girl in Modern Fiction," Johnson called for a portrayal of a "'real live' Indian girl" with individual character and tribal identity. The authors observe that in fiction, Johnson rose to her own challenge just three times, in depictions of colonial encounters between a Mixed-race woman and her White lover. Of her poetry, the politicized "The Cattle Thief" is surely one of the most powerful in its awareness of the "utter disempowerment" of the Indians, and the starvation they faced as their traditional economies were destroyed. The authors earnestly attempt to foreground Johnson's critical voice throughout the book in an attempt to read her work more for its politics than its romanticism. There are times when they overstate their case--"As Red Men Die" may have been a stirring performance piece, but its "celebration of Indigenous values" is in striking alignment with the imperialist sentiments of Rule Britannia--but cumulatively, they are able to persuasively argue for a favourable reconsideration of Johnson's role as a bicultural mediator. Without denying the troubling contradictions of the poet's legacy, they counter the

dismissal of Johnson by such literary figures as Earle Birney, Robertson Davies, and Mordecai Richler, insisting on the uniqueness of her voice in bringing attention to the harsh treatment of Native peoples, and in advocating a bicultural partnership between Native and European. The authors also suggest that Irving Layton's pose as the "inventor of eroticism in Canadian poetry" is less credible when considered alongside a reading of Johnson's love poems, such as "The Idlers."

Strong-Boag and Gerson's book is less successful, however, in capturing the energy and humour that seem to have been crucial components of Johnson's personality. Throughout the book, I felt I was viewing Johnson from a distance, unable to get a closer look. From such a vantage point, it seems that while Johnson may have been paddling her own canoe, her course was often dictated by the currents of popular European-Canadian thought, though at times she deftly manoeuvred against them. Perhaps more details of her personal life would not succeed in deepening a reader's intimacy with a figure as elusive as Johnson, for as the authors' careful research indicates, close readings may uncover the range of Johnson's contributions to Canadian literature and history, but they cannot resolve their ambiguities.

## EXECUTIVE COMMITTEE REPORT

### Minutes of the CACLALS Annual General Meeting University of Alberta

Present: Wendy Robbins (chair), Robin Sutherland (note-taker) Michelene Adams, Nancy Batty, Guy Beauregard, Lily Cho, Sujaya Dhanvantari, Renate Eigenbrod, John Eustace, Kelly Hewson, Douglas Ivison, Judith Leggatt, Ranjini Mendis, Susie O'Brien, Rowland Smith.

1. Presentations were made by Jacqueline Wright, Patricia Clements, and Cynthia Alexander (HSSFC and WIN). Patricia urged us to become part of the HSSFC letter-writing campaign to the Prime Minister's Office about funding for humanities research. Cynthia discussed the Colloquium on Women in the Academy, which over 100 people had attended the day before, and then asked for a CACLALS member to be representative on WIN. Margery Fee is the current representative.

2. A presentation was made by Denis Leclerc (SSHRC) who discussed changes in application procedures for the research grants competition for Literature. Denis solicited feedback on the information he presented and agreed to forward electronic copies for members to read at their leisure, since time was running short.
3. Minutes from AGM 1999 were approved (Kelly/Ashok).
4. President's Report:  
Wendy reported on CACLALS' grant applications, our most recent being an application to SSHRC for Aid to Occasional Scholarly Conferences (for a Commonwealth in Canada conference). Keynote speakers for this conference tentatively include Dale Spender, Patricia Clements, and George Landow.

She sought advice from the AGM about the role members would like to see the President perform vis à vis national and international issues. Rowland said that this definitely should be part of the President's job. Cherry agreed. John Eustace suggested that CACLALS-L could be used to put out "feelers" on political issues before the President took any particular stand on behalf of the Association. If considerable (and conflicting) discussion was generated, then it should be up to the Executive as a whole to decide how the President should proceed. Rowland suggested that on clear-cut issues, there should be no need to consult with the entire Association.

She reported on the successful membership drive, which included the production of a colourful poster and shared other ideas which Executive members had raised about their issuing a letter of invitation (possibly by email) to join the Association to carefully targeted, prospective members in their regions.

The AGM concurred with the suggestion of the Executive to begin archiving past issues of *Chimo* on the Association's Web site. In future, one year following the publication of an issue, it will be archived on the Web site.

The President inquired about members situated at Laval University who might be able to provide on-site assistance in organizing next year's meeting at COSSH. Nigel Thomas' name was suggested. In our call for proposals in fall 2000, we will emphasize that length of



proposals be respected (to avoid heavy editing when they are published in the spring *Chimo*, that a bio be submitted with proposals, and that anyone submitting a proposal must be a paid-up member of CACLALS.

Cherry Clayton volunteered to attend the Sunday meeting of Allied Associations.

5. Secretary-Treasurer's Report:

Robin reported that the association was in good financial shape, the balance as of October 31/99 was \$15, 734.89, and the balance as of March 31/00 was \$17, 305.58.

She gave an overview of operating costs, the greatest expense being the production costs of *Chimo* (the Fall 1999 issue cost \$507.95; the Spring 2000 issue cost over \$800.00, postage included). The main increase in costs was due to the inclusion of the Congress program in the Spring *Chimo*. She proposed that future programs not be included in *Chimo*, but be made available on the association's Web site. This would also address the problem of last-minute changes to the program, as changes can be made quickly to the online program.

The association did receive funding from SSHRC (close to \$3,500.00 for travel to COSSH), and \$250.00 from the HSSFC which is to be shared among the participants of the Aboriginal Round table discussion. Robin suggested that although this was helpful, travel in Canada was becoming prohibitively expensive (especially for many students with limited financial resources), and that we should continue to think of additional ways to increase travel grants for members attending the annual conference.

Robin asked about the possibility of fundraising. Rowland said this was fine, but we would need to be consistent. Nothing conclusive decided.

6. Election of Student Rep.

Members agreed to conduct an election online. Wendy and Robin will put out a call for nominations online, and then proceed to an election conducted online.

7. Motion to change title of Secretary-Treasurer:

Wendy presented 10 signatures to support a title change from

"Secretary-Treasurer" to "Vice President" and to add to the responsibilities the following: " 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." This brought about considerable debate and counter-motions, during which time members discussed the tradition associated with the title, the problems of the title (especially when a woman takes it), the need for the Vice President to be someone capable of taking over for the President in an emergency, and that the job responsibilities included far more than were listed in the current constitution.

Finally, Wendy put forward an amended motion that title of "Secretary-Treasurer" be replaced with that of "Executive Officer." Robbins/Hewson. 9 voted in favour; 1 voted against; 3 abstained. Motion carried.

8. Other Business:

Membership year:

Robin moved that we change the terms of the current membership year which runs from January through December of each calendar year. It was moved that the new membership year run from the date a membership started (i.e. August 1999) through to the same time the following year (August 2000). Robin/John. Motion carried.

Membership fees:

Robin reviewed current rates for membership fees and asked how members would feel about an increase; fees were last changed in 1993. Considerable discussion followed, during which time several members supported the idea of raising the Regular/Waged fee, but not the Student/Unwaged fee; others were not in favour of raising the fees at all.

It was moved that as of January 1, 2001, the annual dues be increased differentially, to a Regular/Waged rate of \$40/year, and a Student/Unwaged rate of \$25/year. The motion was opposed by the majority of those present.

It was then moved that we increase the fees to: Regular/Waged at \$45/year, and Student/Unwaged to remain at \$20/year. (Robin/John) Motion carried unanimously.

We currently don't have a membership category specific to institutions (our two institutional members have previously been paying only for single issues of Chimo, without a membership). After a discussion of what might constitute a reasonable institutional rate, Ranjini moved that we offer an institutional membership (for libraries, including Departmental libraries) for \$50 a year. Cherry seconded the motion but it was not carried and the meeting adjourned.

## FINANCIAL REPORT

April 1 - September 30, 2000

### INCOME

Balance (March 31):	\$17,305.58
Memberships	1,584.37
Account Interest	58.20
HSSFC Outreach Grant (Aboriginal Roundtable)	250.00
SSHRC (Travel grant, COSSH)	3,480.00
WLU Press (paid advertisement: <i>Chimo</i> 40, p. 64)	75.00
TOTAL INCOME	5,447.57
BALANCE	\$22,753.15

## EXPENDITURES

Administration (paper, supplies, admin support, photocopying)		488.11
<i>Chimo 40</i>		
Production	739.14	
Postage	<u>293.23</u>	1,020.37
Executive travel:		
USACLALS conference	1,265.43	
HSSFC meeting	<u>411.30</u>	1,677.05
HSSFC membership fee		842.00
COSSH 2000:		
Travel	5,397.14	
Registration	185.00	
Roundtable	245.00	
Reception; Exec. Meeting	324.13	
Programmes	<u>35.36</u>	6,186.63
TOTAL EXPENDITURES:		10,214.16
<hr/>		
BALANCE, September 30, 2000:		\$12,538.99

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

ROBIN SUTHERLAND, Executive Officer  
University of New Brunswick

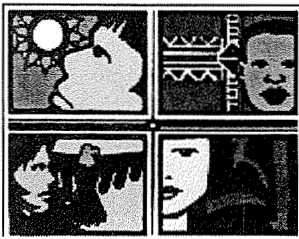
## UPCOMING CONFERENCES/CALLS FOR PAPERS

COSSH Call for Proposals  
 CACLALS at COSSH  
 Université Laval

### Articulating Multiculturalism: Canadian and Commonwealth Literatures in the 21<sup>st</sup> Century

CACLALS invites proposals for papers and panels at our next annual conference, to be held 24-26 May 2001 at Université Laval in Québec. The CACLALS theme, "Articulating Multiculturalism," is connected to one of the main Congress themes, "Language, Culture, and Community." In our "globalized" world, the study of Commonwealth Literatures is expanding. Opportunities for academics from one region or culture to be involved with literature from another are also expanding, which raises certain challenges. Who has the authority to define which works and authors are important? Who may pass judgement? What is the legitimacy of such judgements when passed by a critic who is not a member of the same group as the author in terms of nationality, ethnicity, race, language, religion, sexual orientation, economic status, etc? What is the responsibility of a reader to understand the values of a culture that is "other"? Must only Aboriginal critics assess Aboriginal texts, only gay or lesbian critics those texts by gay or lesbian authors? How far do the "politics of identity" carry us before turning into tautology or silence? Are there literary "universals"? Is "multiculturalism" a myth? an enabling myth? a disempowering myth? Are Western or Westernized academics (consciously or inadvertently) engaging in mass homogenization or ideological imperialism among those less politically powerful?

Sensitivity to concerns about pluralism, homogenization, appropriation, and cultural imperialism are important, particularly for academics and artists who see themselves as activists in the cause of equality, participation, and empowerment. Here is a chance for you to theorize, voice your concerns, share your experiences (as student, professor, critic, writer, film-maker), and maybe make a difference.



Proposals of 250-500 words, accompanied by a bio note of no more than 100 words, should reach the CACLALS office in Fredericton no later than

January 31, 2001. A draft of the paper is requested by April 15th to allow for the option of respondents. We ask that papers read no longer than 20 minutes (about 10 pages of text.) Please note that proposals will be considered from paid-up members of CACLALS only.

Members who would like to organize a special session or panel should submit a detailed outline that includes the topic of the session, the names of the participants and a very short bio note for each, and the abstracts of the papers to be read. Panels should be planned for 1-1.5 hour time slots. A graduate student panel will be organized; proposals should be forwarded to the attention of Stavros Stavrou, Department of English, University of Calgary, Calgary AB, T2N 1N4 or [sstavrou@ucalgary.ca](mailto:sstavrou@ucalgary.ca). We would welcome a Native Literature round table discussion again, as well as sessions on pedagogy ("here's-how-I-teach-this-text"), and on the impacts of electronic communications.

Proposals for papers and panels, as well as general inquiries or suggestions, may be sent electronically or via regular mail to Robin Sutherland ([caclals@unb.ca](mailto:caclals@unb.ca)); CACLALS, Department of English, University of New Brunswick, Box 4400, Fredericton NB, E3B 5A3. Telephone (506) 447-3069; Fax (506) 453-5069. The conference program will be posted when finalized on our Web site at: <http://www.unb.ca/CACLALS>.

## Post-Colonial Kipling: A Cambridge Conference

This conference is to be held from 5th-7th September 2001, a century after the publication of *Kim*, at Magdalene College Cambridge, where Rudyard Kipling was an Honorary Fellow. Four major themes for the conference have been identified: Kipling: a post-colonial assessment, Kipling and women, Kipling and film, and Kipling in translation. It is hoped to make arrangements for the British Library to put the manuscript of *Kim* on display. The Cambridge University Library has agreed to display our own Kipling manuscripts to those attending the Conference, including the manuscript of *Rewards and Fairies*.

The meeting, from lunch-time on Wednesday 5th September through lunch-time Friday 7th, will be accommodated in Magdalene College where we hold 22 manuscripts of poems and other mementoes. The contributions will be heard in the new Trinity Winstanley Lecture Hall.



During the meeting, the Kipling Society will hold its first Stammers-Smith Memorial Lecture, to be given by the poet and critic Craig Raine. Following this lecture, there will be a Conference Reception and Dinner in the Hall of Magdalene, where Kipling himself dined as an Honorary Fellow.

Over thirty papers have been offered so far but there is still time for one or two more for which details may be found at the web site [www.kipling.org.uk/](http://www.kipling.org.uk/). One page abstracts are required from all authors by January 2001. Administrative details are shortly available and will be sent to all those who express an interest in the meeting.

### Joint ACCUTE and ACTR/ATRC Session: Daniel David Moses: Playwright, Poet and Anthologist

In connection with the planned performance of D.D. Moses' play *The Dreaming Beauty* by the De-ba-jeh-mu-jig Theatre Group at the 2001 ACCUTE conference (with the playwright in attendance), I want to propose a session which will focus on the plays and poems by this Delaware artist and writer, without excluding other Aboriginal literary works. Thus papers on, for example, the development of Moses' dramatic work, but also on the role of "the tragic" and "the comic" in his and other Aboriginal plays would be welcomed, as well as a discussion on the social function of theatre in Aboriginal communities and on the genre of children's plays/literature (like *The Dreaming Beauty*) in an Aboriginal context. I would also like to encourage presentations on Daniel David Moses as the co-editor of the widely used *Anthology of Canadian Native Literature in English*, with special consideration of the anthology's role in the canon formation of "Native" literature in academia.

Please send three copies of proposals (300-500 words) or completed papers (12-13 pages), 100-word abstracts, and 50-word bio-bibliographic sketches as soon as possible, along with a disk or email copy to:

Renate Eigenbrod  
102 Regent St.  
Thunder Bay, ON, P7A 5G9  
Email: [geigenbr@flash.lakeheadu.ca](mailto:geigenbr@flash.lakeheadu.ca)

## Content Providers of the World Unite! The Cultural Politics of Globalization

John Douglas Taylor Conference 2001

Friday, October 26, 2001

Department of English ~ McMaster University, Hamilton, Ontario, Canada

Keynote Speakers: Naomi Klein, Len Findlay

Depending on which accounts of globalization one reads, culture is either at the centre of the new global economy or it has been totally eclipsed by it. On the one hand, cultural objects and practices now appear as absolutely constitutive of economic, political, and social practices, to such a degree that analyses of the latter that do not take culture into account have to be treated as theoretically and empirically impoverished. On the other, as popular culture becomes reduced to mass culture on an intensified, global scale, the liberatory and resistant impulses once associated, if in different ways, with both high and low culture seem to have been almost fatally diminished.



The term “content providers” captures this paradoxical position of culture in globalization. In the new global economy, culture has become “content,” and cultural workers and critics have become “content providers,” whose work is more essential to the operations of the economy than ever before, but only as a content that does nothing to challenge the structure or form of the new world order. “Content Providers of the World Unite!” calls on critics and cultural workers to consider the

challenges that globalization poses for an adequate understanding of cultural politics and the politics of culture at the present time. How *do* we make sense of a time in which culture seems to have become both more and less essential to the prevailing economic order, a time in which the (older) relationship between culture and politics seem both more difficult and necessary to maintain? Among the questions that we hope to address at this conference are:

In what ways is culture important to understanding globalization and politics in the global era? How is it related to other aspects of individual and social existence (health, economics, politics, ecology?) (How) has its meaning shifted



in response to the processes of globalization? How does culture at the present time mediate between individuals and broader structures of power (the state, the nation, stock markets, TNCs, NGOs, etc.)? Do we need to develop new political models in order to comprehend new forms of mediation? How does race and ethnicity intersect with the new conditions for culture and politics in globalization? For example, in what ways has the concept of cultural difference contributed to the production of ethnic subjectivities and the ethnicization of the political? What new form or forms do/should cultural politics take at the present time? Is there any role left for an artistic or cultural avant-garde? What theoretical concepts do we need to abandon, invent or re-invent with respect to contemporary circumstances? Does it, for example, make sense to speak of ideology in a "post-political" era? In the global era, should we re-consider our suspicions about universalist or totalizing categories?

What is the role of the university—and particularly of the humanities—in developing forms of cultural critique adequate to the process of globalization? Does the attenuation of the public sphere inhibit the production of culture in general, and politically progressive culture in particular, or is it a necessary complement to the generation of new venues of critical cultural production (e.g., the streets of Seattle)? What constitutes an adequate pedagogy of culture? Can ideology critique continue to be the primary mode by which we teach students to be critical of culture? Is it still possible to imagine new forms of political community? How does/can culture help us to imagine new forms of political community? What might a global democracy or civil society look like?

Paper proposals related to these or any other questions arising out of the general set of problems posed here will be considered for inclusion in the conference.

Abstracts should be no longer than 300 words and should be mailed on or by May 31, 2001. Send abstracts/queries/suggestions to:

Susie O'Brien and Imre Szeman  
Department of English, McMaster University  
1280 Main Street W., Hamilton, Ontario, Canada L8S 4L9  
Phone: (905) 525-9140 x23724 or x23725 / Fax: (905) 777-8316  
E-mail: [obriensu@mcmaster.ca](mailto:obriensu@mcmaster.ca) ~or~ [szeman@mcmaster.ca](mailto:szeman@mcmaster.ca)

## The Fifth Annual University College of Cape Breton Storytelling Symposium

Scheduled for the long weekend in May (May 18, and 19, 2001) in the city of Sydney on Cape Breton Island in Nova Scotia, this symposium combines an evening of storytelling with a day of papers about storytelling. We welcome offers to tell, and proposals for papers (or completed papers) on storytelling as an art, or as used in a variety of disciplines and texts. The deadline for submissions is January 22, 2001.

This year's focus is on "Consciousness, Mind and Spirit." We are looking for stories and papers that deal with consciousness in all its states. Also of interest are stories and papers that examine states of mind, and/or the relation between mind and spirit. Such examination may be applied to the story or the characters in it, the teller(s), or the audience. Papers dealing with the theory and criticism of the genre as related to any of these topics are also welcome.

Send a 250-word or one-page proposal for a 20-minute presentation (to a mixed audience of academics, tellers and the general public) either electronically or by mail to:

Afra F. Kavanagh, Symposium coordinator  
University College of Cape Breton,  
P. O. Box 5300  
Sydney, Nova Scotia  
B1R 1A9  
Email: [afrak@uccb.ns.ca](mailto:afrak@uccb.ns.ca)  
Phone: (902) 563 1431

## PUBLICATION OPPORTUNITIES

### African Masculinities

*The Journal of Men's Studies* ([www.mensstudies.com](http://www.mensstudies.com)) invites empirical and theoretical articles for an upcoming multidisciplinary issue devoted to African Masculinities. Possible topics include: constructions of masculinities; questions of masculinity, maleness, and the male body; virility or infertility; representations of the male body in cultural texts and in the media; sexual

practices and sexual identities; race, ethnicity, class--and masculinities; masculinities in the African Diaspora; fatherhood and male identity; male-female relationships; relationships between patriarchy and dominant masculinities; relationships between concepts of masculinity and nationalism; colonialism, westernization, and African responses to "modernity." Other relevant topics welcome.

Submit essays of up to 8000 words by May 1, 2001 to Prof. Lahoucine Ouzgane, Department of English, University of Alberta, Edmonton, AB Canada T6G 2E5  
[Lahoucine.Ouzgane@ualberta.ca](mailto:Lahoucine.Ouzgane@ualberta.ca)

## History of Intellectual Culture

*History of Intellectual Culture* is a new international electronic journal that publishes peer-reviewed research papers on the socio-historical contexts of ideas and ideologies and their relationships to community and state formation, physical environments, human and institutional agency, and personal and collective identity and lived experience. The journal will highlight the viability and vibrancy of intellectual history as a scholarly field, present new perspectives for research and analysis, and stimulate critical discussion amongst scholars and students across disciplines.

The editors invite submissions of historical and interdisciplinary papers based on original research in the following broad areas:

1. the contextual development of social, philosophical, scientific, political, and economic ideas, ideologies, and discourses;
2. histories of cultures, communities, and social movements based on shared ideas;
3. histories of higher education including analyses of teaching, research, professorial and administrative activity, resource allocation, political and intellectual milieus, and department and discipline construction;
4. issues in the history of state and community formation;

5. ideas and discourses in the historical construction of race, gender, ethnicity, religion, nationalism, and multiculturalism;
6. histories of women and intellectual culture;
7. historical contexts of ideologies in science and technology, and media and communication;
8. biographies and studies of agency and historical development; and
9. new methodologies, approaches, and historiographies in the history of thought, state, culture, institutions, education, and community.

For further information, including the guidelines for submissions, please visit the website of History of Intellectual Culture at: <http://www.ucalgary.ca/hic/>.

Editors, History of Intellectual Culture  
Room 722, Education Tower  
Faculty of Education  
University of Calgary  
2500 University Drive NW  
Calgary, Alberta, Canada T2N 1N4  
Telephone: (403) 220-6296 August 2000

## Essays - Native American Literatures

Brian Swann ([swann@cooper.edu](mailto:swann@cooper.edu)) is editing two books. One is a collection of essays on the translation of Native American literatures, (*All the Americas*), and the other is a follow-up to his *Coming to Light: Contemporary Translations of the Literatures of North America*. He invites queries and proposals via e-mail, or over the phone (212) 353-4279 or snailmail (Humanities, Cooper Union, Cooper Sq., NYC 10003) before the end of October. Deadline for the former book is September 1, 2001, and for the latter it is March 2001.

## ANNOUNCEMENTS & NEWS OF MEMBERS

Jennifer Andrews and John Ball (UNB) have co-edited a special issue of *Studies in Canadian Literature* entitled "Canadian Literature and the Business of Publishing," published in September 2000.

John C. Ball (UNB) has recently published two articles: "Locating M.G. Vassanji's *The Book of Secrets*: Postmodern, Postcolonial, or Other-wise?" in *Floating the Borders: New Contexts in Canadian Criticism*, ed. Nurjehan Aziz (TSAR, 1999); and "Acid in the Nation's Bloodstream: Satire, Violence, and the Indian Body Politic in Salman Rushdie's *The Moor's Last Sigh*" in *The International Fiction Review* (Vol. 27, 2000). In June he delivered a paper entitled "Towards a Transcultural London: Early West Indian Fiction and the Metropolis" at the international ASNEL conference in Aachen and Liège. He has contributed essays on André Alexis, Amitav Ghosh, and Arundhati Roy to the new 7th edition of *Contemporary Novelists*, and his interview with Salman Rushdie has been reprinted in *Conversations with Salman Rushdie*, ed. Michael R. Reder (U of Mississippi Press, 2000).

Diana Brydon has edited a five-volume anthology for Routledge entitled *Postcolonialism: Critical Concepts in Literary and Cultural Studies* (London: Routledge, 2000. ISBN 0-414-19360-5), a collection primarily designed for research libraries.

Uma Parameswaran's collection of short stories, *What Was Always Hers*, winner of the 1999 New Muse Award, has been awarded the Canadian Authors Association's 2000 Jubilee Award for Short Stories.

Wendy Robbins (UNB) has been elected by acclamation as Vice-President, Women's Issues, of the Humanities and Social Science Federation of Canada (HSSFC) for a two year term.

Rowland Smith's book *Postcolonizing the Commonwealth: Studies in Literature and Culture* is now available in paperback from WLU Press. (Please see ad on page 31 for details.)

Stavros Stavrou (U of Calgary) has been elected by acclamation as a CACLALS Executive member, one of two graduate student representatives.

## CACLALS EXECUTIVE COMMITTEE

PRESIDENT

Wendy Robbins  
 Department of English  
 University of New Brunswick  
 Box 4400, Fredericton, NB E3B 5A3  
 Tel: (506) 447-3069  
 or (506 458-7411  
 Fax: (506) 453-5069  
 Email: wjr@unb.ca

EXECUTIVE OFFICER

Robin Sutherland  
 Department of English  
 University of New Brunswick  
 Box 4400, Fredericton, NB E3B 5A3  
 Tel: (506) 447-3069  
 Fax: (506) 453-5069  
 Email: p54mh@unb.ca

PAST PRESIDENT

Rowland Smith  
 Vice-President: Academic  
 Wilfrid Laurier University  
 Waterloo, ON N2L 3C5  
 Tel: (519) 884-1970 ext. 2221  
 Fax: (519) 746-2472  
 Email: rsmith@mach2.wlu.ca

BC AND NORTHERN TERRITORIES

Ranjini Mendis  
 Department of English  
 Kwantlen University College  
 12666, 72 Ave.  
 Surrey, BC V3W 2M8  
 Tel: (604) 599-2186 vm 9608  
 Fax: (604) 599-2279  
 Email: ranjini@kwantlen.bc.ca

GRADUATE STUDENT

Stavros Stavrou  
 Department of English  
 University of Calgary  
 Calgary, AB  
 T2N 1N4  
 Email: sstavrou@ucalgary.ca

PRAIRIES

Laura Moss  
 Department of English  
 University of Manitoba  
 616 Fletcher Argue Building  
 Winnipeg, MB R3T 5V5  
 Tel: (204) 474-8182  
 Email: moss1@ms.umanitoba.ca

QUEBEC

David Leahy  
 4316 St-Hubert  
 Montreal, QC H2J 2W6  
 Tel: (514) 528-1616  
 Email: leahyd@vax2.concordia.ca

ONTARIO

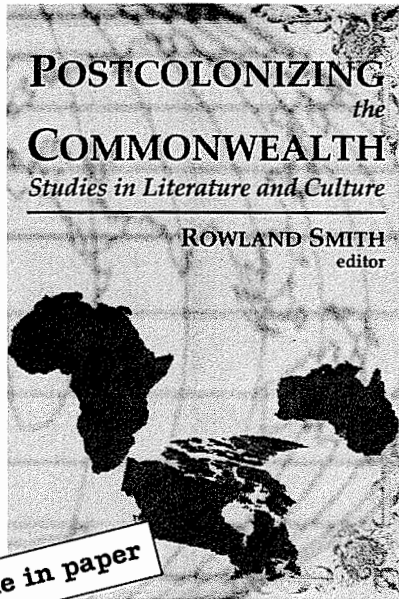
Susie O'Brien  
 Department of English  
 McMaster University  
 Hamilton, ON L8S 4L9  
 Tel: (905) 525-9140 ext. 23724  
 Fax: (905) 777-8316  
 Email: obriensu@mcmaster.ca

COLLEGES REP

Craig Tapping  
 Department of English  
 Malaspina University College  
 900 Fifth St.  
 Nanaimo, BC V9R 5S5  
 Tel: (250) 753-3245 ext. 2125  
 Fax: (250) 741-2667  
 Email: tapping@mala.bc.ca

GRADUATE STUDENT

Sujaya Dhanvantari  
 Department of English  
 Edmonton, AB T6G 2E5  
 University of Alberta  
 Tel: (403) 492-2445  
 Email: sujaya@gpu.srv.ualberta.ca



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# NOTES





